

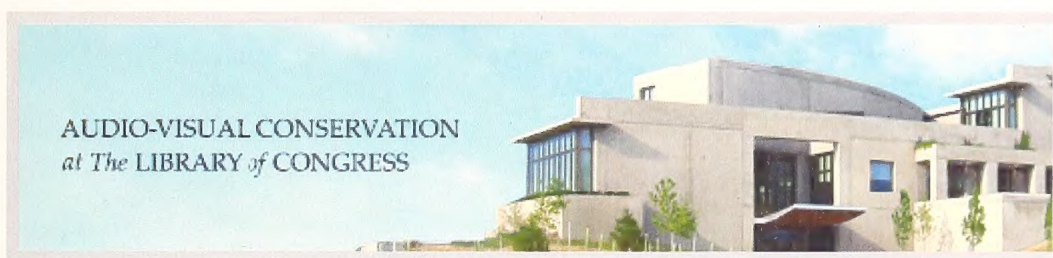


Class PN1993

Book .M44

PRESENTED BY

Scanned from the collections of The Library of Congress



Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record

(5)

GIFT OF PUBLISHER

JUL 27 1935

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

EQUITY WINS 5-YEAR FIGHT FOR FOOTHOLD AT STUDIOS

Council Approves Affiliation with Screen Actors'
Guild and Will See To It That "Little Brother's"
Charter Conforms to A. F. of L. Rules » » »

NOW COMES MRS. GILMAN TO ASK U. S. RUN INDUSTRY



Chairman of Parents and Teachers Congress
Would Have Government Take Over All Phases
of Film Business, Including Exhibition, as in Russia

GREAT NEWS!
YOU SEE IT AT

POPULAR PRICES

WHILE IT'S THE RAGE
OF BROADWAY AT \$2

...Gay Paree!

★★★★ THE N. Y. DAILY
NEWS GAVE IT 4 STARS
THE BEST IN PICTURES!

"Let me dance 'till the restaurant
whirls—with the Girls, Girls, Girls!"

He fell in love! He did not
know she was the rich and
desired young widow. Their
romance in Maytime is glorious,
gay, exciting! Cast of 485!
Albertina Rasch ballet! The
year's supreme spectacle of
romance, music, laughter!

"To the soft sobbing
of gypsy violins"

The Merry Widow

A Metro-Goldwyn-Mayer
Picture Starring

Maurice
CHEVALIER
Jeanette
MAC DONALD
an
ERNST LUBITSCH
Production

with EDWARD EVERETT HORTON • UNA MERKEL
GEORGE BARBIER • MINNA GOMBEL

"Vilia, Oh Vilia, I've waited so
long, lonely with only a song".

The Spectacular "Merry Widow Waltz"
to Franz Lehar's immortal love song!

TYPICAL
NEWSPAPER
ADS FROM
SHOWMANSHIP
CAMPAIGN!

\$2 WORTH!

Gayly the World's Biggest Musical Film Starts Nationwide
on its Sensational Popular Price Career! The industry's
One and Only \$2 attraction, now in its 3rd merry week at
the famed Astor, N. Y. playing twice daily.

THEY KISSED AT GAY MAXIM'S and she thought he wanted only her millions!

"THE NIGHT IS ROMANTIC
AND I AM ALONE"

Music...haunting and seductive! Gypsy
violins sobbing a melody of love! The
Girls from Maxim's! Paris! Gay
Vienna! Hundreds of ballet
beauties! A Symphony Or-
chestra of 100 pieces!
485 in the cast!

THE MERRY WIDOW

A Metro-Goldwyn-Mayer
Picture

★ ★ ★
**DIRECT TO YOU
AT POPULAR PRICES**

While Broadway packs the famed
Astor Theatre at \$2 to thrill to
the year's glorious spectacle
of Youth, Love, Laughter!

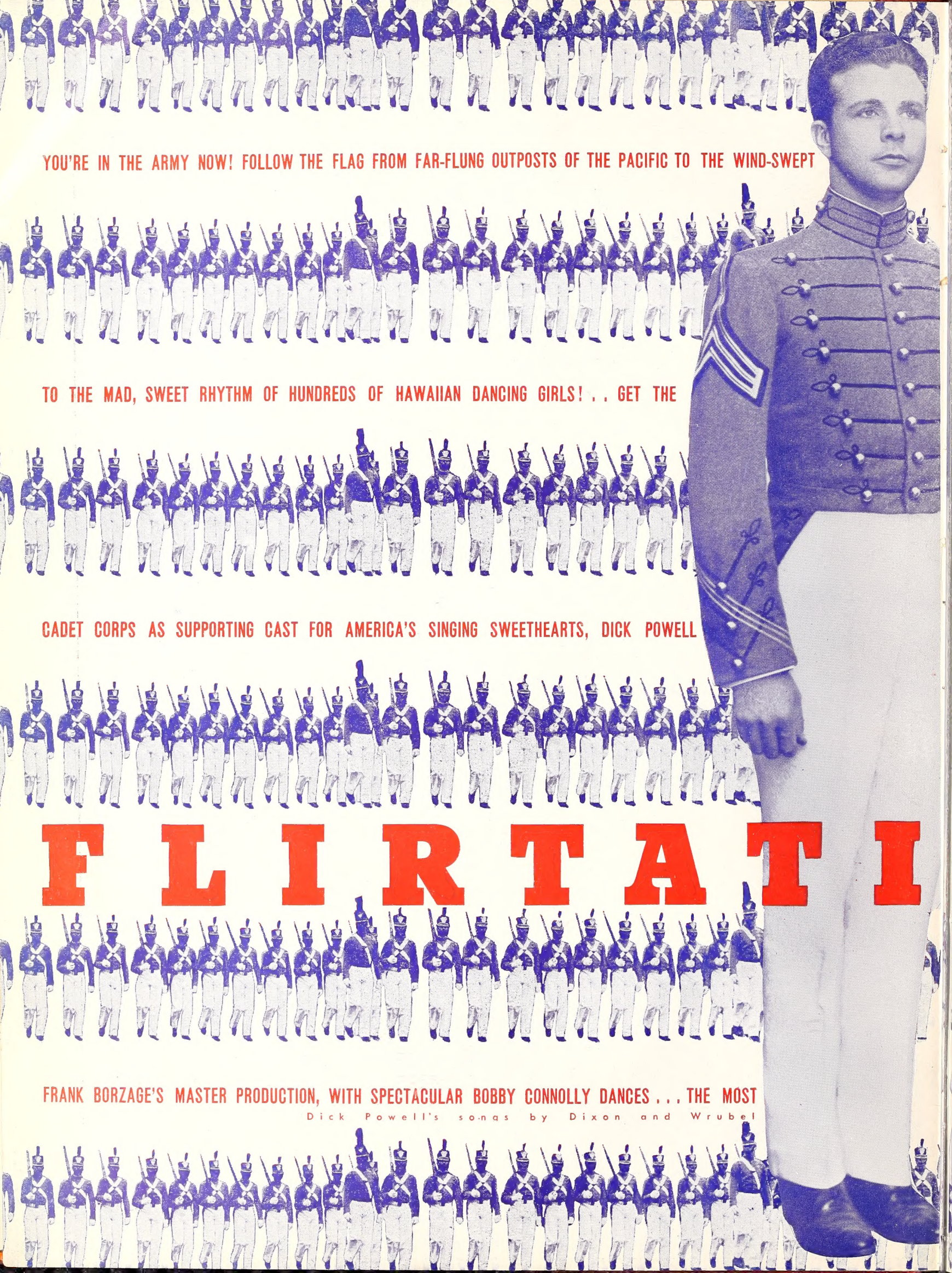
**LOVE SONGS
YOU'LL ADORE:**

"Vilia"
"The Merry Widow Waltz"
"Maxims"
"Melody in Maytime"

STARRING

Maurice
CHEVALIER
Jeanette
MACDONALD
an
ERNST LUBITSCH
Production
with EDWARD EVERETT HORTON
UNA MERKEL • GEORGE BARBIER
• MINNA GOMBELL •

18P 25/18/35



YOU'RE IN THE ARMY NOW! FOLLOW THE FLAG FROM FAR-FLUNG OUTPOSTS OF THE PACIFIC TO THE WIND-SWEPT

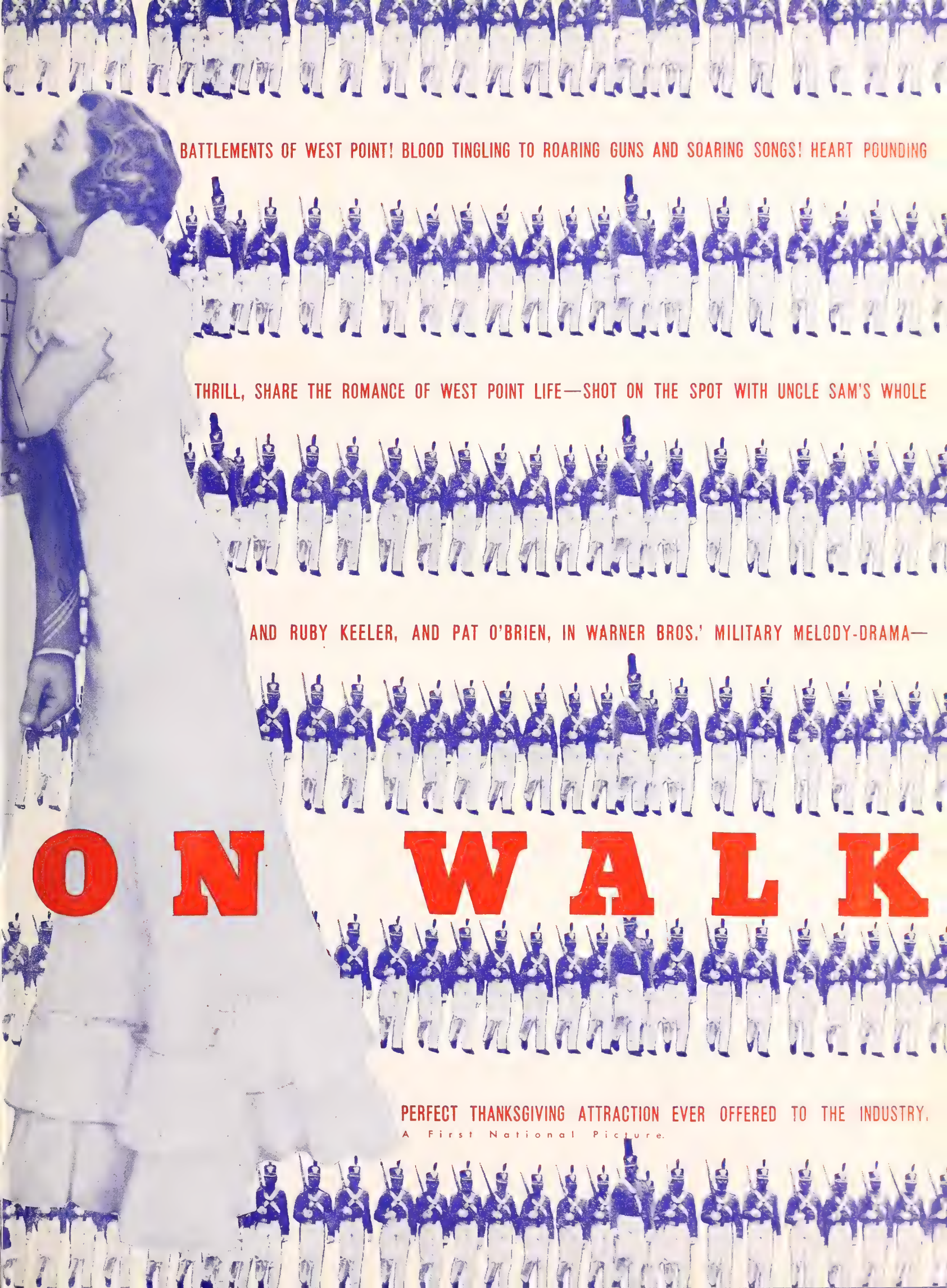
TO THE MAD, SWEET RHYTHM OF HUNDREDS OF HAWAIIAN DANCING GIRLS! . . GET THE

CADET CORPS AS SUPPORTING CAST FOR AMERICA'S SINGING SWEETHEARTS, DICK POWELL

FLIRTATI

FRANK BORZAGE'S MASTER PRODUCTION, WITH SPECTACULAR BOBBY CONNOLLY DANCES . . . THE MOST

Dick Powell's songs by Dixon and Wrubel



BATTEMENTS OF WEST POINT! BLOOD TINGLING TO ROARING GUNS AND SOARING SONGS! HEART POUNDING

THRILL, SHARE THE ROMANCE OF WEST POINT LIFE—SHOT ON THE SPOT WITH UNCLE SAM'S WHOLE

AND RUBY KEELER, AND PAT O'BRIEN, IN WARNER BROS.' MILITARY MELODY-DRAMA—

ON WALK

PERFECT THANKSGIVING ATTRACTION EVER OFFERED TO THE INDUSTRY.
A First National Picture.



Ketti Gallian

who appears with Spencer Tracy
in "Marie Galante," a FOX picture

Shapi

MOTION PICTURE HERALD

Vol. 117, No. 5



November 3, 1934

WHEN THEY WANT TO KNOW

ANYWAY the New Deal is still delivering the mail—which is something if we remember trying to do business when Mr. Burleson was in office.

With a week-end's accumulation of mail stacked about, we are this day impressed a bit with the many who want to know things about our industry, and what they want to know.

¶ *A dean of a southern university wants a letter to show to those of his young men who would like to consider writing for the motion picture as a career.*

¶ *A young man, an exhibitor's son no doubt, wants material to use in a high school debate on the negative side of the question: "Resolved, that the Modern Movies are a Menace to the Church."*

¶ *The arts and sciences society of an eastern city wants us to lecture on the "March of the Movies."*

¶ *A dozen exhibitors have questions about the Code.*

¶ *The author of an article on the screen for popular publication wants THE HERALD to check his manuscript for facts.*

¶ *A public library offers argument as to why it should have a complimentary copy of Motion Picture Almanac.*

¶ *A freelance contributor to the Florida press wants to know, for the purposes of an article, about the chances of moving Hollywood.*

¶ *An exhibitor way up yonder in northern Canada wants to know what might be done about fighting daylight saving which has just hit his community.*

¶ *A new producer-adventurer in Egypt wants to know about the possible market or a representative in New York.*

¶ *An exhibitor in India has lost a back number and wants a copy of a review for his file. He's about to play a last year's release.*

All these and many other matters, reflecting active and constructive concern with the affairs of the motion picture in the outside world, are a part of the functions of service of *Motion Picture Herald*, labours for the industry which are rarely reflected or recorded in its pages.

As an inside glance, it is interesting to note from a memorandum arriving from the busy office of Denis Shea, circula-

tion manager, stated in his confidential manner, that the rate of spontaneous renewal by *Herald* subscribers has reached a new all-time high, being one and a half times the rate of renewal back in the golden days of 1928-29 when money was much easier to come-by. Presumably the readers want *The Herald*.

△ △ △

MORE GOVERNMENT

NOW it seems our government is to admit no more foreign musicians for tours and engagements in the United States unless they can prove themselves of "distinguished merit and ability." This would seem to require of our immigration officials an exercise of a judgment that we did not know they had.

While it is possible that the United States now contains plenty of mine-run musicians and piccolo players, the policy concerned would seem laden with possibilities of application that might bring on a lot of complications. If we are to accept only "distinguished" musicians, what of lecturers, authors, hair-dressers, perfumers, tailors, portrait painters, muralists, and all manner of imported art and artists?

We are at the moment annoyed to observe that in the official words of the order of Daniel W. MacCormack: "It is held that engagements such as for the performance of instrumental music in . . . motion picture houses or productions . . . shall ordinarily not be considered within the meaning of the act as 'engagements of a character requiring superior talent'."

Indeed, Mr. MacCormack—who told you?

△ △ △

THE tidings from the previews in the West have it that Mr. Jesse Lasky, after sundry adventures in production of late, some more pictorial than productive, has arrived at something of extraordinary box office promise in "The White Parade." Success in his valiant endeavours in the rebuilding of a motion picture career of long distinction is likely to find the support of a goodwill that he has acquired through many years of service.

△ △ △

OUR feet are on a radiator at a window fourteen stories above Columbus Circle, Broadway and Central Park, but our heart is somewhere way out yonder on a Missouri farm, where it is hog-killin' time and there is new made headcheese, sausage with sage in it, scrapple rich with the flavour of acorn fed pork and newly ground corn meal. The hickory fire is smouldering under the hams and bacon in the smokehouse and there's a strutting young gobbler getting too fat to live long.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Nonnes, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative. Member Audit Bureau of Circulations. All contents copyright 1934 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac, published annually, and the Chicagoan.

THIS WEEK ---



PREMIUM INCREASE

Linen, glassware, household effects are being dispensed in increasing quantities in New York, where, it is estimated, 75 per cent of the independent theatres are operating on a policy of premium "giveaways" on an average of three times a week. There are 15 premium companies in operation in the city. The tardy showing of the films is assigned by exhibitors as the reason for the premiums, that in turn based on increased protection afforded circuit houses. . . .

FRENCH TAXATION

Reported in preparation in Paris by the French government is a plan to impose a high tax on dubbed and imported films. The present quota on foreign motion pictures is to be abolished in December. . . .

FILMS DO NOT HARM

"Cheap" motion pictures of today do not hurt our children nor does trashy fiction, recently in Saratoga, Cal., declared Mary Blake Burke, pioneer child educator, and a recognized authority in her field. "It is the state of mind in which our children see the picture, and read the book, that counts," said she. . . .

DESIGNATING FILMS

Dependent upon the public reaction to Warners' newly instituted policy of designating pictures played in its Philadelphia house as for adults only, or for family, the company will decide shortly whether to extend the policy to its theatres nationally. Editorial and general civic endorsement greeted announcement of the plan in Philadelphia. . . .

SEATTLE SAFE

No danger exists for Seattle exhibitors that attempt will be made by local authorities to close theatres on Sunday, Mayor Charles Smith last week told 150 Washington, Idaho showmen at the convention of Allied Amusements of the Northwest. Re-elected president was Hugh Bruen. Other officers: Arthur Bishel, Leroy Johnson, William G. Ripley, vice-presidents; James Hone, secretary-treasurer; Al Rosenberg, John Danz, H. T. Moore, trustees. . . .

RATING DRIVE

Toronto's daily papers have been heavy winners recently, as better neighborhood houses, in a scramble for "class" rating in good residential sections, boosted their 5 to 15 usual average newspaper lineage to an average of 70 to 108 lines per house, at 25 and 30 cents a line. Following the lead of the Hollywood, long a large space user, the others have gone to bat for a better rating. . . .

D. O. I. FILMS

No intention has the Department of Justice of cooperating with any film company in production of a picture based on Melvin Purvis, ace Division of Intelligence Chicago bureau chief, and Charles "Pretty Boy" Floyd, gangster who met numerous bullets recently, the department emphasized in Washington last week. Paramount has in work a script on Justice Department activity, but there is no indication of federal cooperation having been requested. . . .

MACAWBER INADEQUATE

After two days as Macawber in MGM's production of "David Copperfield," Charles Laughton, English actor, asked David Selznick, producer, for release from the picture on the ground the part was inadequate for him. He returns to Paramount, whence W. C. Fields is expected to be substituted for him. . . .

FITZPATRICK FEATURE

For his first feature production James A. FitzPatrick, producer of travel subjects, will film "The Love Affairs of Franz Liszt," independently on the Coast, using the three-color Technicolor process. MGM, for which the producer makes his travel subjects, may release the feature. . . .



In This Issue

Equity gets foothold in Hollywood by affiliation with Screen Actors' Guild	Page 9
\$30,264 paid out to wireless 8 feet of newsreel film of Australian flight	Page 10
Mrs. Gilman demands Government take over all phases of motion picture business	Page 11
Postmen to deliver unaddressed programs for exhibitors	Page 15
Fox wins round in damage actions under Tri-Ergon patent rulings	Page 23

FEATURES

Editorial	Page 7
The Camera Reports	Page 13
J. C. Jenkins—His Colyum	Page 58
The Hollywood Scene	Page 41
The Cutting Room	Page 44
Asides and Interludes*	Page 29
De Casseres on the new plays	Page 35

DEPARTMENTS

What the Picture Did for Me	Page 59
Showmen's Reviews	Page 36
Managers' Round Table	Page 67
Technological	Page 48
The Release Chart	Page 77
Code Question Box	Page 66
Short Features on Broadway	Page 76
Chicago	Page 76
Box Office Receipts	Page 50
Classified Advertising	Page 82

ADMISSION BOOST

Not the Interstate Circuit, of Dallas, Texas, but local exchange men are responsible for the movement afoot to raise admission scales next season, said John Adams, secretary to general manager R. J. O'Donnell of Interstate, last week. Thus he refuted a previous statement of Colonel H. A. Cole, local Allied leader, who had said Interstate was insisting product it plays at a 40-cent top cannot play subsequents under 25 cents. . . .

IT'S RADIO THIS TIME

At least one educator publicly defended the motion picture from the charge of inciting to crime last week, as Dr. Frank Kingdon, president of Dana College, Newark, N. J., told a Hackensack women's club that "little blame can be given motion pictures for the existence of crime." But—"The radio is not a matter to be disregarded," was the unexpected addition. . . .

UNANIMOUS DEMAND

With enthusiastic unanimity the members of the Independent Exhibitors' Protective Association, Philadelphia, last week insisted Benjamin Golder continue as president. Prepared to step out, Mr. Golder, at an overflow meeting, was overwhelmed with vociferous demands that he remain as head of the organization. He agreed.

REVISION, INQUIRY

Passed at the annual convention of the MPTO of Western Pennsylvania in Pittsburgh last week were two resolutions, one pledging members to seek revision of copyright laws, aimed at demands of the ASCAP, the other demanding Congressional investigation of all phases of "the so-called Code of Fair Competition." . . .

BOMBING CONFESSION

Sensational was last week's development in the case of the Labor Day, 1933, stench-bombing of the Cum-Bac theatre, Toronto, when Albert Gold, chief witness against two accused men, Fred Pitton and Lew Kendall, testified he had committed the bombing. The two, IATSE operators, immediately were acquitted. . . .

OSTRER TALENT

Filial screen acting talent, as well as directorial executive ability, has demonstrated itself to be present in the Ostrer family of England, which controls Gaumont-British. Young Pamela Ostrer, daughter of Isadore Ostrer and niece of Mark Ostrer, who guide the destinies of the major British company, plays a small part in the company's film, "Power," ably. . . .

EQUITY GETS FOOTHOLD IN HOLLYWOOD STUDIOS

Council Approves Affiliation with Screen Actors' Guild; As Ad- visor, Will See That Charter Meets A. F. of L. Requirements

The five-year struggle of the Actors' Equity Association to effect its "closed shop" principles in the ranks of Hollywood actors appeared this week to have culminated in at least a partial Equity victory when the organization's Council met in New York Tuesday and approved an affiliation agreement with the Screen Actors' Guild. The Equity Council asked organization executives and the legal department to prepare a formal draft of approval, to be resubmitted to the Council for ratification at the earliest possible moment, with probability that this action would take place November 2.

In the draft of approval to be resubmitted will be incorporated many of the technical difficulties still confronting complete rapprochement, such as the question whether members of each organization will be required to pay double sets of dues should either group wish to utilize the other's professional medium, that is, stage or screen. Also still to be agreed to will be the general statement of policy under which the two groups will function, the manner in which disputes are to be settled and arbitration effected.

There was no question raised at Tuesday's meeting by any member of the Equity Council as to the advisability of permitting the Guild to be a completely autonomous body. Frank Gilmore, Equity president, said late Tuesday night that under no circumstances would the Guild's privilege of autonomy be taken away from it.

4,014 in Guild

Subsequent to ratification of the formal affiliation agreement by the Equity Council November 2, the draft then will be referred back to the Screen Guild membership for the approval vote of its 400-odd Class A membership. The Guild's total membership is 4,014, the Class A group constituting stars and feature players.

Although, under the terms of the agreement, the Guild is to be an autonomous body having its own constitution and bylaws, Equity's immediate function being simply that of a liaison between the Guild and the American Federation of Labor, this week's action enables Equity, after much bitter antagonism and active strife, to plant its foot for the first time over the motion picture doorstep.

Will Watch A. F. of L. Interests

Under the agreement's stipulations, Mr. Gilmore, who has been the guiding hand in the Guild's efforts to "make the producers listen to reason," said Monday that the Guild will continue to bear its present name, and its new constitution and bylaws governing the motion picture activities of its members will be drawn up exclusively by the Guild

Equity Closed Shop Move Failed in '29

Herewith is presented a chronological listing of the events of 1929 when the long-standing dispute between Actors' Equity Association and Hollywood boiled over, then went into a simmer until recent developments applied the heat again.

▽

June—Frank Gilmore, Equity president, arrives in Hollywood. Equity makes sudden demand, affecting 2,500 players, that casts of all sound and talking pictures be Equity members.

Producers threaten to close every studio rather than submit to Equity's "closed shop" demands.

Central Labor Council of Los Angeles decides to back Equity.

▽

July—Actors demand true representation in "Equity shop" dispute as against allegedly domineering tactics of Frank Gilmore. Gilmore rejects closed meeting proposal, declaring petition invalid.

Production reaches new high despite Equity's wholesale suspension of rebelling members. Equity warns talent to join or "take the consequences".

▽

August—Controversy carried into the streets when two men are forced from an automobile and several hundred feet of film destroyed.

Gilmore calls off Equity shop move, laying its failure to a break in the ranks.

governors, without Equity interference except insofar as it will maintain a discreet watchfulness over its regulations to see that nothing is at variance with the A. F. of L's requirements.

The Screen Actors' Guild cannot obtain a separate charter from the Federation inasmuch as only one union organization in any one industry is granted the benefit of affiliation with the Federation. Equity has held the A. F. of L. charter for the acting profession for many years.

Therefore the Guild is to be only an affiliate, governing itself, without interference from Equity to institute strikes if ever deemed necessary, and generally to conduct its business under rules and regulation promulgated by its own officers and directors.

The possibility had arisen in the past week—since it was learned that late Wednesday the directorate of the Guild had approved

Alignment Follows Struggle Five Years Ago When Equity Failed in Move to Force Closed Shop on Studios

Equity affiliation—that Guild members might have to become members of Equity, paying dues to that organization in addition to their Guild dues. This, it develops, holds to a certain extent. Mr. Gilmore explained that Guild members automatically will become Equity affiliate members and will pay dues only to the Guild. If, however, a Guild member who is not already a member of Equity wishes to appear on the legitimate stage with regular Equity members he will be required to pay the additional Equity dues. As mentioned above, this and other problems will be considered in the formal agreement.

This, Mr. Gilmore indicated, was to be construed as definite evidence of Equity's intention to maintain a "hands off" policy in the Guild's destinies.

Though in this respect Guild members do not appear to benefit extensively in their affiliation with Equity, it is noteworthy that Equity in no way will seek to influence the Guild in the matter of enforcement of its own rigid rules pertaining to alien actors working on the stage.

Equity "shop" stipulates that an alien actor, whether he be a resident of the United States or not—a state enjoyed by many of Hollywood's alien players—cannot work for a period of six months after the conclusion of an engagement.

Were this Equity ruling to be enforced in Hollywood, more than 80 featured players in Hollywood of British citizenship alone would be affected.

Last week the Guild's board of directors approved the Equity affiliation proposal. Ten days prior to this decision it had been decided to seek an A. F. of L. charter after 11 meetings of the actor-producer 5-5 committee had failed to bring the actors' desired results in the matter of new forms of contracts and rules on working hours. Then it was discovered that such a charter could not be granted separately to the Guild as Equity already held the only one granted in the amusement field.

Gilmore Enters the Picture

It was at this juncture that Mr. Gilmore entered the picture. Several meetings were held between the Guild's board of governors, Mr. Gilmore and I. B. Kornblum, Equity's West Coast attorney, and an equitable plan was arrived at whereby the Guild would become an Equity affiliate benefiting from the Federation's charter under Equity and with the right of local autonomy being granted by Equity for all screen work.

Mr. Gilmore returned to New York from Hollywood Friday night and presented the affiliation proposal to his Council Tuesday. It was abundantly evident that Mr. Gilmore

(Continued on page 12)

\$30,264 TO WIRELESS 8 FEET OF NEWSREEL

Gaumont-British Telephoto Transmission of End of 71- Hour Race Requires 68 Hours

Gaumont-British Pictures, Ltd., of London, last week effected the costliest newsreel "scoop" in the history of the motion picture, paying \$30,264 to wireless from Australia eight feet of film showing Aviators Scott and Black winning the 9,000-mile international air race from London to Melbourne.

There were 160 frames wirelessly, costing \$189.15 a frame, or \$3,783 for a foot of film of 20 frames, as compared with a negative cost of 50 cents a frame and \$10 a foot to produce the average American newsreel.

The entire 160 frames for which Gaumont paid \$30,264 to wireless to London provided but six seconds of screen material—a flashing glimpse of the fliers. Had the company transmitted a full 200-foot sequence of the event, which is an average length for an incident of such international interest, the wireless bill would have been \$760,600 for a subject running a few seconds longer than two minutes.

It was a record that probably will stand unchallenged for a long time because of the obvious economic unsoundness of the project as it worked out, the expenditure for which never has been even approached by American newsreels in their most extravagant competitive outlays. Only last week the American reels declined to split the cost of \$25,000 asked by the flying Mollinsons to wing across the Atlantic Ocean a complete reel containing a first-hand pictorial record of the assassination of King Alexander of Yugoslavia.

Working very much under cover for some weeks, the hundred-million-dollar Gaumont British Pictures company of the Ostrer Brothers, controlling the largest producing, distributing and exhibition corporation in the United Kingdom, had arranged to station their newsreel cameramen in concealed locations in the control tower at the Melbourne aviation field, from which they photographed Lieutenant Scott and Captain Black setting down their scarlet *Comet* after breaking the 9,000-mile England-Australia record of 162 hours in 71 hours—they had flown nearly half way around the world in three days.

68 Hours to Transmit

Emerging from the laboratory a few hours later with a completed print, the process of transmitting 160 frames began. The frames from the positive were enlarged for individual telophotography transmission over the wireless limited-beam station at Somerset, near Melbourne. Owing to interference of atmospheric conditions, 68 hours were required to complete the transmission of the eight feet of motion picture film—a period of only three hours less than that required by the aviators to fly the entire 9,000 miles.

London's cinemas screened the shots im-

mediately and general distribution followed throughout England within a few hours. Still pictures made from the film appeared in British newspapers on the following morning.

At the same time, with the first appearance of the film on the screen, there was presented a sound reel that gave the Melbourne Lord Mayor's speech of official welcome to the British fliers. This was sent to London by wireless telephone as it was being delivered at the aviation field and was recorded in London on regular sound recording equipment.

The quality of the wirelessly pictures was not entirely satisfactory, according to cable dispatches received in New York. The film gave a six seconds flash of the plane landing and showed the unshaven airmen, exhausted from their long flight. Many of the 100,000 who witnessed the finish at Melbourne's Flemington Racecourse, also used as an aviation field, could be seen in Gaumont's newsreel.

Racers to Bring Back Reel

The race may be the subject of another newsreel "scoop," if a flight now in progress in the opposite direction between Australia and England is made successfully.

Films of the air race from England to Australia are providing Cathcart Jones and Ken Waller, pilots who came in fourth in the London-Melbourne derby, with an opportunity to better, if not equal their record and be certain of a prize when they arrive back in London. Paramount News announced Tuesday that it had commissioned the pair to bring back the film, after long distance telephonic negotiations between London and Australia.

New York offices of Paramount were advised by cable that if the airmen are able to continue their present pace—they covered the first 2,000 miles on the homeward trip in ten hours—Paramount will score a "beat" of two weeks over all newsreel competitors in London and New York with a complete pictorial record of the race. The views are expected to reach New York by steamship on November 8, if Jones and Waller arrive in London November 2 as scheduled. At their best, Paramount advised, the other American newsreels cannot get to the United States with prints before November 18.

Paramount newsreel editors describe this return flight as the longest haul under the fastest circumstances yet attempted by any newsreel.

Paramount News was also busy on another front, arranging for motion pictures taken in the stratosphere in an exclusive camera arrangement with the Picards.

Publicity Men Lift Fan Magazine Ban

Hollywood publicity directors at a conference Tuesday with Jack Grant, new coast representative of *Motion Picture* and *Motion Picture Classic*, agreed to lift the ban maintained against the two fan magazines for two months, on condition the magazines submit to studio supervision in common with other fan publications.

Alien Musicians Must Pass Test on 'Merit and Ability'

Foreign musicians who seek to enter the United States hereafter to take employment must first pass a stringent investigation as to whether they come under a definition "of distinguished merit and ability." An order to this effect was issued in Washington Tuesday by Daniel W. MacCormack, Commissioner of Immigration and Naturalization.

The determination of what is "distinguished merit and ability," immigration officials were advised, "shall depend upon proof of an established reputation of distinguished merit and ability, or distinguished merit, respectively, in the field of music concerned."

The definition, it was stated, could apply to organizations such as bands, symphonic, chamber or other instrumental musical organizations, as well as to individuals.

Part of Commissioner MacCormack's announcement follows:

"It is held that engagements such as for the performance of instrumental music in radio broadcasting or in connection with cabarets, roof gardens, motion picture houses or productions, vaudeville performances, conventions, dances, fairs or in hotel or theatre orchestras shall ordinarily not be considered within the meaning of the Act as 'engagements of a character requiring superior talent.'"

Max Marcus, Pioneer Exhibitor, Is Dead

Max Marcus, known to many oldtimers as "Daddy" Marcus, died in Cleveland this week after a long illness. He was 78.

Mr. Marcus was born in Berlin and first affiliated with his brother-in-law, Moe Mark, in operation of the Mark Strand theatre, New York.

Eastman Sells 10,000,000 Ounces of Silver to U. S.

Eastman Kodak Company this week sold 10,000,000 ounces of silver to the Government. The price was not disclosed. The purchase, Eastman officials explained, was made under the silver recapture order.

Supply Dealers' Hearing Held

A public hearing on the revised supplementary NRA code of fair competition for the motion picture and theatre equipment and supply dealers' trade, postponed several times, is scheduled Friday, in the Ambassador hotel, Washington.

Holmes Gets New Post

Andrew E. Holmes this week was appointed vice-president of Donahue & Coe, advertising agency. For 12 years Mr. Holmes has been associated with N. W. Ayer & Co.

Pathe Directors Meet

The regular meeting of the Pathe Exchange board of directors was held in New York Tuesday. Only routine business was transacted, according to Stuart W. Webb, president.

MRS. GILMAN ASKS GOVERNMENT OPERATE INDUSTRY AS IN RUSSIA

Chairman of Parents and Teachers Climaxes Ten Years of Fighting Film Business With "New Line of Attack"

First it was the late Reverend Wilbur Crafts—

Then it was Canon William Sheafe Chase—

Then it was the Reverend William Harrison Short . . .

And now—

It is Mrs. Robbins Gilman.

There is always someone making a profession of warring on the screen, for the sake of war—and a job.

A "new line of attack" against the motion picture industry is promised by the National Congress of Parents and Teachers through its motion picture chairman, Mrs. Robbins Gilman of Minneapolis—an attack which embraces, chiefly, a definite program on the organization's part to wheedle the United States Government into a frame of mind where it will take over control and operation of the production, distribution and exhibition branches of the industry—undoubtedly along lines similar to those encouraged by the governments of Russia, Germany and Italy.

Campaigning for Ten Years

For more than ten years Mrs. Gilman has been campaigning against Hollywood, New York and the exhibitor in the field in what has been and still is being termed a non-constructive effort to mold the industry's output to the ideals of pollyanna.

In 1922 Mrs. Gilman was engaged by Charles C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, to go up to Massachusetts and talk to the populace against motion picture censorship. The censorship movement was defeated and Mrs. Gilman's services were terminated. Since that time her activities relating to the motion picture business have been in the direction reflected by the "new line of attack" upon the industry.

At a meeting of the Western Massachusetts Parent-Teacher Association in Springfield a fortnight ago, Mrs. Gilman complained that the efforts of neither the Legion of Decency nor the Production Code Administration in Hollywood had had the slightest effect toward betterment of the general moral "tone" of the motion picture and that, therefore, the only remaining solution lies in the Government.

Incorporating in her impassioned plea for the United States to enter the picture business parts of a recent article in the NCPT organ, *Child Welfare*, Mrs. Gilman referred again, as she has repeatedly in the past, to the charge that "the movies have exploited our children."

That remark was greeted this week in Cincinnati, the capital of the Legion of

In the Words of Mrs. Gilman—

"We want to take children's recreation out of the hands of commercial money-makers and put it in the hands of professional recreational leaders."
—Baltimore, Oct. 29, 1934.

"Your paper won't print anything I say, because your advertising is controlled by motion picture production. My name is anathema to the motion picture industry."—To a Toronto reporter, March 27.

"Our adults lose 37½ per cent of their knowledge by looking at motion pictures. Children in early grades lose 12 per cent, and in high schools, 35 per cent."—Toronto, March 27.

"We are through with censorship, for a plan of clean production will make it unnecessary for any group to say what the public shall or shall not see."—Columbus, October 10.

"Nothing that has ever been tried has reduced by a fraction the production of salacious films."—Springfield, Mass., October 18.

"The National Congress of Parents and Teachers proposes the formation of new production companies and new distribution agencies."—Louisville, October 25.

Decency, by editorial comment on the part of William G. Stiegler, dramatic editor of the *Times-Star*, who termed it "cheap balderdash, typical of the exaggeration, the intolerance and unfairness of the misdirected crusading spirit run wild."

"If Mrs. Gilman or any one of her equally zealous lieutenants in this deafeningly vocal battle for cleaner films will furnish the titles of any pictures which they can prove 'exploited' children in the last two or three years," he wrote, "this department will co-operate to the extent of publishing those names in capital letters at the head of the column to warn parents."

Mrs. Gilman's move for Government production of motion pictures for children is advocated as a means of producing pictures which parents can be certain are a proper and profitable medium of education for their children. In no instance has Mrs. Gilman mentioned the fact that the motion picture could be regarded as a legitimate medium of entertainment for juveniles.

Such films would be produced strictly by government subsidy, not in Hollywood, under the direction of trained educators, and

Wants Theatres Operated from Washington; Would Have Production by Subsidy; Says the Legion and Code Failed

would be exhibited in churches, schools and clubs.

"They would not compete actually with commercial films," she asserted in her Springfield speech, "because no educational films come out of Hollywood anyway."

"It will do no good to make up lists of films which are proper to see, because the theatre owner or manager himself is powerless to do anything to correct films or to determine even which films he shall exhibit. It is too late to do anything about the matter after the film is ready for display."

"Nothing that has ever been tried has reduced by a fraction the production of salacious films," she told the Massachusetts parents and teachers. "There is no use looking to Hollywood for education: there is no education there. There is no use looking to Hollywood for culture: there is no culture there. We have turned our back on the old ways and started a new line of attack."

"Millions of dollars will be poured into our communities for public recreation. It is the duty of all of us to consult with our officials and stand ready to cooperate."

Joined Federal Council in 1923

In 1923 Mrs. Gilman aligned herself with the reform organization known as the Federal Motion Picture Council in America—a title which has created a popular impression that it has some definite connection with the Government, which it has not. This Federal Council was an outgrowth of the International Reform Council. Its organizer and general secretary is Canon William Sheafe Chase. Mrs. Gilman still occupies an executive post with the Council, which has supported all anti-motion picture legislation proposed in Congress, including the Swope, Upshaw and several Brookhart bills.

In 1927, having moved from New York to Minneapolis, Mrs. Gilman organized a municipal social welfare organization known as the Woman's Cooperative Alliance. The organization was disbanded as of Jan. 1, 1933, because of lack of funds. Prior to this, however, the organization had occupied itself with local reforms, protesting distribution of allegedly pornographic and licentious literature and motion pictures. When the theatres of Minneapolis contributed \$11,000 to unemployment relief in 1932, the Mayor, at the suggestion of Mrs. Gilman's organization, turned the money over to open an old Y. M. C. A. clubhouse as a home for destitute girls. On this situation *MOTION PICTURE HERALD* on March 5, 1932, carried the following item:

"The blackout of this incident appears in the fact that one of the most active members of the Alliance is Mrs. Robbins Gilman, who for many years has made a

(Continued on page 12, Column 3)

EQUITY IN THE STUDIOS

(Continued from page 9)

did not intend to waste any time in taking the cause of the Hollywood actors under his wing.

For nearly six years Mr. Gillmore has been "pleading the cause" of the actor in Hollywood. In 1929 he marshaled his forces, went to the Coast and proceeded to demand an absolute closed shop. These demands included stipulations that contracts should be made for one picture only; that 48 hours should constitute the actors' working week; that all members of a picture's cast should be Equity members in good standing; that a "voice double" should not be substituted without an actor's consent; that all disputes should be settled by arbitration and that the rules of Equity should be obeyed, subject to arbitration, with the argument that these rules safeguard the working conditions of the actor as, for example, in the matter of defining rehearsals as "work" and requiring such provisions as time-and-a-half for overtime work.

The decision of Equity in June, 1929, to insist upon an "Equity shop" for all actors and actresses engaged in the making of motion pictures burst upon a surprised Hollywood. There had been virtually no indication of so drastic a program, though it had been known that Mr. Gillmore had drafted "certain requests" for film actors.

Hollywood in Three Camps

On the heels of the Equity demands Mr. Gillmore issued a statement both to the industry at large and to the trade and daily press that conditions in the studios had been going from bad to worse, that Equity could better these conditions, and that its entry into the talking picture field would be welcomed by Hollywood players. He said then that he felt producers "would recognize the fairness and good faith of Equity," but that if they did not he sounded a warning that the Equity spirit was "flaming high" and that the "Equity shop" was in talking pictures to stay.

Immediately Hollywood split into three factions—producers against Equity; actors against Equity, and actors aligned with Equity. In the third group were 400 actors, but those in the group opposed to Equity's tactics, headed by Conrad Nagel, were by far the most prominent and included such players as Willard Mack and Lionel Barrymore.

For weeks the battle surged back and forth. The producers started signing hundreds of players to short-term contracts, having first threatened to close every studio in Hollywood rather than submit to Equity's demands.

Production Reaches Peak

Despite Equity, production reached what was at that time a peak, with 45 features in work. One by one those actors aligned with Equity began to withdraw support from Mr. Gillmore's program and the climax came when Ethel Barrymore resigned her vice-presidency of Equity and criticised Mr. Gillmore's "domineering tactics" so severely that even his most ardent supporters were openly talking about the appointment of either a new Equity president or a different

spokesman to handle the Hollywood situation. From this time on the Equity campaign lost momentum until, late in August, Equity retreated, Mr. Gillmore laying its failure to a "certain number of our members who turned yellow."

Shortly thereafter the actors' branch of the Academy of Motion Picture Arts and Sciences was formed and Conrad Nagel was elected its first president. The Academy fought against unionization of Hollywood actors by Equity or any other type of union organization.

About a year ago, when discontent in the Academy's actor ranks came to a climax at the Washington code hearings with rumors of contemplated salary fixing for stars and feature players, nearly 1,000 actors withdrew their membership and the Guild was formed with Eddie Cantor as its first president. It now has more than 4,000 members.

Equity as Advisor

Although Equity now is promising complete local autonomy for the Guild under its new contemplated set-up, Equity definitely will function as an advisor. Equity must see to it that the Guild's constitution and by-laws in no way are contrary to the Federation charter and the Guild cannot function under a Federation charter without Equity's approval.

There is, however, still one hurdle to be jumped before complete Guild-Equity affiliation. That is the matter of the double set of dues which will be required if Guild members wish to appear on the legitimate stage.

Mr. Cantor said that in either case two sets of dues should be unnecessary, but that he did not know how the arrangements would be worked out.

"The Guild membership is 93 per cent of all the actors working in Hollywood," Mr. Cantor said in New York this week, "and most of those members are also members of Equity, paying two sets of dues. But I don't think that system would be continued."

About a dozen members of the Equity Council and official staff also are members of the Screen Actors' Guild. These include, in addition to Eddie Cantor, Arthur Byron, Peggy Wood, George Arliss, Beulah Bondi, Helen Broderick, Arthur Hohl, Otto Kruger, Frank Morgan, Ralph Morgan, Peggy Wood, Roger Pryor.

The International Alliance of Theatrical Stage Employees is about to attempt to regain its jurisdiction in Hollywood, George E. Browne, president said this week.

I consider the "What the Picture Did for Me" department the most important one in the Herald. I am not only glad to make this report, but I feel obligated to do so.

HAROLD HAUBEIN
Cozy Theatre
Lockwood, Mo.

Mrs. Gilman Asks U. S. Run Industry

(Continued from preceding page)

major life work of 'lambasting' motion pictures."

From 1928 to 1930, Mrs. Gilman was motion picture chairman of the National Council of Women, and in 1931, although she represented at the time no national group of women in the United States, she went to Rome in advance of the October meeting of the International Council of Women.

Withdrew MPPDA Cooperation

In 1933 Mrs. Gilman was appointed chairman of the Committee on Motion Pictures for the National Congress of Parents and Teachers. It was at this time that the organization withdrew its support from the MPPDA's public relations program.

Shortly after Mrs. Gilman's appointment to the NCPT the following statement of policy appeared in an issue of *Child Welfare*:

"With this issue Film Review presents an additional service.

"The first page is to be used monthly by Mrs. Robbins Gilman, chairman of the committee on motion pictures, to give information about sources of educational and recreational non-theatrical films for home, school and community use. *Films of this nature have been perfected to such an extent, and are so inexpensive to obtain, that their use may now be extended among parents and teachers all over the country.* Mrs. Gilman's lists will be a boon to schools and communities looking for the best in silent and talking films."

The paragraph immediately following this was as follows:

"The second page will be edited by Mrs. Morey V. Kerns, who has given for many years a remarkable service to *Child Welfare*. *The number of films which can be recommended for children is at present very small, and so, beginning with this issue, Mrs. Kerns' listings will occupy only one page.*"

Demands Federal Legislation

The first issue contained the following excerpts from an article by Mrs. Gilman:

"In view of the above facts and others that might be cited, the National Congress of Parents and Teachers is developing a program which will, if carried out, facilitate cooperation with state, national and international departments of government for increased use of motion pictures as visual aids to education; assemble film libraries for systematic circulation; stimulate production, distribution and exhibition of educational films; provide circulation for non-theatrical films for wholesome recreation; and support federal legislation for the regulation and supervision of production, distribution and exhibition of commercial motion pictures for entertainment purposes."

In these words Mrs. Gilman, in behalf of the NCPT, as early as the beginning of 1933 withdrew from any endeavor to assist in the solving of the problem of the child's relation to the theatre, except insofar as restrictive legislation is proposed as a solution, and at the same time gave evidence of the organization's intention of encouragement of Government monopoly of films.



THE CAMERA REPORTS



AMBASSADOR AT PREMIERE. J. I. Strauss, American envoy in France, with party at the Theatre Agriculteurs in Paris for the opening of Paramount's "The Scarlet Empress," starring Marlene Dietrich. The English original was shown.



SIGNED FOR SHORTS. Jane and Goodman Ace, known to radio fans as the Easy Aces, whom E. W. Hammons, president of Educational, has engaged to appear in a series of comedies devoted to some laughable aspects of matrimony.



IN DICKENS ROLE. Ten-year-old Freddie Bartholomew, whom MGM has chosen to be young David in George Cukor's production of "David Copperfield."

COASTWARD BY BOAT. (Below) Mark Sandrich, RKO Radio director, and Mrs. Sandrich as they left New York for Hollywood following a vacation. Sandrich's next picture will co-star Ginger Rogers and Fred Astaire.

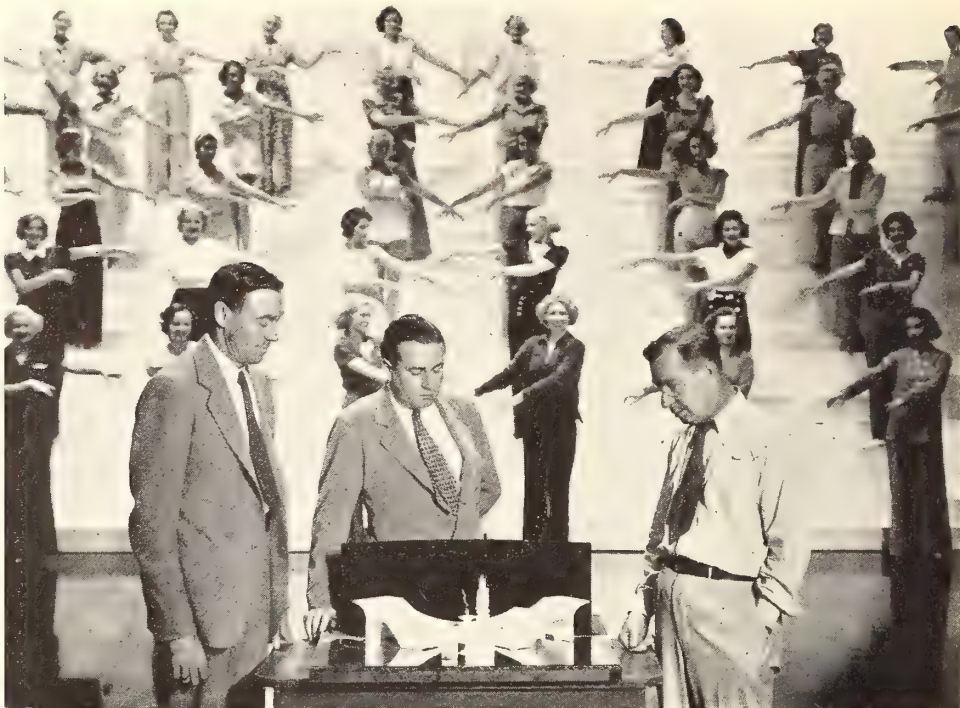


VISITING AMERICA. (Below) M. A. Schlesinger, come to the United States in the interests of the Schlesinger circuit in South Africa, as a guest of Emanuel Cohen, Paramount production chief, at a studio luncheon.





TEMPLE TEMPERAMENT. Or how Miss Shirley would act if she wanted to display it. And quite appropriately, her victim is David Butler, who is directing her new Fox picture, "Bright Eyes."



MODEL DISPLAY. Bobby Connolly (center) discusses a miniature of a set used in his Warner production, "Sweet Adeline," with Lewis Geib and Frank Murphy, technical experts, against an attractive background.



AID THEATRE OPENING. As the newest Trans-Lux theatre began operation in Brooklyn, with Jeanne Aubert, stage and radio performer, and Frankie Thomas, star of RKO Radio's "Wednesday's Child," present.



WELCOMING A NEWCOMER. Guy Kibbee, by right, we take it, of his position as dean of Warner comedians, points out something to laugh at to Olive Jones, singer and newest Warner contract player.



PLAY LEADS. Onslow Stevens and Valerie Hobson, who have the principal romantic roles in Universal's "Life Returns," based on the Cornish experiments in reviving dead dogs.



OPERA STAR SIGNED. Lily Pons, noted soprano of the Metropolitan Opera Company, who has been signed by RKO Radio for a picture to be made next spring.

U. S. LETTER CARRIERS WILL DELIVER UNADDRESSED PROGRAMS ON ROUTES

Third Class Matter Will Be Delivered House-to-House With Only "Patron" or "Householder" as Address

Ol' Uncle Sam, after casting his eagle-eye down the bright-red side of his official family ledger, this week commissioned his Confederate-gray carriers of the mail to engage, in his behalf, in the business of making house-to-house deliveries of theatre programs and of local merchants' advertising matter without the formality of addresses affixed thereon, at three-fourths of a cent per ounce for each delivery.

It's a brand new deal for the so-called "little man" in business that places the facilities of the entire United States Postal Service at his disposal to carry his sales message from the counter to the mailbox and the home.

House-to-House Delivery

Under a new ruling made by President Roosevelt's postmaster general and campaign manager, James Aloysius Farley, the postal regulations governing the addressing and delivery of third class postal matter are very much liberalized, making it possible to establish a house-to-house delivery of such third class matter addressed to "Patron," or "Householder," without any further identification. This third class matter may be mailed under the regular rates for that class, prepaid by permit or precancelled stamps.

A list of the numbers—not names—on each letter carrier's route will be compiled and will be available for those who wish to utilize this service for an entire city or for any part of a city. The carrier will deliver matter of this kind to each of the deliveries on his route.

The benefit to the Post Office Department will be extra revenue, much of which is now diverted into the channels of private door-to-door delivery services.

The benefits to an advertiser are: (1) He may reach *every* householder in the city or in any part of a city with advertising matter which needs no mailing list and no specially written or printed address, thus considerably increasing his market of prospective patrons over the present limitations of a private list. (2) The advertiser may be sure, almost always, of reaching an active list, conserving the supply of his printed matter on "dead" prospects the while new prospects are added to a community. (3) He is given a guarantee that his printed messages will be handled through the regular processes of the mails, under all the protection of the United States Postal Laws and Regulations. (4) And he is further assured that his printed matter will actually be placed in mail boxes and not thrown away in bulk as is the case of many of the present systems of private door-to-door deliveries. The rate of postage, however, remains unchanged.

This service also is extended to rural

routes and to postoffice box holders as well as householders in cities and towns where there is carrier service. Thus, the exhibitor and merchant can be sure of blanketing his community.

The simple form adopted by the Postoffice Department for the marking of such matter, either in writing or printed style, is:

PATRON (or Householder),
LETTER CARRIER ROUTE
(or other local form of delivery)
NEW YORK CITY

Or, the advertiser, if he so desires, may omit the name of the route service and postoffice, provided the word "LOCAL" is used in lieu thereof.

Should Provide Sufficient Number

In all cases the sender should present a sufficient number of programs or advertising pieces to serve every mail box, or, as in the case of apartment houses, every patron, on the route or routes in the city or block or neighborhood or trade area to be served.

Whenever the advertiser's supply is exhausted by the letter carriers they will be advised to provide sufficient pieces in the future. Should any pieces be left they will, if they bear a pledge to pay return postage, be returned to the sender who will be charged with the return postage.

All postmasters throughout the country are ordered by Mr. Farley to distribute advertising matter under the new order "as promptly as possible." It will not, however, be permitted to delay the delivery of the regular mails.

When advertisers prefer to address their matter to particular rural route or postoffice box numbers, or to specific occupants of residences served by city or village letter carriers they may do so. This would enable an exhibitor to continue to send programs personally addressed to those on his own mailing list, and, in addition, through the medium of unaddressed pieces, reach those on the same routes whose names he does not have.

Challenge to Showmanship

The new order which gives to exhibitors and others the service of house-to-house delivery without addressing is a challenge to the showman's ingenuity in competing with the local merchant to get the eye of the householder and prospective customer. The danger of the theatre program being "lost in the shuffle" of bulk advertising messages placed at the same time in the mail box would be lessened by use by the exhibitor of distinctively colored paper and unusual typography, odd-sized pieces and other forms that have a guaranteed appeal.

Programs and announcements sent into the homes by exhibitors have long been recognized as his most important medium of bringing residents of the neighborhood into his theatre. It is felt by some exhibitors in New York who were asked for an opinion of the possible value of the new postal order, that it should insure a more representative broadcast of the exhibitor's message to prospective patrons.

Reorganizing of RKO Is Started

A plan of reorganization for Radio-Keith-Orpheum Corporation has been started, its progress to be limited only by the rate of improvement in the company's earnings, Paul E. Mead, head of the bankruptcy division of Irving Trust Company, RKO trustee, informed Federal Judge William S. Bondy in New York Friday. Mr. Mead's statement was in reply to a query by Samuel Spring, counsel for a group of RKO creditors, as to what specific progress the company was making.

Profit Showing Indicated

Judge Bondy said he had been told recently that RKO had begun to show a profit for the first time in many months and indicated he agreed with Mr. Spring in his contention that the trustees should provide a reorganization plan if the company's earnings continue their improvement. Mr. Spring is counsel for S. L. (Roxy) Rothafel, RKO claimant in the amount of \$250,000, and for Charles R. Rogers Productions, claimant of \$300,000.

The Friday hearing was held in connection with a petition for instructions from the court on consummation of the recently worked out agreement between RKO and Consolidated Film Industries under which RKO is given until May, 1938, in which to retire \$1,500,000 of secured notes outstanding. Prior to the agreement RKO was obligated to retire the notes by Jan. 1, 1935, through five monthly payments of \$300,000 each.

Judge Bondy pointed out that the \$1,500,000 of notes outstanding still are secured by collateral having a book value of \$50,000,000 which was given to secure an original \$6,000,000 obligation, and suggested RKO might make an appreciable saving on interest by negotiating a \$1,500,000-loan "at 4 or 5 per cent" from a bank and retiring the obligation immediately, using the present collateral as security for the bank loan.

Extension Called First Need

Mr. Newton told the court that the first step to be taken by the trustee is to obtain an extension on the maturities and then to seek means of retiring the obligation in the manner suggested.

Judge Bondy instructed the trustee to proceed with negotiations for the bank loan and suggested that in the meantime efforts be made to obtain a reduction from Consolidated on the 6 per cent interest called for in the agreement. Mr. Newton explained that Consolidated already had refused such a reduction.

Judge Bondy took the agreement under advisement.

J. R. McDonough, president of RKO Radio Pictures, Inc., arrived in New York from Hollywood to attend the monthly directors' meeting on Monday.

KENT SIGNS NEW 3 YEAR CONTRACT

Fox Also Signs Michel and Clark; Consolidated Net for 39 Weeks \$1,506,212 After Taxes

Ratification of Sidney R. Kent's contract as president of Fox Film Corporation, a formality which was expected, was accomplished by the company's board of directors in New York Wednesday afternoon. Evidencing the lack of foundation of rumors that had been widely circulated and published to the effect that Mr. Kent was contemplating a resignation from the company, the Fox directors abrogated the old contract and a new agreement covering a three-year period was signed. At the same time it was announced that W. C. Michel, executive vice-president, and John D. Clark, general manager of distribution, had signed contracts for the same period.

Equal to 61 Cents Per Share

The company reported for the 39 weeks ended Sept. 29, 1934, a consolidated net operating profit, before federal taxes, of \$1,746,213, compared with a loss of \$226,345 in the same period of 1933.

In the quarter ended Sept. 29 of this year the profit from operation, before federal taxes, was \$356,971, compared with a profit of \$256,061 for the third quarter of 1933. After deducting a reserve for federal income taxes estimated at \$240,000, the consolidated net profit for the 39 weeks ended Sept. 29, 1934, was \$1,506,212.67.

On the basis of 2,436,409 shares of Class "A" and Class "B" stock outstanding, the consolidated net profit for the first three quarters of 1934, after all charges, including federal income taxes, amounts to 61 cents a share.

Earned Surplus \$3,251,650

The consolidated earned surplus at Dec. 30, 1933, was \$1,674,354, and after adding the net profit as stated, together with foreign exchange adjustments of \$71,083 the consolidated earned surplus at Sept. 29, 1934, stood at \$3,251,650, all of which has accumulated since the effective date of reorganization of the company April 1, 1933.

Theatre operations of Wesco Corporation are not consolidated, because of the bankruptcies of the principal operating subsidiaries of that company.

Distributor Seeks Restraint On Use of Name of Majestic

The appointment of a receiver for Majestic Pictures Corporation and an injunction restraining a new subsidiary known as the Majestic Producing Corporation from using the name or assets of Majestic, is asked in a suit filed last week in New York supreme court by Majestic Pictures of Pennsylvania, of which Anthony Lucchese is president. The complaint charges that Majestic of Pennsylvania built up a distributing organization, and that Majestic Pictures, headed by Herman Gluckman, caused Majestic Productions to be formed to reap the

benefits of the good will established by the Pennsylvania company. A general denial was made by the picture company.

The production budget of Majestic Pictures has been increased, following conferences between Mr. Gluckman and Larry Darmour, supervisor of all Majestic releases.

Century, Skouras in 10-Year Pooling Deal

The pooling arrangement entered into between Century Circuit and Skouras theatres on Long Island is for a 10-year period, according to A. H. Schwartz of Century. In all, 17 houses are involved. Mr. Schwartz said he has signed for Warner, Paramount and MGM product. Skouras has Fox and Universal, which fact tends to discount reports distributors were opposed to the deal.

Mr. Schwartz also has a pooling agreement with Joseph Seider of Prudential, although none of the eight houses involved therein conflict with those in the Skouras deal. Mr. Seider has MGM, Fox and Warner product.

Fox Studio Employees Form Own Organization

Following several preliminary meetings, Fox studio employees last week formed the Fox Studios Employees Club with James Jensen of the carpenter's shop acting as temporary president. Purpose of the club is to promote the advancement of all the members and to make it possible for all to obtain sound legal and business advice. Statutes of the organization provide for benefits and financial compensation for needy members. The club roster will be made up of members from all departments of both the Westwood and Western Avenue studios. Meetings will be held monthly.

Giannini Hits Loans In Talk with Jones

A. P. Giannini of the Bank of America National Association, in a conference this week with Jesse Jones, chairman of the RFC, in Washington, attacked the delay of the Federal Reserve banks in approving applications for industrial loans. Dr. Giannini also discussed with Mr. Jones the formation of mortgage trust companies for relief of mortgage bondholders in need of aid.

EDUCATORS TO STUDY THE FILMS

"To offer constructive suggestions to the motion picture industry to improve the character of films shown to the youth of high school age," the National Education Association has formed a special committee to study the situation, according to Ernest D. Lewis, of Evander Childs High School, New York, association president.

Commerce Chamber Boosts Theatres

The motion picture theatres of Omaha, and indirectly the motion picture industry as a whole, were the collective recipient recently of a measure of sincere and apparently unsolicited publicity from the local chamber of commerce. It was, in effect, an indication of the extent to which the theatres of the city are appreciated by business interests, unquestionably as a result of effective, intelligent public relations.

More than half the time allotted to a radio program sponsored by the chamber was devoted to comment on the theatre and entertainment industry. In presenting the "Civic Calendar" of the chamber, Archie Bailey noted as one of the events of the week of interest the first anniversary, as a motion picture house, of the Brandeis theatre. He stressed the value of the film houses as places where the people of the city and visitors may enjoy entertainment at reasonable cost, and pointed out the numbers who are employed in the maintenance and operation of the theatres.

He said in part: "Omaha is proud of its theatres. Operated by courteous men and women, each of them is a part of Omaha's scheme of hospitality. You'll enjoy yourself when you go to the show in Omaha!"

Universal Sets Release Schedule for This Year

The Universal release schedule for the rest of this year, comprising nine features, was determined at a Coast conference last week among Carl Laemmle, Carl Laemmle, Jr., and James R. Grainger, general sales manager. All nine features are either in work or completed. Carl, Jr., has left the Coast for a three-month's vacation in Europe.

The features, and their release dates, are: "Great Expectations," October 22; "Cheating Cheaters," November 5; "Strange Wives," November 12; "Imitation of Life," November 19; "Night Life of the Gods," November 26; "The Invisible Man," December 3; "Secret of the Chateau," December 10; "Straight from the Heart," December 24; "The Good Fairy," December 31.

Sweigert Heads Variety Club in Philadelphia

A Variety Club has been formed in Philadelphia with Earle W. Sweigert as chief barker. Leonard Schlessinger is first assistant barker; Frank Buhler, second assistant barker; Jay Emanuel, wagonman; Jack Greenberg, property master, while the following are canvas men: James Clark, Edward Corcoran, Milton Rogasner, Lewen Pizor, Jerry Crowley, Herbert Elliott, Samuel D. Schwartz, Harry Wiener, Al Davis, Edward Sherman and Al Cohen. Membership in the club is limited to 50.

Breen Leaves for Coast

Joseph I. Breen, Production Code Administrator, left New York for Hollywood Monday after a week of conferences with officials of the Motion Picture Producers and Distributors of America.

MORE RECORDS FALL AS THE HOLD-OVER SENSATION SIZZLES ON!....

*Boston . . 3 Weeks
... Milwaukee . . 3 Weeks . . . Louisville . .
3 Weeks . . . Chicago . . 3 Weeks (First Time
in History of Palace Theatre) . . . Los
Angeles and Hollywood . . 3 Weeks (Un-
precedented simultaneous runs)*

Week stands going 2 and 3 to record-breaking business!...Three day towns doing record weeks!...Four day towns clicking off ten day and two week runs!...So many hold-overs we've lost track of 'em and just say the whole nation's gone "Gay"!...Grosses swelling with tidal wave force as "The Gay Divorcee" divorces all the dough in sight!

**BOOK IT FOR EXTENDED
TIME then KEEP
YOUR DATES OPEN FOR
A HOLD-OVER!**



**FRED ASTAIRE
GINGER ROGERS**

STARS OF "FLYING DOWN TO RIO" IN THE
MOST SUMPTUOUS ROMANTIC HIT OF ALL SEASONS

**"THE GAY
DIVORCEE"**

with

ALICE BRADY

EDWARD EVERETT HORTON AND
HALF THE BEAUTIES OF HOLLYWOOD

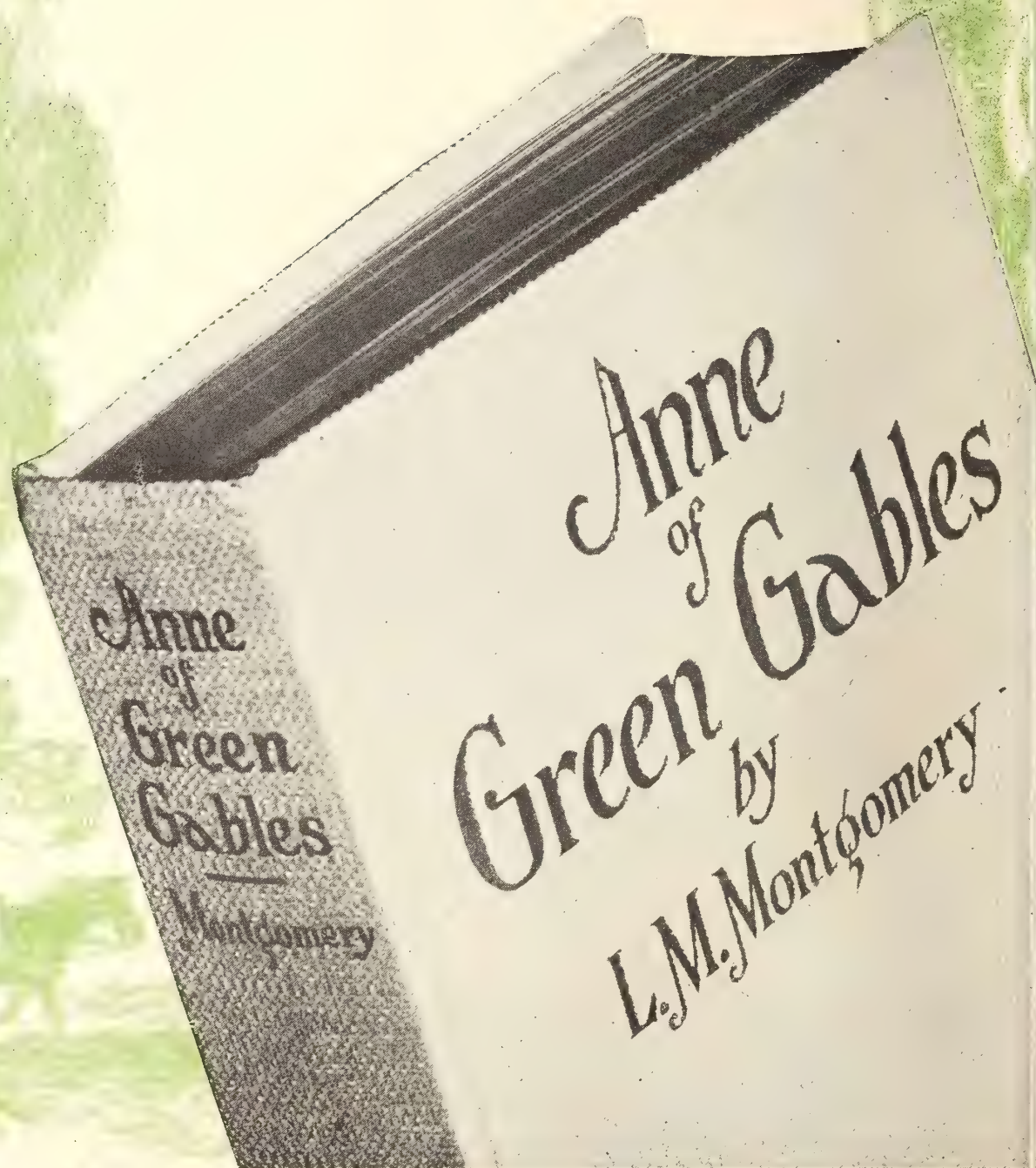
**RKO-RADIO
PICTURE**

DIRECTED BY MARK SANDRICH
Dance Ensembles Staged by Dave Gould
PANDRO S. BERMAN PRODUCTION

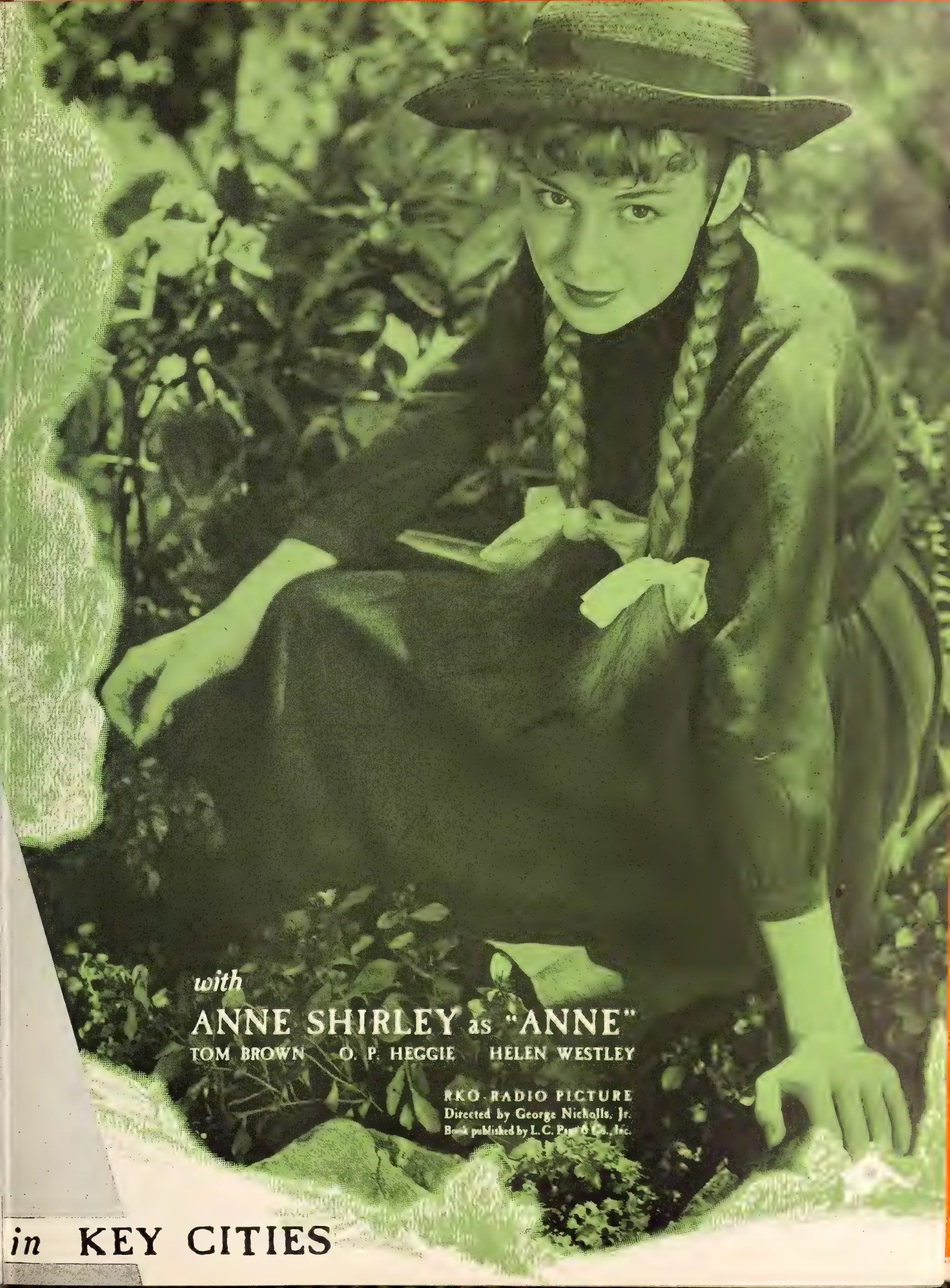


*The world is hungry for
another great heart-throb*

A Picture made for the millions
who loved "Little Women"



THANKSGIVING WEEK ATTRACTION



with
ANNE SHIRLEY as "ANNE"
TOM BROWN O. P. HEGGIE HELEN WESTLEY

RKO RADIO PICTURE
Directed by George Nicholls, Jr.
Book published by L. C. Page & Co., Inc.

in **KEY CITIES**

The gifted pen of the writer who gave you one of the screen's big hits traces a new story of blazing human emotions . . . of a woman with a past and of men outside the law . . . of mystery, thrill, and vivid drama!

DASHIELL HAMMETT'S
WOMAN
IN THE

With FAY WRAY
RALPH BELLAMY
MELVYN DOUGLAS
ROSCOE ATEES

*Directed by Phil Rosen. Associate
producer Burt Kelly. Produced
by SELECT PRODUCTIONS*
RKO-RADIO PICTURE

AN DARK



BY THE AUTHOR OF "THE THIN MAN"

NEW OBJECTIVES BEING REALIZED, SMPE IS SHOWN AT CONVENTION

Engineers' Society and Academy Arrange Active Cooperation to Formulate Standards of Practice; Tasker Is President

by GEORGE SCHUTZ
Editor of *Better Theatres*

Recent aims of the Society of Motion Picture Engineers possessing much practical significance to the industry as a whole, and particularly the exhibition branch, have been substantially realized, it developed this week at the convention of the Society in New York.

This convention heard the first reports of the group formed since the previous meeting last spring, for the purpose of developing standards of theatre design based as absolutely as possible on the technological requirements of more effective exhibition.

It was also announced that the SMPE and the Academy of Motion Picture Arts and Sciences have arranged to work together toward solution of technical problems and formulation of standards of practice, thereby ending differences which frequently have resulted in costly confusion.

Of less immediate importance, but bearing heavily upon general motion picture interests in the not-too-distant future, were formal papers and informal corridor discussions pointing toward early realization of methods making sound and picture quality in the 16-millimeter field comparable to that of standard practice, even on a scale adapted to theatre entertainment.

H. G. Tasker New President

As these notable features suggest, the fall meeting of the industry's representative technological organization was in general characterized by a forward-moving spirit, with the attendance itself—in the neighborhood of 350—considerably larger than in the past few years. Conducted at the Hotel Pennsylvania, the meeting continued from Monday through Thursday, with sessions under the direction of Dr. Alfred N. Goldsmith, retiring president.

The new president is H. G. Tasker of United Research Laboratories. Other officers and board members announced for 1935 are:

Emery Huse of Eastman, executive vice-president; J. I. Crabtree of Eastman, editorial vice-president; W. C. Kunzmann of National Carbon, convention vice-president; J. H. Kurlander of Westinghouse, secretary; T. E. Shea of Bell Laboratories, treasurer; and M. C. Batsel of RCA Victor, and S. K. Wolf of Erpi, members of the board of governors.

Membership Now 950

The new president begins his tenure of office with a membership of 950, which represents an increase of about 500, accomplished largely since the previous meeting, as part of an expansion program designed to relate the technician more intimately to the practical functions of the industry. In view of the rapprochement between the Academy and the Society, it is significant that Mr. Tasker has been also a member of the Academy since its inception. The next meeting of the Society, moreover, will be held in Hollywood, in May.

The union of technological activities thus in-

URGES BROADENING OF FILM'S SCOPE

Development of production equipment permitting the making of an occasional motion picture for special purposes not allied with the regular channels of entertainment, was urged by Martin Quigley, president and publisher of Quigley Publications, speaking Monday at the luncheon which formally opened the convention of the Society of Motion Picture Engineers in New York.

Such apparatus, he said, would effect a proper answer to those who would have Hollywood adapt its product, made for entertainment, to educational and other social functions, and would in general permit a broadening of the usefulness of the motion picture, enabling it to serve many other interests beyond those of the theatre.

dedicated really establishes a potentially effective link between the two ends of the motion picture mechanism, Production and Exhibition, the close relationship of which is obvious enough in some respects, but rather thoroughly ignored in some of its phases—for example, the very architecture of the theatre.

Schlanger Predicts Changes

"The size and shape of the motion picture and the cinematography shown therein are production problems which are vital elements making up the effectiveness of the exhibition of the product," declared Ben Schlanger, New York architect who, with S. K. Wolf, acoustics engineer, gave the report of this committee, the other member of which is L. A. Jones of Eastman.

"Changes," said Mr. Schlanger in his paper, "are quite likely to take place in the very near future to show definitely needed improvements in the exhibition factors. An improved and more promising type of cinematography affecting viewing conditions is already a reality."

Original studies in this phase of design were made and discussed in the BETTER THEATRES section of MOTION PICTURE HERALD the past year.

"It is entirely practicable at the present time," Mr. Schlanger asserted, "to establish standards for motion picture theatre design which would take cognizance of anticipated developments. The extra provision thus made would not cause any extra cost in construction, or any handicap to the film presentation even if anticipated developments did not materialize."

Examining conditions commonly asserted to represent over-seating, Mr. Schlanger offered data tending to show that over-seating is not so much a matter of the number of seats, but of the kind of theatres and plan of seating.

"Although 1,500 capacity has been considered in this report as the high for establishing standards, it may be shown that very few, if any, motion picture theatres need have more than 1,000 seats."

A wedge-shaped auditorium, he said, is the one that most easily avoids vision problems. Although as usually treated, this shape results

Martin Quigley Cites Importance to Technicians of Film Morals Campaign; Schlanger Describes Acoustics Changes

in waste ground area, this can be overcome by placing one of the long dimensions of the wedge contiguous to one of the lot lines. Viewing distance should be shortened, and the projection room lowered, he said, to reduce distortion further.

Auditorium design was discussed from the point of view of acoustics in Mr. Wolf's paper. Considering the shape and size, he said that the ideal ratio proportion is in the order of two (height) to three (width) to five (length). This ratio is related to volumes up to 500,000 cubic feet. For greater volumes, the height should be less in relation to width and length. The rectangular auditorium is best adapted to good sound reception, he declared, and a square type is fairly adaptable, but a long narrow room should be avoided.

Frequency Distortion

"We should avoid the use of materials which provide a large amount of absorption at high frequencies, and only a small amount at low frequencies," Mr. Wolf pointed out, "unless they are to be used in conjunction with other types."

Screen illumination and evils of current practices in this phase of theatre operation were attacked from two sources—Dr. Goldsmith and the report of the Projection Screen Committee, headed by J. H. Kurlander. Despite the recent improvements in projector light sources, screen illumination was said to remain poorly adjusted to viewing conditions, partly because of faulty methods of determining the amount of light at the screen, and partly because of excessive economy. Mr. Kurlander reported four methods of determining the efficiency of the projection system from the projector to the screen:

1. Use of standard light source in projection room to detect depreciation in screen light output over test periods.
2. Reflecting of screen image to projection room and measuring brightness of image (this requires a meter of the galvanometer type).
3. Direct reading on projection lens, using opal diffusing medium.
4. Exploring of screen brightness by a combination of picture monitor in projection room with picture in form of an image of the screen.

This report also stated that rear projection was of no immediate importance.

The main social event of the convention was the semi-annual banquet and dance, which was held Wednesday evening in the main ballroom of the hotel, with Dr. F. B. Jewett, vice-president of A. T. & T., as the principal speaker.

Quigley Cites Morality Campaign

Other guest speakers, who addressed a luncheon formally opening the meeting Monday, were Col. Roy Winton, secretary of the Amateur Cinema League; Mrs. Frances Taylor Patterson, director of the course in photoplay appreciation at Columbia University; and Martin Quigley, president and publisher of QUIGLEY PUBLICATIONS. Both Mr. Quigley and Col. Winton stressed the provision of technical equipment making it possible for persons or groups to produce motion pictures not intended to satisfy the usual entertainment interests.

"The importance of the recent campaign to improve motion pictures morally to you technicians," said Mr. Quigley, "is that if it had

(Continued on following page, column 3)

FOX WINS FIRST DAMAGE RULING IN TRI-ERGON PATENTS DISPUTE

Federal Court Rules Against Three Circuits in "Flywheel" Suit; Tri-Ergon Plans Collec- tion Agencies for Damages

The name of William Fox appeared prominently during the week in newspaper headlines which reported:

1. A federal district court in Pennsylvania awarded damages to American Tri-Ergon Corporation, William Fox, president, in a "flywheel" patent infringement suit against three theatre circuits. It was the first decision granting actual damages to Mr. Fox in his wholesale court attack on the industry in connection with his claim that the whole business is infringing on his two Tri-Ergon patents.

2. American Tri-Ergon was preparing to appear as a nationwide collection agency to gather any damages that may be awarded it by the courts in the various states.

3. The Radio Corporation of America finally assured its exhibitor licensees of protection against Tri-Ergon patent infringement actions and began to replace the "flywheel" mechanism in its reproducers.

4. William Fox won a New York court plea granting him the right to examine officials of Fox Theatres Corporation in his suit charging the theatre company, the Chase National Bank and others with bringing about the receivership of Fox Theatres as part of a \$1,000,000 conspiracy against him.

The Pennsylvania court decision which awarded damages to William Fox's American Tri-Ergon Corporation in a suit against several theatre companies for alleged infringement of the "flywheel" patent was by far the most important development of recent weeks in Mr. Fox's campaign to collect royalties. Exhibitor and producer licensees are protected against any "flywheel" damage awards by the licensors—Electrical Research Products, Inc., and Radio Corporation.

The Pennsylvania decision, obtained by Fox against Altoona Publix Theatres, Wilmer and Vincent and the Locust Street Real Estate Company, does not apply to any other cases, which must be tried separately.

Mr. Fox was proceeding elsewhere with legal actions against some 20 producers, distributors and motion picture laboratories, charging infringement of either his "flywheel" patent in reproducers or of his "double printing" process in production.

Federal Judge Albert W. Johnson, sitting at Scranton, Pa., appointed Frank H. Stross, ex-judge of Pennsylvania's Northumberland county common pleas court, as special master to make an accounting with the plaintiff Tri-Ergon and the codefendant theatre companies and RCA—whose equipment was specifically involved—of profits, gains, and

benefits which have accrued to the defendants by reason of their use of the "flywheel" in reproducing equipments.

Judge Johnson's order ended the two-year-old suit for an injunction and an accounting, which was lost by the defendants in two courts and which the supreme court refused to review a month ago. It was this refusal that brought on the deluge of Fox lawsuits against the industry.

Judge Johnson also directed the defendants to refrain from further use or sale of equipments which infringe upon the Tri-Ergon "flywheel" patent. The defendants are not especially concerned with the injunction, because RCA is now replacing the "flywheel" in its reproducers with a non-infringing substitute. The damages are for previous usage.

Leo May Head Tri-Ergon Branches

Reported organizing was a nationwide system of collection offices to be conducted by Mr. Fox and Tri-Ergon for the gathering of any monetary damages that may be awarded by courts in other states. Jack G. Leo, brother-in-law of Mr. Fox, who was a Fox Film executive under the William Fox regime of that corporation, probably will be in charge of the system, which, it was said, embraced a fixed schedule of periodical payments for theatres according to size or gross receipts.

Mr. Fox obviously is anticipating victory in the various intricate legal entanglements involving his patents, which may take years to untwine.

There did not appear to be any tangible evidence that Mr. Fox and the electricians—which eventually will pay the Tri-Ergon bills—had approached a basis for settling the claims.

Fox Wins Point in Theatre Suit

The long-pending New York court action involving Mr. Fox and the bankrupt Fox Theatres Corporation was resurrected late last week when the appellate division reversed the state supreme court in ordering William E. Atkinson, president of Fox Theatres, to appear for examination by Fox counsel in the suit to determine whether there was a conspiracy against Mr. Fox. Circumstances under which Fox Theatres Corporation went into receivership must be disclosed by Mr. Atkinson.

Mr. Fox had charged in a supreme court action, later appealed, that Fox Theatres, the Chase National Bank and others brought about the Fox Theatres receivership as part of a \$1,000,000 conspiracy against him.

The \$1,000,000 represents a personal guarantee by Mr. Fox of part of the purchase price of the Roxy theatre, off Broadway in New York, it was recited. The Fox Theatres Corporation had bought the Roxy in 1929 for \$2,930,000. Mr. Fox's \$1,000,000 guarantee covered the last three instalments, and he is now being sued for that sum by the Chicago Title and Trust Company, the guarantee having been assigned to that firm. Mr. Fox charges that the receivership was all a conspiracy against him to collect the \$1,000,000.

Engineers' Aims Are Being Realized

(Continued from preceding page)

not come and been effective, there would not be an industry to engage you now.

"I greatly hope that the time will soon come when it will be possible to say to those who expect from Hollywood pictures serving other interests than those of entertainment, 'Make your own pictures.' You engineers can bring this possibility about by creating equipment that is inexpensive and can be conveniently used."

Visual Education Discussed

At a morning session preceding the Monday luncheon, the convention heard Miss R. Hockheimer of the New York public schools, on visual education.

Among notable papers read during the four-day session were:

"The Non-Rotating High-Intensity D. C. Arc for Projection," by D. B. Joy and E. R. Geib of National Carbon.

"Luminous Fronts for Theatres," by C. M. Cutler of General Electric.

"The Stablearc-Unitwin Motor-Generator for the Non-Rotating High-Intensity D. C. Arc," by Irving Samuels of Automatic Devices.

"What Is Light?" by S. G. Hibben of Westinghouse.

"Recent Developments in the Use of Incandescent Lamps for Color Motion Picture Photography," by R. E. Farnham of General Electric.

There was also a special group of papers devoted to the application of cinematography in the natural sciences. These were given by H. Rosenberger of Sandy Hook, Conn., R. F. Mitchell of Bell & Howell, R. F. James of the Westinghouse Lamp Company, and J. R. Townsend and L. E. Abbott of the Bell Laboratories. H. I. Day of Electrical Research Products discussed the use of high-speed cinematography in industrial development work, and Martin Johnson talked on technical aspects of wild animal photography.

Request Trustees for Art Cinema Corporation

A bill for appointment of trustees in dissolution for the Art Cinema Corporation, a Delaware corporation which filed a certificate of dissolution at Dover last week, was filed in chancery court at Wilmington, Del., by Harry Buckley, of New York City, a stockholder.

Mr. Buckley's bill recommended that Denie F. O'Brien, William Jasie and William P. Phillips, directors of the corporation, be appointed trustees. Art Cinema filed an answer agreeing to the appointment of these three men. Art Cinema owns stories, plays and other literary property and finished motion pictures and also shares of stock in United Artists Corporation. Through a subsidiary it owns a tract of land in Culver City, Cal.

Maryland Owner Dies

Carl Schwarz, 54, owner of the Dentonia theatre at Denton, Md., died there last week.

SINCLAIR DEMANDS FEDERAL QUIZ CHARGING LIES IN ELECTION FILMS

Accuses Industry of "Fake Propaganda" on Screen in "Inquiring Reporter"; Says Block Sales "Crush Independents"

Upton Sinclair, thrice a Socialist candidate for public office, and author-in-anticipation of "I, Governor of California—How I Ended Poverty," this week brought his California gubernatorial campaign into the Halls of Congress at the 11th hour with a publicly announced demand for a federal investigation of the whole motion picture industry because of its reputed activities in broadcasting "fake propaganda" to defeat him in Tuesday's election. He urged that the investigation be made regardless of the outcome of the election.

Mr. Sinclair, Democratic-Epic candidate for the governorship of the Golden State, voiced his demand for an investigation rather heatedly in a telegram sent Monday from Los Angeles to Senator David Ignatius Walsh, Democrat of Massachusetts, and to Senator Wright Patman, Democrat of Texas. He charged that the motion picture industry "had entered a war against me."

As Exhibit A the Baltimorean offered the senators a story which, he said, was printed on October 26 in the *Hollywood Reporter*, which he described as the "official publication" of the motion picture. In that story, he charged, there was voiced an open boast that Louis B. Mayer, "president of Metro-Goldwyn-Mayer," C. C. Pettijohn, general counsel of the Hays organization, and "Carey Wilson and Irving Thalberg, producers," were waging a war against his candidacy and were aiding the campaign of Governor Frank W. Merriam, Republican, seeking reelection.

The *Hollywood Reporter* is a studio publication in California. Mr. Mayer is vice-president of Metro-Goldwyn-Mayer, not president as stated by Mr. Sinclair, and Mr. Wilson is a writer.

Charges "False Propaganda"

"I have made the undeniable charge," Mr. Sinclair's telegram said, "that these men produced false propaganda in pictures under the title 'The Inquiring Reporter,' which is falsely influencing California voters."

"Whether or not you sympathize with me on my platform is beside the point," he told the Senators, but, "If the picture industry is permitted to defeat unworthy candidates it can be used to defeat worthy candidates. If it can be used to influence voters justly, it can be used to influence voters unjustly."

"I telegraphed Hays charging false propaganda and that Pettijohn claims to represent the entire industry and requested Hays to verify by wire. Hays refused to verify, stating merely Pettijohn is a Democrat."

"I have evidence that Pettijohn . . . helped Hays elect Harding and Coolidge . . ." Mr. Sinclair continued.

"Will you assist me," he asked, "regardless

NEWSPAPER DEFENDS FIGHT ON SINCLAIR

The industry had sufficient reason for seeking the defeat of Upton Sinclair in his campaign for governor of California, declared the Kansas City Journal-Post this week.

"Upton Sinclair complains that the motion picture industry has entered a war against his candidacy for governor of California," the paper said in an editorial article.

"If we have read the news aright, it was Mr. Sinclair who started the war, not only against the motion picture industry but against all business, which means also against all employees of business.

"There are some things about the movies that we don't like, but we are with them 100 per cent in their efforts to prevent Mr. Sinclair from making California an economic wilderness. . . . We'll feel like forgiving them for all their shortcomings."

of the success of my candidacy, in a Congressional investigation of the motion picture industry, including efforts of the Legion of Decency to clean pictures of block book and blind buying that have crushed independent exhibitors of the country, and also with the purpose of a full, fair and complete investigation of political activities of the motion picture industry in this and other campaigns to the end of federal supervision as was effected in the meat packing industry through my activities in 1905?"

In his telegram to Mr. Hays, Mr. Sinclair said, in part: "I ask you to state whether your organization sanctions the making of lying motion pictures to defeat a people's candidate for the governorship of California. I expect and demand an explicit repudiation from your organization of Mr. Pettijohn's activities."

The opinion of observers at Washington was that Congressional investigation demanded by Mr. Sinclair will depend upon the temper and the personnel structure of the new Congress which convenes in January.

Whether Mr. Sinclair's charges are taken up or not, the feeling now running on Capitol Hill is that pictures will bulk more largely in Congressional activities next year than they did during the last session.

Demands for restrictive legislation are expected to be made by some of the religious groups, and the independents are expected to continue their agitation for the elimination of block booking, probably supported by outside groups.

The industry, however, is seen in a better position to resist any legislative attacks in Congress, due to its voluntary

Washington Observers Believe Inquiry Depends Upon Personnel of New Congress; Industry Strengthened Against Attacks

adoption of machinery to raise the standards of the motion picture and to the concessions it has made in block booking practices, through elimination privileges.

Prior to the extensive screen campaign in the Sinclair-Merriam contest, Mr. Sinclair was a three-to-one and two-to-one favorite for election. Near the close of the campaign, the odds had been reversed to three-to-one and five-to-one in favor of Merriam.

On the other hand, so-called "wild" reports were bandied about freely in California that Mr. Sinclair was receiving strong financial support of William Fox, both of whom collaborated last year in presenting the "story" of Mr. Fox's loss of the Fox Film companies.

Threats made by various motion picture leaders early in the campaign that the industry would be transplanted in Florida if Sinclair was elected appeared to fade toward the end of the contest.

Morgan Walsh, president of the Independent Theatre Owners of Northern California, rejected an invitation of Mr. Sinclair to join him in a fight begun by Sinclair against "nefarious influences of the moving picture industry in politics, on the morals and the industry of the country."

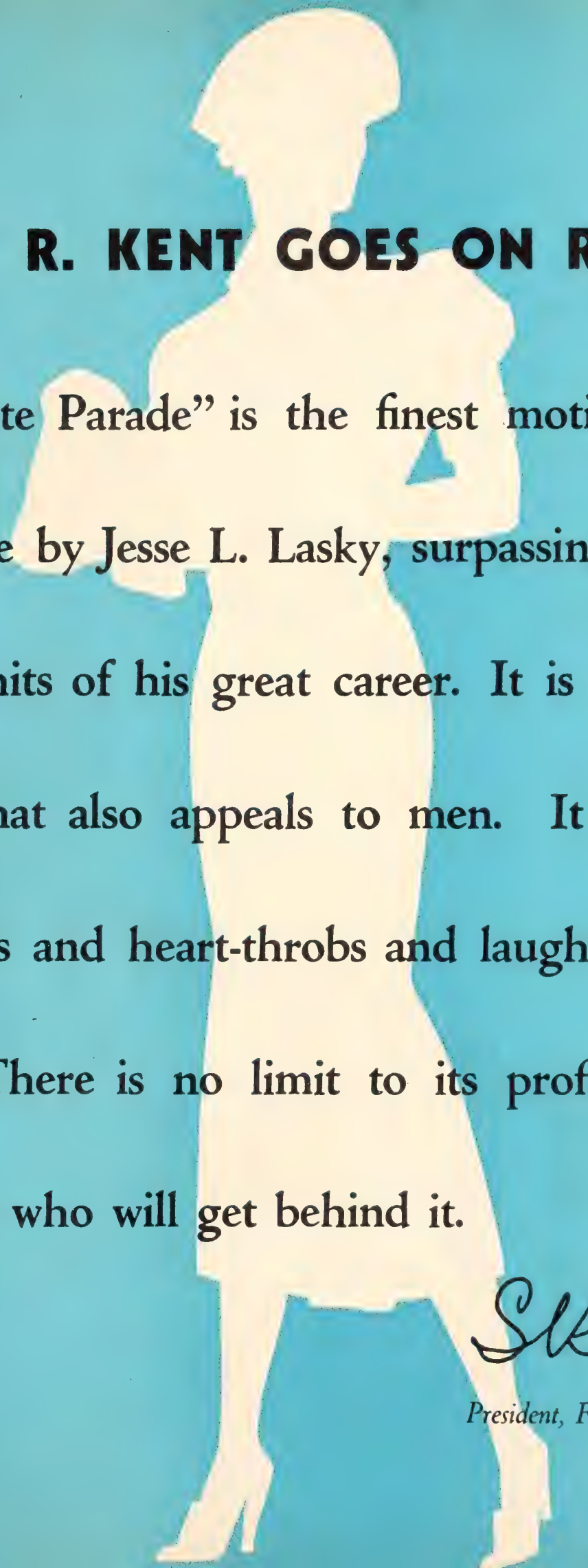
New York Censor Rejects Only 15 Of 1769 Pictures

The New York state censor board during the year from July 1, 1933, to June 30, 1934, reviewed and licensed 1,769 films, of which 286 were approved with eliminations and 15 were rejected outright, although two were later revised and approved, according to the annual report of chief censor Irwin Esmond to Frank P. Graves, commissioner of education.

The 2,195 eliminations were classified in the report as follows: indecent, 838; inhuman, 79; tending to incite to crime, 511; immoral or tending to corrupt morals, 752; sacrilegious, 15.

The net revenue to the state for the year totaled \$170,670.79, expenditures for the period having been \$60,827.09 and receipts \$231,497.88. The net revenue is \$8,973.32 greater than for last year. Since the organization of the board, in 1921, the total net revenue to the state has been \$1,688,764.63.

The report of Mr. Esmond pointed to the fact that 8,362 reels of films were reviewed during the year, that 15 pictures were rejected outright, and that 2,195 eliminations were made on statutory grounds.



SIDNEY R. KENT GOES ON RECORD:

"The White Parade" is the finest motion picture ever made by Jesse L. Lasky, surpassing even the greatest hits of his great career. It is a woman's picture that also appeals to men. It has more than tears and heart-throbs and laughter—it has a soul. There is no limit to its profits for the showman who will get behind it.

S. R. Kent

President, Fox Film Corporation

and **EVERY REVIEWER JOINS**

Film Daily:

"One of the best pictures of the year. Rich in sentiment and real human interest."

Motion Picture Daily:

"Showmen should do big opening business and bigger business as the news gets around."

Variety Daily:

"Scores a decided hit. Convincing in tears and laughter."

Associated Press:

"An extraordinary picture!"

Motion Picture Herald:

"An outstanding contribution. Introduce it to your patrons as a picture you are proud to present."

United Press:

"A distinct contribution...gripping, poignant."

Photoplay Magazine:

"A picture that will appeal to all."

Los Angeles Times:

"An achievement... attains genuine heights of emotion."

THE WHITE

THE PARADE OF PRAISE!

Boxoffice:

"A smash hit! Inspiring . . . human . . . will tug at the heart."

PARADE



JESSE L. LASKY Production

The greatest hit of this great producer's career.

LORETTA YOUNG JOHN BOLES

Movie Mirror:

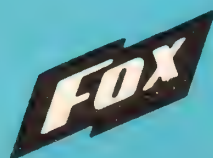
"Finest emotional picture of the month."

Directed by Irving Cummings

Screen play by Sonya Levien
and Ernest Pascal

From the novel by Rian James

Adaptation by Rian James and
Jesse Lasky, Jr.



Fees Argued in Paramount Case

Special Master John E. Joyce on Monday in New York took under advisement the arguments of counsel on vital legal points affecting the allowance of fees approximating \$800,000 to trustees, their counsel, and special aids for services incident to the Paramount Public bankruptcy. Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, the trustees, have petitioned the court for interim allowances of \$100,000 each, while their counsel, Root, Clark, Buckner & Ballantine, asked for \$350,000.

Mr. Joyce raised the question whether the allowances should be limited to the provisions of the old bankruptcy law which specify that fees shall be 2 per cent of the money handled by the trustees for the bankrupt estate. This, it was said, would limit the allowances to less than \$50,000.

The old laws do not apply, since Paramount filed for reorganization under the new Section 77-B, argued Arthur A. Ballantine, of counsel for the trustees, who pointed out that the new statute provides that the court shall set "a reasonable allowance." Mr. Ballantine also said the trustees in any event should have their allowances computed on the money handled for Paramount Publix subsidiaries, in spite of the fact that most of these were not, themselves, in bankruptcy.

Malcolm Sumner, representing Paramount bondholders, advocated a part payment, "on account," final payment to be made when the legal points have been decided.

Mr. Joyce is continuing his examinations of former and present Paramount officials in connection with the trustee's action to recover up to \$12,700,000 from former directors of the company as a result of stock repurchase agreements from 1928 to 1932.

Paramount home office sales executives, division and district managers returned this week after having completed plans in Hot Springs for a national sales drive with bonuses to last three months, from January 1.

Federal Judge Alfred E. Coxe, at an informal meeting in chambers, expressed impatience at the inability to complete a reorganization plan.

Gaumont-British Sales Force Here Totals 62

The sales force of Gaumont-British in this country now totals 62, according to Arthur Lee, heading the organization here. George Weeks, general sales manager, leaves next week for the Coast, to organize a western sales staff. In New York the company's product, with 16 features planned for the season, will be sold only on a picture-to-picture basis.

Mr. Weeks announced this week Gaumont product has been sold for every first run situation in the country, the majority of the deals covering the first eight releases. Jessie Matthews, musical comedy star, has been signed to a three-year contract, for a maximum of nine pictures. Lillian Bond also has been signed. Sam Warshawsky, formerly with RKO, has joined the publicity department, under the supervision of A. P. Waxman.

In London Tuesday Mark Ostrer announced a debenture issue of \$2,500,000.

THIS "BABY" THEME NOT ON THE PROGRAM

It was no fault of the Hollywood producers that the "going to have a baby" theme had a prominent place in the performance at the Isis theatre, in Sidney, Mont., one recent Saturday night. With the turnstile moving swiftly, and the wife of manager F. W. Amsden busy at the box office, there was a sudden interruption. A young woman came hastily from the auditorium to the office, with the brief but important announcement that she was about to become a parent, and that a doctor was the need of the moment. The cashier, mother of a family of four, walked outside, hailed the local medic, assisted in the alighting of the stork, returned to her ticket selling. And the audience knew nothing of the incident.

Tellegen, Once a Glamorous Figure, Dies by Own Hand

Lou Tellegen, once a matinee idol, once one of the most glamorous names on the stage and silent motion picture screen, on Monday stood in the bathroom of the home of Mrs. John T. Cudahy, Los Angeles woman who had befriended him, and seven times plunged a blunt, ordinary scissors into his left side, eventually piercing his heart, a suicide at the age of 52, dying before a doctor could aid him.

Aside from the personality, the tempestuousness which in certain types of roles especially made Telegen's name a byword in theatre and motion picture for almost two decades, the two factors in his life which brought him most attention publicly were his association with the great Sarah Bernhardt, and his marriage to Geraldine Farrar, prima donna of the Metropolitan Opera Company.

Born in the south of Holland of a Dutch mother and a Greek father, he was named Isidor Louis Bernard van Dammeler.

His first New York theatre appearance was as the leading man in "Maria Rosa," opposite Dorothy Donnelly. From that moment he was truly a matinee idol, his popularity carrying through the war period and on into the early 1920's. The last 15 years of his life were spent between New York and Hollywood, as the screen soon claimed, and then the screen public acclaimed him.

Four times he was married, and three times divorced. In recent years, his fortune and his health had left him, and six years ago he was forced into bankruptcy. A minor part in "The Lady Refuses" about a year ago was his last appearance on the stage, and in Columbia's "Call to Arms," recently completed, he was making his talking film debut, and his last screen appearance, again in a minor role.

Elephants, Bombs In This Ball Game

What its promoters modestly called "The Ball Game of the Century" was played Sunday in Nyack, N. Y., the home of Squire and Lady Charles MacArthur and the Squire's running-mate, Ben Hecht. There were the Nyack Eagles, led by MacArthur and Hecht, and the 21 Hangovers from New York City, the team of the follow-up name deriving its title from the headquarters of a large majority of the membership, the old "21 Club" speakeasy, headed by John Carl Krindler and Charles Berns, otherwise Jack and Charlie, the 21's new proprietors. The final score? Well, the Eagles said it was 19-4; the Hangovers claimed it was 22-5, the "ump-teen" umpires said both were wrong, that the Eagles carried off honors, if any, by 12 to 7.

The game was preceded by a parade led by three elephants with gaily-clad mahouts, two uniformed bands and the two teams. The Eagles wore the uniforms of sailors, ranging from ordinary seamen to full-fledged admirals. The Hangovers took the field clad in gray pants, red hose and red and white jerseys, on the chests of which were embossed a brandy mug bearing the figure "21."

High winds and a freezing temperature did not dampen the ardor of players or spectators, but cold fingers and too warm stomachs were considered responsible for most of the errors, the Eagles being charged with 7 misplays, the Hangovers with a paltry 32. The wildness of the pitchers at times was partly explained; some of the baseballs exploded when hit or caught.

Home runs were celebrated by the firing of bombs, which, punctuating the loudspeaker announcements of the game play-by-play, the blaring of the two brass bands and the shouts from the cheering sections, gave a definite July 4th flavor to the contest, which was staged for Nyack's charities and resulted in a generous collection at the gate.

The Nyack Eagles team was composed of "Bugs" Baer, Billy Rose, Harold Ross, Charles Ellis, George Antheil, Jimmy Savo, Sal Savo, Ben Hecht, Paul Gallico, Lee Parcels, Charles MacArthur, Robert Sherwood, Arthur Koenig, Robert Weitman, John Beigano, Arthur Rosson, Robert Maxwell and James Thurber.

The "21 Hangovers" included Francis T. Hunter, Woolworth Donahue, Buddy Adler, William Collier, Jr., Philip Ammidon, Julius Hallheimer, Tom Johnson, Bradley Dresser, Esmond O'Brien, James Lewis, Ben Finney, John Heminway, Thomas Shevlin, Erskine Gwynne, James Shaw Coslove, John Randolph Hearst, William Randolph Hearst, Jr., John Van Alstyne Weaver, Phil Reisman, Russell Johns, Robert La Branche, Charles Berns, John C. Krindler and Maxwell A. Krindler.

Schulberg Liens Filed

Federal income tax liens have been filed in Hollywood against B. P. Schulberg and Mrs. Adeline J. Schulberg, agent. Mr. Schulberg is charged with owing the government \$19,910 on his 1933 earnings, and his wife with owing \$24,240 for the same year.



ASIDES & INTERLUDES



By JAMES CUNNINGHAM

Stars of Hollywood are disposing of the pistols they carried for so many months in favor of vest pocket tear-gas guns, which look like fountain pens. The stars obtain permits from the police, but their excuse that they carry the stuff for protection against bandits and kidnapers is not convincing. They can use the tear gas on themselves when a relative, or an "old pal," or someone from the home town bobs up for a "touch" and a hard luck tale.

▽

Blindfold an expert naturalist and set him down in any strange part of the world, and after he has had time to hear the birds and animals he can tell you approximately where he is.

Curator Lee Crandall of New York's Bronx Zoo took himself to Metro's "Treasure Island" the other evening in order to figure out the location of the island from the evidence of the birds and animals he would see on the screen.

Robert Louis Stevenson's novel gives the impression that the island was in the Spanish Main, but, according to Curator Crandall, not even Darwin could tell where the Metro version of *Treasure Island* might be located, for he observed a hyacinthine macaw from the interior of Brazil, pileated herons from eastern Peru and Guiana, a cassowary bird from Australia, rhesus monkeys from India, iguanas from the West Indies and other specimens that threw the location of the celluloid story clear across the globe, then picked it up and hurled it right back again.

▽

So bothersome were the problems—budgetary and otherwise—attendant upon the filming of "The Captain Hates the Sea," that, half in fun and wholly in earnest, Harry Cohn asked the Production Code Administration in Hollywood to do him the personal favor of rejecting any new scripts sent to them by Columbia for approval and in which appears anything about the sea, water, steamers, boats, canoes and what-have-you. It's purely a case of "Cohn Hates the Sea."

▽

Carl Laemmle's Universal company will bring to the motion picture screen the life story of "Diamond Jim," one of the most original, most splendid and most independent Americans of the gay decade of the '80's, when Broadway and spenders were spenders.

James Buchanan Brady acquired his moniker of "Diamond Jim" through the tremendous number of perfect diamonds which he owned and displayed so lavishly. He even had a bicycle made of gold and ornamented with diamonds as large as headlights. He gave one to Lillian Russell, then the reigning queen of stage beauty, to whom he made an offer of \$1,000,000 in cash if she would marry him. Jim Brady was Broadway's best barometer of shows, attending some 2,500 first night performances.

Parker Morell, author of the story, came quite normally into his interest in "Diamond Jim" Brady. The Morell family has been in the jewelry business for some 400 years. Many of the diamonds which Jim Brady had owned passed through the hands of the firm to that glamorous personality who had a full set of jewelry for every day of the month.

▽

Miss Hazel Forbes, beautiful blonde RKO player, loves the surf but hates the drive to the ocean through California traffic. "Besides," she chirped, "fresh water has a much better taste." And so she had the large swimming pool in her Beverly Hills back yard equipped with a wave making machine that will produce breakers three feet high.

MOTHER GOOSEFLESH: MARY HAD A LITTLE LAND

UPTON has a little plan
It freezes folks with dough;
It makes it hot for them that's got
And soft for them that owe.

He'll make, by means mysterious,
A land of milk and honey—
But don't forget it's serious
Because it sounds so funny.

—by Peter MacKye,
with thanks to Rob Wagner

It's the California sunshine and the blue Pacific's breezes that give our far-western brethren the incentive that spurs them on to greater things in life, such as this piece of rugged opportunity-ism that Leslie Curtis picked from Cupid's grab bag in a California newspaper:

COLLEGE BRED orange picker from Durante wants a wife with property. Tired of work. Will manage estate and travel at short notice. Am considered handsome with low-cut gums and air-cooled teeth. Trust me and I will surprise you. Send power of attorney in first letter. "Get ahead" is my motto. Call me at Greatfruit Lodge, Durante.

▽

Sign in the window of a "Games and Giftware Shoppe" on East 59th Street: "MOVIE PROJECTORS—\$1." The report that Bill Fox is conducting a private investigation at the toy store to determine whether there is infringement of his Tri-Ergon patents could not be verified.

▽

John Wilde Alicoate, Film Daily publisher, urged members and guests attending last Thursday's AMPA luncheon in New York to stay after the meeting to witness slow motion pictures of the Paramount reorganization.

▽

Louie Sobol writes that in California when you ask for "fancy asparagus" you get the lowest grade—"extra fancy" is better—but the top grade has a regular trademark—"COLOS-SAL!"

SOCIAL NOTES

London—Merle Oberon, British actress, announces that her widely-publicized engagement to Joseph M. Schenck, president of United Artists, was broken because it might interfere with her motion picture career. "The engagement," she said, "was only to give me an opportunity to think over the idea of leaving the films."

London—Joseph M. Schenck will sail for home this week.

New York—Merle Oberon opened at the 55th Street Playhouse off Broadway, in a motion picture entitled "The Broken Melody."

Hollywood—B. P. Schulberg announced that a reconciliation had been effected with Mrs. Adelaide Schulberg.

Hollywood—B. P. Schulberg's next Paramount production starring Sylvia Sydney will be "Behold My Wife."

It was with bold inconsistency that Samuel Goldwyn spoke up the other day for the press and said that the new movement pointing toward color in motion pictures isn't worrying him because color isn't that important. The very next day he screened for the trade in New York Eddie Cantor's new "Kid Millions," which has a vivid color sequence on which Mr. Goldwyn spent some \$200,000.

▽

Pussy's Corner: Not many people know it, but under the recreation roof of the Radio City Music Hall theatre at Rockefeller Center, a young cat basks within the inner sanctums of the Music Hall powers. Her name is Midnight. She was born underneath the theatre's stage while it was still being constructed. Now she roams around unconcerned and uninterrupted while important conferences, cocktail parties and dinners and such go on. All her meals come up on a special tray from the cafeteria down stairs. A fastidious lady is Midnight, in whom perishes the thought of backfence acquaintance. In fact, she has never seen another cat; never has set foot on terra firma or even beheld a tree. Hers is the perfect life, living nestled in the cozy warmth of long-napped rugs set in the middle of Mr. Rockefeller's \$250,000,000 city of stone and marble that towers in the sky.

▽

We can now breathe easier. Forty-three and matronly Louella Parsons writes from California in her always-sollicitous motion picture column in William Hearst's newspapers that "Hollywood, so long pictured as a place of revelry, divorces and night life, is settling down to evenings of culture and brilliant discussions." In due time this will have its effect on production. We should not be surprised even a little to hear George Bernard Shaw and Einstein describe the action of a Saturday football game as narrators in the newsreels in place of Graham McNamee and Lowell Thomas. Nor to be told that Nat Levine's Mascot pictures company had done away with its "shoot 'em up" serial shorts and substituted ten chapters of "Hamlet," and that Sam had dispensed with his "Gorgeous Goldwyn Girls" for some six-reelers on psychopannychism, psychonomics, psychophysiology, psychodynamics and other psychs.

▽

This line stood out in bold relief atop Walter Winchell's Broadway gossip column a few mornings back: "Columns Are Made by Fools Like Me."

▽

A bit belated, perhaps, but nonetheless interesting is the information that the King Kong "giant" whose structure appeared to tower so high into the sky in the feature motion picture of the same name, actually stood only 17 inches tall. Trick photography, which at times necessitated four different exposures for the one scene, did the job, behind doors that were heavily guarded and securely locked to protect the secret.

▽

Hollywood is the straw that broke California's half-back. Our movie colony on the west coast is now blamed for the reputed downfall on the gridiron of the University of Southern California's football team. The Daily Trojan, a student newspaper, charges that their big and bouncing heroes of the pigskin are a bunch of softies and have "gone Hollywood" and that they are "toys to henna-haired film beauties and to movie magnates." Blond Mae West and platinum-topped Jean Harlow should feel slighted.

HEARING AWAITED TO SETTLE CODE LEVIES

Independents Protest NRA's New Plan; Delay in Prosecutions Explained by Cummings

A public hearing to thrash out the question of code assessments on producers and distributors is expected to be called by Deputy Administrator William P. Farnsworth of the NRA as a result of the apparent inability of the industry to agree on what constitutes a fair levy.

Following the lead of W. Ray Johnston, president of Monogram and independent member of the Code Authority, other independents have assailed the plan. The date on which the assessments were to have gone into effect had been set at October 30, but protests automatically canceled this deadline.

Many Complaints Received

Complaints have been received by the Administration from Sam Flax, Washington Monogram franchise holder; Hollywood Films Corporation, Boston, also a Monogram exchange; Gold Medal Film Exchange, Philadelphia; First Division Exchanges, Inc., New York, also a Monogram affiliate, and Security Pictures, New York.

In addition, complaints have been made by Majestic Pictures, I. W. Mandell, A. C. Bromberg Attractions, Monogram Pictures of Atlanta and Detroit, Premier Pictures of St. Louis.

Late Wednesday protests were made also by Majestic Film, Seattle; All-Star Features, San Francisco; Capital Film, Chicago; and Monogram of New York.

Many of these exchanges are affiliated with Monogram, but they also must pay separate assessments.

While the Code Authority made every effort to keep the burden on the independents as light as possible, the gist of protests is that applying the lower percentage to companies in the highest brackets places the heaviest burden on the companies least able to carry it.

Gold Medal Film Company assailed the schedule as a "modified sales tax."

NRA Defends Aims

On the other hand, it has been the contention of the Recovery Administration that the film code gives more to the "little fellow" than to his big competitor.

It is pointed out that the assessment schedule as it now stands calls for a contribution of but \$18,000 from the independent, instead of the \$30,000 first contemplated—which is only 10 per cent of the total levy.

Administration officials said their job was merely to see that a schedule satisfactory to all interests was worked out, but there was some criticism of the apparent inability of the various groups to get together, it being pointed out that the schedules as announced had been given the unanimous approval of the Code Authority's finance committee, including Edward Golden, alternate for Mr. Johnston.

Failure of the NRA to proceed aggres-

sively in recent months against violators of codes has been due to an opinion by the Department of Justice, just made known, that penalties cannot be devised and imposed by executive or administrative orders of Government agencies.

In the opinion, Attorney General Cummings vigorously attacked the tendency of "New Deal" organization to develop penalties of their own.

Other code developments of the week were:

Hearing on the agency committee proposals was postponed from October 31 to November 1.

Contracts being used by distributors for 1934-35 product are not in violation of the code, the Code Authority legal committee ruled.

In many situations modifications of the stringent rules laid down against "Bank Nights" were being made by grievance boards.

At Kansas City, however, distributors were advised by the grievance board to stop film service to J. F. Rigney's Westport theatre for failure to discontinue "Bank Nights."

4 Indicted in Quiz on Operator Union

Three officials and counsel of the Empire State Motion Picture Operators' Union of Brooklyn were indicted by the Kings county grand jury over the weekend on charges of conspiracy to defraud members of the union out of \$50,000; of grand larceny in the sum of \$200, and of one instance of coercion.

The four men held are Arthur Farkash, president of the union; Joseph Blatt, business manager; Ernest Mauro, treasurer, against whom the coercion charge is made, and Joseph Teperson, counsel. Farkash, Blatt and Teperson were each accused of conspiracy to defraud and grand larceny in the second degree. All pleaded not guilty and were released under bail of \$1,500 for Mauro and \$3,500 each for the other three.

The jury also handed up a presentment expressing the opinion that the union used criminals and racketeers in pressing its demands upon local theatres. The presentment said the union collected large sums of money from members without reasonable explanation and that after the collection there was violence at various theatres.

The charge of coercion against Mauro was based on complaint of Isaac Katz, owner of four motion picture theatres in Brooklyn, who alleged that between April 15 and Sept. 22, 1933, Mauro repeatedly threatened injury to his properties unless he employed members of the Empire State union.

The conspiracy charge against the other three alleged that they conspired to defraud the union members of \$50,000 through the collection of \$200 from each on representations that the money was to be used as a trust fund to guarantee service.



J. REMI CRASTO

Crasto, Native, To Head RKO Exploitation in India

J. Remi Crasto, for five years publicity manager of Globe Theatres, Ltd., Bombay, India, has been appointed exploitation manager for RKO Radio Pictures, Ltd., in India, with headquarters in Calcutta. He is said to be the first native Indian to hold that type of executive post.

Mr. Crasto is credited with several "scoops" as a suburban correspondent for the *Times of India* and the *Evening News of India*, notably interviews with Douglas Fairbanks and Arthur M. Loew. In his new post, he will edit the first exhibitors' journal in India, "Flash." He is credited as well with being the first exploiter in India to utilize an airplane in selling a picture, using a plane to distribute throwaways on "All Quiet on the Western Front." His more or less sensational street ballyhoo stunts in connection with the Regal and Capitol theatres, Bombay, popularized those houses, and won for him the commendation of the governor.

MPTOA Still Opposes ASCAP

The Motion Picture Theatre Owners of America, not completely satisfied with the compromise agreement reached by the exhibitors' emergency committee in its recent opposition to the proposed music tax increases instituted by the American Society of Composers, Authors and Publishers, is prepared to go ahead with plans to support the United States Government in its suit against the Society. Allied States already has disapproved the compromise.

The Society on Wednesday filed an 80-page answer to the suit.

Another development last week came with the consideration by the board of aldermen of St. Louis of a proposed ordinance which would impose a \$2,500 annual tax on persons or companies collecting royalties on copyrighted music, books or recorded music.

MPTOA ATTACKS RESEARCH COUNCIL FOR "WEASEL-WORDED" POLICIES

Counsel Warns Short's Campaign for Individual Sales Would Hand Over Outstanding Films to Lay Accounts

The Motion Picture Theatre Owners of America this week launched an open drive against the Motion Picture Research Council, its "weasel-worded policies," the "professional paid reformers" who control its destinies, and its ultimate objective of the promotion of widespread non-theatrical exhibitions in competition with the established motion picture theatre.

In a bulletin addressed to all MPTOA members, Edward G. Levy, general counsel of the MPTOA, warned theatre owners that the campaign of William Harrison Short's Council for federal legislation to force the sale of each picture separately, after it is released, to the highest bidder, would enable the non-theatrical account, using tax-free auditoriums built and equipped with public money and manned by volunteer workers, to acquire without any difficulty all outstanding box office attractions for occasional exhibitions and would deprive the established theatre, running continuously and supplying entertainment every day to the community, of its best drawing pictures.

"Unfortunately," said Mr. Levy, "this scheme is receiving the active support of certain professional exhibitor organizers without theatre investments of their own to protect. Responsible exhibitors should immediately repudiate such spokesmen and expose the sinister motives behind this scheme before it is too late."

Each Theatre a Shopping Nucleus

Speaking before the Better Films Council of New Haven last week, the MPTOA's general counsel said that each one of the 13,000 theatres currently operating in the nation is the nucleus of a trading area and, as the community's principal center of entertainment, the motion picture theatre draws crowds to the shopping centers every day.

"That damage to merchants is inevitable when anything goes wrong with the local theatre, and that merchants are quick to locate the trouble, has been demonstrated over and over again.

"And now, in the face of the known importance of the motion picture theatre to business, and in the face of the concerted effort being made by the President and the nation for national recovery, a movement has developed, under the guise of 'research' and a crusade against salacious movies, which menaces our 13,000 theatres and the trade area surrounding each one.

"I refer to the Motion Picture Research Council, headed by the Rev. Mr. William Harrison Short. This organization which, at least until recently, enjoyed the services of a firm of 'financial consultants' or professional fund-raisers, is now engaged in a campaign to raise \$200,000 to further its program."

Mr. Levy told the Better Films Council that Dr. Short's agitation for non-theatrical exhibitions is unfair competition of the

PARKS DIRECTOR NEARLY PRODUCER

Director Arno N. Cammerer of the National Parks Service at Washington recently came uncomfortably close to being the unintentional executive-in-chief of a large scale motion picture production organization — but he found out about it.

It was planned that the boys at the several C.C.C. camps over the country were to have screen diversion in their spare time, but of course of a definitely select character. As those things occasionally happen in government operation, the job was turned over to a bureau chief in the service, who knew considerably more about "parking" than film technique, it developed. Projectors were purchased for camp installation, but the product available from Hollywood did not appear quite suitable to the bureau chief, and he decided to make his own, sound and all. Plans were made for studio and laboratory; recording equipment orders were passed out—generously; the whole due to cost more than \$100,000.

Director Cammerer accidentally noted the arrival of strange equipment, made inquiries, discovered that "sounds" necessitating elaborate, expensive portable equipment were to be made in the parks. The sounds: bear grunts, bird calls, geysers, waterfalls. The bureau chief was not aware that "sounds" are not made so expensively for films. The director cancelled the contracts, threw the production plan into the discard—and left a flock of angry salesmen about Washington, who, with fat orders cancelled, threatened to go to the courts.

worst kind and that, in the business of providing entertainment, the theatre could not possibly compete with the school. The theatre must, he explained, pay taxes and must pay its employees according to the scale of wages and salaries fixed by the motion picture code. On the other hand, he said, the school or non-theatrical auditorium would have no taxes to pay, such assessments coming out of the taxpayers' pockets.

"Of the 13,000 theatres in the country there are none, I venture to state, which could successfully compete with commercial motion picture entertainment given in a tax-free auditorium, built with taxpayers' contributions, with employee service donated or paid for by the city and with the municipality paying all the costs of light, heat, power and upkeep."

Mr. Levy told the Better Films Council that the attack on the established motion picture theatre constitutes only a small part

Findings Challenged by Council's Own Members, Says E. G. Levy; "Professional Exhibitor Organizers" Protested

of Dr. Short's Research Council program, the remainder of it being based on the four years of research which culminated in the publishing of a volume called "Our Movie-Made Children." Mr. Levy said he did not care to comment on the scientific value of the book, but instead cited the remarks of Dr. Robert S. Woodworth, former head of the department of psychology at Columbia University:

"It is rather too bad that this popular writeup of the Payne Fund's research series 'Our Movie-Made Children' came out in advance of the scientific reports. This book is valueless from the scientific point of view and the reader cannot judge very well how faithfully the author has followed his authorities. It is perfectly easy to see that this book is written to make out a case against the movies, and not to give a fair and unprejudiced picture of the research findings. The author 'picks and chooses' in order to make his case as strong as possible, and he undoubtedly draws his conclusions in stronger terms than the investigators would have done.

"I have been on a large committee that was supposed to advise from time to time on the conduct of the researches. But it was distinctly understood that the committee was not to pass on the findings. This book of Forman's, in particular, was never submitted to us—at least to me—for approval."

Derided by Own Members

Mr. Levy told of an attack on the Research Council by Kate Ogelsbay, Little Theatre executive, and a member of Dr. Short's board, in respect to the Council's "findings," in which Miss Ogelsbay intimated that the writer, Henry James Forman, had "definite notions of the uses to which the book might be put, perhaps conceived before the survey was undertaken."

"Even its own constituency, it would seem, is tiring of the weasel-worded policies of the Motion Picture Research Council," Mr. Levy concluded. "Attacked by its own membership, with the validity of its 'scientific' findings derided by recognized experts and with its plans under fire from the very exhibitors whom it pretends to protect, the Council's plan to stimulate legislative activity should be scrutinized with care.

"Against movements honestly designed to raise the quality of motion picture entertainment there can be no legitimate objection. But it is necessary to distinguish them from the fund-raising activities of paid professional reformers whose aim is to cram their own notions down the throats of America. This country has had one dose of sumptuary legislation, which was enough."

In New York this week, Dr. Short refused to comment, except to say:

"All I know about it is what I have seen in the papers, and from that I would say that Levy is barking up the wrong tree."

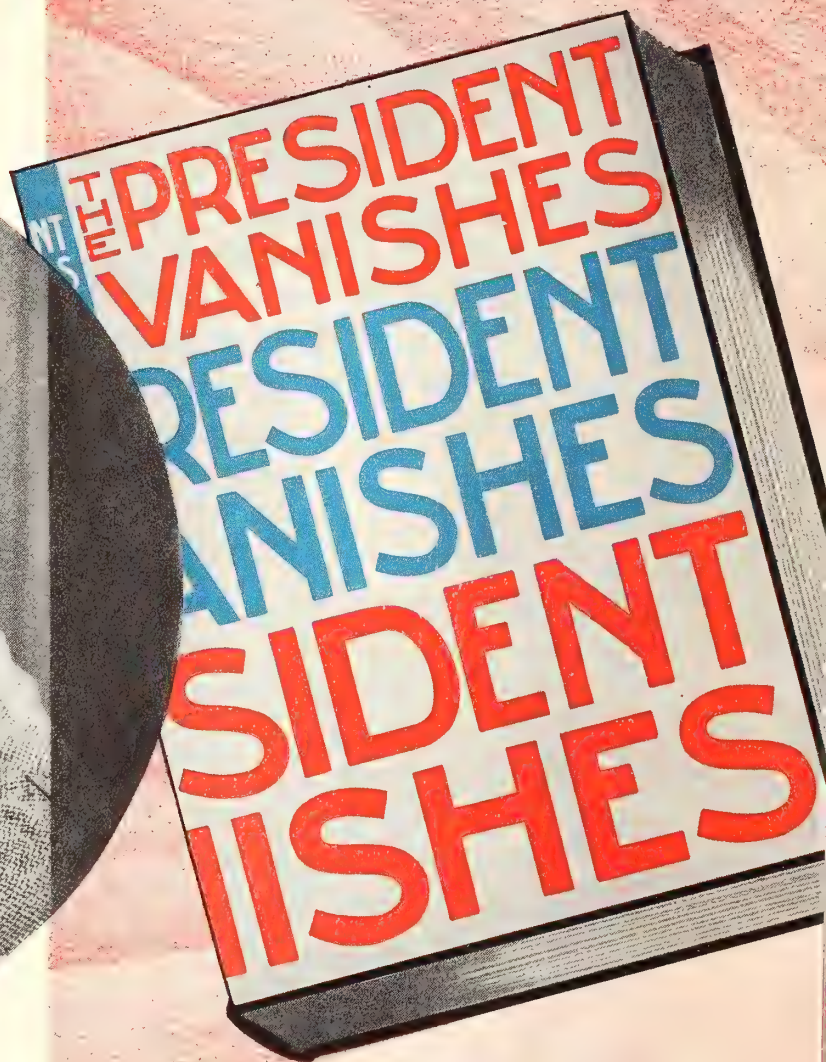
WALTER WANGER buys his first three



Walter Wanger

gifted production executive, as Associate Producer for M-G-M, numbered among his pictures Greta Garbo in "Queen Christina", Marion Davies and Bing Crosby in "Going Hollywood," Helen Hayes and Robert Montgomery in "Another Language" and Walter Huston in "Gabriel Over the White House"; and as General Manager of Production for Paramount, he introduced to the screen such outstanding personalities as Claudette Colbert, Miriam Hopkins, Kay Francis, Walter Huston, the Marx Brothers, Charlie Ruggles, Mary Boland and Jimmy Durante.

Walter Wanger will produce six pictures for Paramount release in 1934-35



● "THE PRESIDENT VANISHES"

the sensational novel that is now the talk of the country... a book so full of dynamite that its author prefers to remain anonymous! Its cast includes such skilled players as Edward Arnold, Arthur Byron, Paul Kelly, Peggy Conklin, Andy Devine, Janet Beecher, Osgood Perkins, Sydney Blackmer, Edward Ellis, Irene Franklin and Charley Grapewin. Directed by William A. Wellman. To be released November 16th.

three "Best Sellers" as basis for pictures for **PARAMOUNT**...

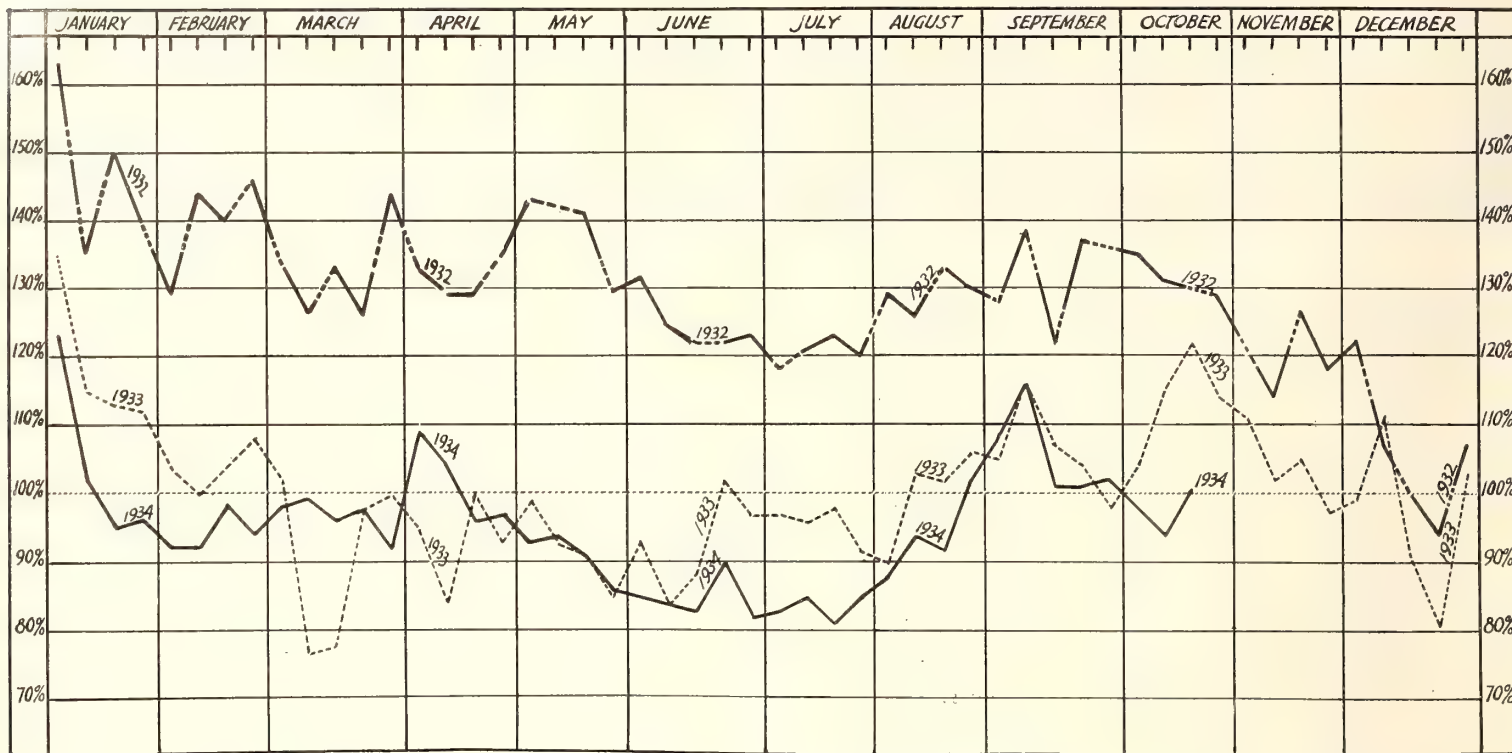
● "PRIVATE WORLDS"

From the brilliant best-selling novel by Phyllis Bottome, of which Gertrude Ather-ton said, "Not in years have I enjoyed a novel as profoundly as 'Private Worlds'." It is not only the best thing Phyllis Bottome has done, but from first to last a truly su-perb piece of work... Hospital novels are always fascinating, but there has never been one to compare with this." The cast will be headed by two well-known screen stars.



● "PEACOCK'S FEATHER"

as a story, possesses such exceptional opportunities for the use of color that it will be made as the FIRST full-length fea-ture in the NEW three-color Technicolor process. "Peacock's Feather" will have a feminine star of great importance and two well-known male leads heading its cast.



The chart, based on Motion Picture Herald's tabulation of box office grosses, indicates the business done in twelve key cities from the beginning of 1932 to date. The cities taken are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, and San Francisco. The average weekly gross from each of these cities during the entire year 1932 is taken as 100 per cent.

PARAMOUNT OPENS LIVERPOOL THEATRE

"Stag Syndicate" Maneuvers Blamed for Cancellations in Associated British Stock Issue

By BRUCE ALLAN
London Correspondent

Paramount hospitality and Paramount showmanship were both seen at their best in connection with the opening of the organization's new theatre at Liverpool, a striking addition to its "key city" circuit.

J. C. Graham, managing director of Paramount Film Service; A. Segal, financial associate of that company in the project; Al St. John, chief of the theatre department, and many other Paramount executives headed a large party of trade and press guests from London for the inaugural ceremony, which was performed by the Lord Mayor of Liverpool.

The building, which seats 2,670, was packed when, after a fanfare by six trumpeters, the curtain went up for the first time. After the municipal welcome, an extraordinarily full program was submitted, prefaced by an ingenious trailer in which Florence Desmond delivered Hollywood good wishes in the manner of well known Hollywood stars.

The highlights of the evening, apart from "Cleopatra," were a Francis A. Mangan presentation, "Mirrors of Delight," and an ingenious epilogue linking up the new the-

atre with the just completed municipal triumph, the Mersey Tunnel, by a setting representing the entrance to the Tunnel. Against this background Mr. Thomas C. Reddin, general manager of the theatre, introduced not only celebrities but also the staff. There followed a reception and dance at the Adelphi Hotel.

Designed by Frank T. Verity, F.R.I.B.A., and Samuel Beverley, F.R.I.B.A., who planned the Plaza and Carlton in London and the Paramount Theatres in Paris, Manchester, Newcastle and Leeds, the Liverpool Paramount is a notably spacious house with huge stage and admirable acoustic properties.

Film Shares Mystery

A most unusual series of circumstances attended the Associated British Pictures £2,500,000 debenture issue.

The stock, offered at 101 per cent, was universally regarded as an excellent investment, and over-subscription was not only expected, but actually announced in the form of a statement that lists had been closed at 11.30 on the morning of the offer.

There were then cancellations to the extent, it is said, of £1,000,000 and the final result was that the underwriters were left with from 25 to 27½ per cent of the issue.

The immediate cause of the change of mind in certain investors is assumed to have been the news of the assassination of the King of Jugo-Slavia and M. Barthou, which

panicked most markets, but in city circles there has been some very outspoken comment on the incident as an illustration of the methods of a certain "stag syndicate."

This body subscribes largely to all promising new issues and takes a quick profit if the stock goes to a premium.

▽

Color for "Radio Parade"

In the race among British producers to be first with big color effects, British International Pictures seems to have got ahead of its competitors. It plans to make a big spectacular scene for "Radio Parade of 1935" by means of the Spicer Dufay system, and it is likely that this will reach the public before other studio plans have reached the stage of practicability.

Karl Grune has begun shooting at Elstree on "Abdul Hamid," which promises to be B.I.P.'s biggest and costliest yet.

Production on "D'ye Ken John Peel" has been completed at Twickenham by Henry Edwards, who shot exterior hunting scenes with Winifred Shotter, John Garrick and Stanley Holloway.

Paul Robeson has started his scenes in "Bosambo," for London Films.

British & Dominions Shoots Scenes in Italy

A British & Dominions production unit was in Venice, Italy, last week after a week spent in the Dolomites, shooting scenes for "Escape Me Never," which will star Elisabeth Bergner and be released through United Artists. The Italian scenes were photographed by Sepp Allgeier, who functioned similarly for "The White Hell of Pitz Palu" and "The Blue Light." Dr. Paul Czinner is directing.

'CONTAINS GOOD FILM POSSIBILITIES'

That's the De Casseres Verdict on "A Sleeping Clergyman"; Three More New Plays Discussed

By BENJAMIN DE CASSERES

A SLEEPING CLERGYMAN

The Theatre Guild opened its seventeenth season with a play that has run nearly a year in London. It contains good picture possibilities, but from the rather too polite and sedate reaction of the audience to it I do not feel that this drama of heredity—a kind of "Cavalcade" of alcoholic tuberculosis—will repeat its overseas success here.

"A Sleeping Clergyman," by Jame Bridie, a Scotchman, has, nevertheless, some profoundly absorbing moments. It stretches from 1867 to about 1936 and is in two acts, nine scenes and a prologue before both acts.

For the common run of man the theme is somewhat repulsive and remote. Nor is it handled by Mr. Bridie, in spite of some brilliant dialogue and a beautiful and competent Guild production, in the best possible manner. Its machinery creaks and it gargles and sputters where it ought to speak out clearly. It should be compressed.

But in the hands of a competent scenarist there are here sufficient romance, action, drama, suspense and humor to make it an interesting screen product.

Open on a club in Glasgow in the current decade. A club member is relating to another member over the sherry a story of heredity. A clergyman is snoring over his evening paper (what he has to do with the play or the title is not apparent to these aging eyes and ears).

Back-flash to 1867. A cheap lodging-house in Glasgow. Charles Cameron, a young medico, is dying of drink, overwork and tuberculosis. But he has made tremendous discoveries in the new-fangled "bacteriology." "Bunk!", says his doctor, William Marshall.

Dr. Marshall's sister, Harriet, is Cameron's sweetheart. She is going to have a baby. There's a domestic quarrel between the two over legitimizing the baby. Harriet destroys Cameron's cultures—his life work. He dies. This scene is the high spot.

1885. Wilhelmina, daughter of Cameron and Harriet, is a romantic girl who seduces the hypocritical goody-goody secretary of her uncle, Dr. Marshall.

The second act ends in the murder of the secretary by Wilhelmina, who puts prussic acid in his sherry (in her uncle's office) while he is filling a prescription for his old mother. The motive is that the secretary will not give her up to another man whom she wishes to marry.

The uncle, William Marshall, turns the clock back to save his niece. The girl is acquitted, but subsequently commits suicide after giving birth to twins. (This latter is off-stage stuff—told over the sherry.)

The child of this second hereditary irregularity is a wild girl, Hope, a post-war product, who treats with ridicule her shady ancestry and her twin brother.

The final scenes are during "the great world-plague" (1936). Hope Cameron is old and is engaged in humanitarian work at

Geneva. She is cynical about the necessity of saving the human race, but goes on wearily. Her twin-brother (by the murderous, suicidal mother) is now the talk of the world, for his serum has "saved the race."

The picture should, I think, play straight story-stuff, leaving out the theories.

Picture value, 70 per cent.

SPRING FRESHET

Owen Davis rumbled into Broadway with another play, the second of the season by that mighty articulator of scenes and stitcher of dialogue.

There is no subject that Mr. Davis has not transformed into play-acting—except the NRA codes. It is whispered he is now working on that rather complicated and nertzy theme.

"Spring Freshet" is the name of Mr. Davis' latest opus (Lee Shubert producing).

And he has tackled the New England Soul, not exactly in the manner of Eugene O'Neill nor yet in the manner of Edith Wharton, but somehow—as is proper—in the kindly, not too serious manner of Davisonian ethics.

Wabbly is the word for this tale.

There is, of course, a picture imbedded in Mr. Davis' play, for it is easier to conceive of a legless Marlene than it is to conceive of Owen Davis without the sly intent to write a play without good, sound, old-fashioned picture angles.

It's the saga of the hard-fisted, hard-headed Levensellers, of old Ply. Rock breed. These Levensellers are, like their New England forbears, Bourbons: they never forget and they never learn and they don't keer a ding.

Isabel Levenseller (Esther Dale) is the Dictator of the clan. She arranges marriages and lays down all codes. She has even made out a will in which the Levensellers are "fixed" in a hundred-year plan.

She has just—as the first act unfolds—brought about the unwilling nuptials of two young people. Marry or lose the jack!

The dour bridegroom has seduced a village girl, who is about to produce another Bucksporter. His cousin, Wesley Levenseller, who lives in the house with his grandmother—the arch-dragon, Isabel—has taken the blame for the "sin." Owny Davis, Jr., is this lad.

And so we dawdle on in this slap-dash and often boresome piece of work to an ending that is neither logical nor good fresh fish. In the final exposé, however, there is a big picture situation.

But the grand hit of the performance was the old servant, Clementina Lynch, as played by Elizabeth Patterson. Clementina is full of wisdom, nerve and homely but deadly cracks at old lady Mussolini.

Miss Patterson's work brought cheers from an audience that otherwise was prone to cough and snore at Mr. Davis' poor execution of a good idea.

Picture value, 50 per cent.

GREEN STICK

I went shopping for picture material down in Macdougall street.

Here is the Provincetown Playhouse, spawning-ground for Pulitzer Prize winners and the place where genius has, in past days, sprouted like overnight whiskers on grandma's chin-warts.

The grand old ex-stable has been sterile of late. All genius is now either in Hollywood or hooked up at swell Park avenue bars with rich Communistic patrons.

But the Provincetown broke tomb long enough to give Jay Doten also a chance to razz the "New England Soul" (they simply won't let up on your Uncle Zeke from Down East-aways!).

The Morning family of New Bedford. Old half-daft widow (smell the old New England complex—ha!) hitlers and goerings small family with an iron will that is the quintessence of Caligula, Cromwell, Huey Long and that picture director that I'm always wishing would fall all the way down a Griffith Park hill.

The crippled son was paralyzed when he fell from the mast of a ship owned by his poker-faced, God-fearin' father.

Then there's another widow—same old Plym. Rock stock.

But—lookie!—there cometh a perpendicular-walking niece with her young feller. She's been ter boarding-school. They are both Nietzschean—you know: dish-it-out-and-take-it stuff!

And do they make things hum? You bet! Tragedy, drama and conflict Stalk the Boards. And the boards creak a lot down there.

There is, I believe, some picture matter here. But it's *très* messy now.

Picture value, 25 per cent.

DANCE WITH YOUR GODS

You can't stir the breast or goose-flesh the spine of even the boobiest of the Boy Scouts any longer with the old tom-toms—dickey-dickey-dick! dickey-dickey-dick!—pounded by a raft of Afro-Hollywood extras.

I was, therefore, not moved by Kenneth Perkins' voodoo drama of the deep South, "Dance with Your Gods" (Laurence Schwab producing). Eenie meenie-miny-mo! Fee-fi-fo-fum! O gooseberries!

These superstitions of a few atavistic Negroes down in Louisiana, if true, are of no importance seeing the kind of real Black Magic they are pulling in Europe by and among us lily-whites.

Here is the whole game of spells, abracadabra, incantations, witch doctors, curses, Moth Bouche, transplanting of souls, and everything except sound, real drama.

Nobody in the audience believed this thing. Both on screen and stage it all sounds like pulmotor experiments on a kind of thrill that has forever passed away: the bogey-man thrill.

Picture value, 0 per cent.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Enter Madame

(Paramount)
Comedy-Drama

While this picture is essentially light but hectic romantic drama, comedy is the predominating entertainment and showmanship quality. The story is told against a continually suggested and occasionally active grand opera, music background. In one instance, the choral rendition of excerpts from "Cavalleria Rusticana," a feature of the anti-climax, should prove a treat to music lovers.

As the picture strives to provide a diversity of entertainment for appeal to both class and mass patronage, the basic theme quite often is lost as various comedy interpolations are inserted. With much here to sell there is also a problem. Picking out the factors that are commercially valuable in different localities will require more than ordinary study and analysis. Actually the story, together with the atmospheric situations added, appears to be the most poignant interest creating feature.

Gerald falls in love with the temperamental opera star, Lisa. Married life—traipsing all over Europe, enduring his wife's tantrums at the interference of her coterie of press agents, maids, cooks and half-brother—proving not the glorious thing he had dreamed, reduction to the status of a dog-walker is the last straw. As Lisa embarks on a Scandinavian concert tour, Gerald returns to the States.

A cable informing her of Gerald's divorce intentions brings her to New York along with her entire harum scarum melange. Although Gerald and Flora think they have everything nicely fixed up, Lisa is too much in love to surrender easily. She invites the pair to her performance of "Cavalleria Rusticana" and the beauties of the fine music work queer magic on Gerald. Later, at supper, Lisa, a combination of imp and angel, with the assistance of the Doctor, Archimede, Bice and Farnum, plus a bit of hokum conniving, again hypnotizes Gerald and eradicates Flora.

Comedy appears to be the quality upon which to concentrate. However, the "Rusticana" number makes possible a legitimate bid for music lover support. While the picture is clean throughout and its moral value unquestioned, it is an adult attraction. Successful selling is more a matter of complete understanding of what is offered than a dependence upon name values or any particular feature.—McCARTHY, Hollywood.

Produced and distributed by Paramount. A Benjamin Glaser production. Directed by Elliott Nugent. Original, Gilda Varesi Archibald and Dorothea Donn-Byrne. Screen play, Charles Brackett and Gladys Lehman. Costumes by Travis Banton. Sound, M. M. Paggi. Art directors, Hans Dreier and Ernst Fegte. Photographers, Theodor Sparkuhl and William Mellor. P. C. A. Certificate No. 268. Running time, when seen in Hollywood, 82 minutes. Release date, Nov. 2, 1934.

CAST

Lisa Della Robbia..... Elissa Landi
Gerald Fitzgerald..... Cary Grant
Mr. Farnum..... Lynne Overman
Flora Preston..... Sharon Lynne
Bice..... Michele Burani
Archimede..... Paul Forcasi
The doctor..... Adrian Rosley
Aline Chalmers..... Cecelia Parker
John Fitzgerald..... Frank Albertson
Tamamoto..... Wilfred Hari
Carlson..... Torben Meyer
Bjorgenson..... Harold Berquist
Operator..... Diana Lewis
Scarpia (on stage)..... Richard Bonelli

Evelyn Prentice

(MGM-Cosmopolitan)
Drama

The real entertainment and showmanship wallop of this picture is confined to the last two reels. Up to that point, it is a formula sophisticated domestic drama. In building to its punch climax, the story, following the what's sauce for the goose is sauce for the gander idea, has a woman timidly paying her philandering husband back in kind. The groundwork being laid, the show moves into a murder case and courtroom trial, which from a standpoint of tense drama and unique twists is worth the necessary waiting.

The premise for what is to happen being established as John Prentice, successful criminal lawyer, realizes his error, his wife Evelyn apparently kills the man, Kennard, with whom she has carried on an affair. At the urging of his wife, Prentice takes the case of Judith Wilson, actually accused. The trial is going against him until no longer able to stand the district attorney's browbeating of the girl. Then Evelyn, interrupting the court, dramatically confesses that she is the killer.

Stunned by this amazing situation, Prentice, who has come into possession of the dead man's diary, questions his wife on circumstantial facts which seem to involve her completely. Then turning upon Judith Wilson, the girl he is defending, he becomes prosecutor and wrings from her the story of what actually happens. It is proved that his wife did fire a shot; also that Judith did kill the man who had been unfaithful to her. Judith's dramatic self-defense story, supplemented by Prentice's address to the jury, wins a verdict of not guilty, and husband and wife are reunited.

In this picture, the natural big selling arguments are the names of Myrna Loy and William Powell. Second to this asset is the opportunity it permits to try a new tack in interest creation. By informing patrons that even though they have to wait, they will sit in on a situation tense and packed with unusual drama, that will both surprise and thrill them, the way is opened for many good approach angles. Available also is that old stock idea of asking them just what they would do if suddenly they were called upon to defend their own husband or wife and then just hint enough that the way in which Powell does it will be other than they could have imagined.—McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. A Cosmopolitan production produced by John W. Considine, Jr. Directed by William K. Howard. Screen play by Howard Emmett Rogers and Lenore Coffee. From the book by W. E. Woodward. Musical score by Oscar Radin. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Arnold Gillespie, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Charles G. Clarke. Film editor, Frank Hull. Running time, when seen in Hollywood, 87 minutes (to be cut). Release date, November 9, 1934.

CAST

John Prentice..... William Powell
Evelyn Prentice..... Myrna Loy
Amy Drexel..... Una Merkel
Mrs. Harrison..... Rosalind Russell
Lawrence Kennard..... Harvey Stephens
Judith Wilson..... Isabel Jewell
Delaney..... Edward Brophy
Chester Wylie..... Henry Wadsworth
Dorothy Prentice..... Cora Sue Collins
Mrs. Blake..... Jessie Ralph

Norah O'Neale

(DuWorld)
Drama

Filmed entirely in Ireland, in particular in Dublin and in a small village in the southern part of the country, this dramatic work from a British producer combines drama, romance and a semblance of comedy in rather effectively entertaining fashion. The dialogue is to a large extent in the idiom and accent of the country, but there is not the slightest difficulty in understanding the lines for the most part, the accent being rather nearer to the American than the British.

The picture is an adaptation by Brian Desmond Hurst of a novel, "Night Nurse," by J. Johnston Abrahams, and as such tells its story of romance and romantic complication in a setting, first of a Dublin hospital, then of a typhus-stricken village in the south of Ireland, where the dramatic involvement is worked out to a satisfactory conclusion.

The exhibitor in a community predominantly Irish in descent should have no difficulty in interesting his patrons. The fact that numbered among the cast are several members of the famous Abbey Players, in their first motion picture appearance, may be of value. The group has become synonymous with the best in the Irish theatre. There is little or no drawing power in names *per se* and title.

Lester Matthews, young and handsome resident doctor in a large Dublin hospital, is fearful that marriage would interfere with his career, and does not permit his attraction to Molly Lamont, a pretty nurse, to go further than an occasional mild flirtation, although she is in love with him. There comes to the hospital as a nurse Nancy Burne, playing the title role. Despite himself, he falls in love with her, she reciprocating his feeling. Eventually they become engaged. Miss Lamont is taken ill. Treating her in her room, Matthews is seen by Miss Burne and the matron in Miss Lamont's arms, and Matthews, following his own standards, declares himself engaged to Miss Lamont, although it is the last thing he wants.

He accepts a call to assist a village doctor in his fight against a typhus epidemic. When he is taken ill himself, and is in danger of death, Miss Lamont renounces her engagement, to send her rival to him, knowing he loves Miss Burne.

There is definite attraction in the authentic atmosphere of the small Irish village, with its antiquated carts, bagpipes and native folk dances and songs. The ready Irish wit, apparent occasionally in the dialogue, serves to brighten and enliven the adaptation.—AARONSON, New York.

Distributed by DuWorld Pictures. A Clifton-Hurst production from the story, "Night Nurse," by J. Johnston Abrahams. Producer, Harry Clifton. Direction, adaptation and scenario, Brian Desmond Hurst. Photographers, Eugene Scheneff and Walter Blakeley. Sound recording, Lance Comford, Charles E. Knott. Art director, J. K. Ditearin. Musical director, John Reynders. Assistant director, H. S. Richmond. Musical score, Herbert Hughes. Running time, 66 minutes. Release date, October 24, 1934.

CAST

Dermot Fitzgerald..... Lester Matthews
Norah O'Neale..... Nancy Burne
Nurse Otway..... Molly Lamont
Pip Fitzgerald..... Patric Knowles
Matron..... Kyrie Bellow
Doctor Hackey..... Torren Thatcher
Doctor Connellan..... Patrick Barr
Mrs. Gogarty..... Sarah Allgood
Doctor Joyce..... Tom Collins

Hell in the Heavens

(Fox)
War Comedy-Drama

Here is a war picture, a story of flying men, with all the thrills, action, romance and humor that one expects in such entertainment. Basically a story of men from all walks of life, who thrown into a roaring cauldron, are inspired to heroic deeds by fear, it has a keynote of real human interest. Additionally it is endowed with a brand of theatrical hokum that many times has proved its ability to win the masses.

While dramatic action that takes on the aspect of personal challenge is the predominating element, romantic love interest has not been ignored. That quality is developed by two persons, Conchita Montenegro, the only woman in the picture, and Warner Baxter. Though that is secondary, it is a substantial quality that may be thoroughly accented in selling the picture to create the necessary feminine interest.

Against the realistic atmosphere, there is drama in the romance involving Lieutenant Warner, Aimee and shavetail Hartley. The girl has affection for all the men, but her heart goes out to Warner, even though she always wanted to be dear to Hartley. There's drama to Pop Roget, a bold man, shot down many times and knowing the terror of close death. There is dramatic background to the comedy of Biggs, Davis and McGurk, who talk devil-may-care bravado to cover up their fear. Heroism characterizes the valor that sends De Laage up into the air to die before the Boche menace von Hagen's guns. It's touching drama as it pertains to Corporal Teddy, who dreams of being an air hero but is afraid to fly. There's a thrill to Warner's challenging aerial battle with von Hagen, when as guns jam, Warner drives his plane into that of his foe. There's a thrill to the toast which two brave men, enemies though they are, drink to each other.

"Hell in the Heavens" is not a big picture, but is acceptable as above the average, with many entertainment possibilities to be sold. In story and situation is ample opportunity for effective exploitation illustrating the show's thrilling color.—McCARTEY, Hollywood.

Produced and distributed by Fox. Produced by Al Rockett. Directed by John Blystone. Screen play by Byron Morgan and Ted Parsons. Based on the play, "The Ace," by Hermann Rossmann. Photographed by Bert Glennon. Sound, Joseph Aiken. Art directors, Jack Otterson and Hans Peters. Costumes, William Lambert. Musical director, Louis De Francesco. P. C. A. Certificate No. 335. Running time, when seen in Hollywood, 80 minutes. Release date, November 9, 1934.

CAST

Lieutenant Steve Warner.....	Warner Baxter
Aimee	Conchita Montenegro
Second Lieutenant Hartley.....	Russell Hardie
"Granny" Biggs	Herbert Mundin
Sergeant "Ham" Davis	Andy Devine
Lieutenant "Pop" Roget.....	Ralph Morgan
Ace McGurk	Vince Barnett
Captain Andre DeLaage	William Stack
Corporal Teddy May	William Stelling
Sergeant Chevalier	J. Carrol Naish
Clarence Perkins	Johnny Arthur
Baron Kurt von Hagen	Arno Frey
Lieutenant Schroeder	Rudolf Amendt
Sergeant Cortez	Vincent Carato

Are You A Mason?

(M. J. Kandel)
Comedy

Comedy in the English fashion, this British-produced film to a large extent contains that type of humor which on occasion has brought a reaction of somewhat limited appeal from the general American audience. There are also the typically English characteristics of speech.

The fact that the yarn has to do largely with a mixup into which a young married man gets himself as a result of his wife's insistence that he join the Masons offers an opportunity for selling copy which plays up the fraternal brother idea.

The cast, consisting wholly of British players, means nothing to the patronage in this country, the title and theme being the strongest selling points. There are several situations which hold a promise of laughs, revolving chiefly about the

mother-in-law whose strong belief it is that membership in the Masons is the one manner by which a masculine member of the family may clear himself of anything he may have done previously.

The young man of wealth has been disporting himself in a manner befitting a man with ideas of play during the absence of his wife. When she is about to return he realizes he has forgotten to join the Masons, as urgently requested by his wife at the direction of her mother. His father-in-law is supposed to be some sort of high potentate in his local lodge. The young husband's mind is still more disturbed, after telling his wife he has joined, when he learns the in-laws are due to arrive at any moment.

From the time of their arrival the film is devoted chiefly to the manner in which he devises and re-devises schemes to evade being pinned down to anything definite relative to the Masons. He takes two friends into his confidence, one of them a suitor for the hand of his sister-in-law. It is early apparent that father-in-law is no more a Mason than he is, but has been using the subterfuge for many years to gain freedom at least one night each week. It has been mother-in-law's practice for many years to hold her husband in check by continuous reference to an escapade in the past with a French girl. Using a young actor friend, made up as a girl, to impersonate the "daughter" of the escapade, the young husband only succeeds in further complicating his own situation, until finally the situation is cleared as the sister-in-law's fiance, the only real Mason in the lot, comes to the rescue.—AARONSON, New York.

Distributed in the United States by M. J. Kandel. A Julius Hagen production, produced at Twickenham Studios, London. Directed by Henry Edwards. Musical director, W. L. Trytel. Running time, 85 minutes. Release date, Oct. 29, 1934.

CAST:

Frank Perry	Sonnie Hale
Amos Bloodgood	J. Robertson Hare
John Halton	Davy Burnaby
Eva	Gwyneth Lloyd
Mrs. Bloodgood	Bertha Belmore
Lulu	Joyce Kirby
George Fisher	Lewis Shaw
Ernest Morrison	Michael Shepley
Annie	Davina Craig
Mrs. Halton	May Agate

Evensong

(Gaumont-British)
Musical Romance

From the Knoblock-Beverley Nichols play, this is a good example of the type of super-musical in which the vocal and instrumental features, a legitimate part of the plot, are drawn chiefly from the operatic classics. There is a definite appeal to the music-lover, for Evelyn Laye, starred, sings excellently and Conchita Supervia magnificently, with the mass general audience played to with a story which pictures the Cinderella-like transformation of a poor Irish girl into a world famous prima donna, her love-adventures and her tragic death after loss of voice and fame.

Its box-office classification is much the same as that of "One Night of Love," with the rather important difference of the tragic ending. Though not artistically necessary, this is certainly dramatically effective; Irela, the prima donna, aging and out-sung during a London gala performance of "La Boheme" by Baba, a young Spanish rival, falls dead while listening to a gramophone record of her own young voice, with which she is seeking to drown the triumphant tones of Baba, singing to an admiring crowd in the green room.

There is charm in the presentation of Irela's idyll with an Austrian archduke in Vienna, broken by the war, and there's piquancy of incident and humor, as well as high musical value, in the depiction of her triumphant course through Europe, from Paris to Rome, Venice, Monte Carlo, Budapest. Excellent acting by Carl Esmond and Evelyn Laye makes the love story, whimsical in its development from a rich man's pursuit with bouquets and jewels into genuine passion, a real audience asset. There

is good character work from Fritz Kortner and splendid singing by Browning Mummery.

Maggie McNeill, an Irish girl with a fine natural voice is, in pre-war days, helped to Paris, and an adequate training, by George Murray, a musician. She abandons George for a career as Madame Irela.

In Vienna, a handsome young man throws a bouquet in which she discovers a necklace. In Venice, she consents to acknowledge him, Count Ehrinberg, as her lover, and at a command performance before the aged Emperor, Francis Joseph, Irela learns that her lover is really the Archduke Theodore.

Irela, singing to an audience of soldiers in France, again meets her first lover, George Murray. Later she finds him in a hospital for mental victims of the War. He does not recognize her or her songs.

The years pass. Irela is aging, but refuses to see that her voice is failing. She creates a terrible storm when Baba, young Spanish girl, is given equal prominence with her. In her dressing room, Irela once again receives Theodore, a widower, an outlaw. She dismisses him because she thinks he is inspired by pity for her failure and tries to compel her manager to consent to a farewell tour of South America. He tells her the truth.

Evelyn Laye (an American value) and Conchita Supervia, a new discovery in international opera, are the talking points in a musical sense. The climax offers obvious opportunities to ingenuity in showmanship.—ALLAN, London.

Produced by Gaumont-British at Lime Grove, London. Distributed by Gaumont. Directed by Victor Saville. Play by Edward Knoblock and Beverley Nichols, from Beverley Nichols' novel. Screen adaptation, Dorothy Farnum. Scenario and dialogue, Edward Knoblock. Songs, M. Spoliansky. Lyrics, Edward Knoblock. Musical director, Louis Levy. Photography, Mutz Greenbaum. Art direction, Alfred Junge. Editor, Otto Ludwig. Sound, A. C. O'Donoghue. Costumes, Cathleen Mann. Unit production manager, Graham Cutts.

CAST

Irela	Evelyn Laye
Kober	Fritz Kortner
Madame Valmond	Alice Delysia
Archduke Theodore	Carl Esmond
George Murray	Emlyn Williams
Tremlove	Muriel Aked
Sovino	Dennis Val Norton
Pa McNeil	Arthur Sinclair
Bob McNeil	Patrick O'Moore
Solo tenor	Browning Mummery
Baba	Conchita Supervia

Loyalties

(Associated Talking Pictures)
Drama

The adaptation to the screen of this strongly dramatic stage play by the late John Galsworthy, produced in England by Associated Talking Pictures and distributed in this country by Har-old Auten, has maintained the dramatic vitality of the original play, but at the same time presents an unintentional obstacle to the selling of the picture in the regular run of American theatres. That problem revolves about the unusually pronounced King's English accent of virtually all the cast, at times, especially in the case of the feminine players, becoming almost unintelligible.

The exhibitor individually will have to be the judge of whether that condition will be a factor in his community. On the other hand, the Galsworthy origin of the film, in certain communities at least, should have a definitely strengthening influence. The play may be remembered as one of Galsworthy's most notable works.

In its exemplification of racial and social prejudices, its emphasizing of the importance to a certain social stratum of England of what is severely construed as the "sporting thing to do," the film deals in basic human relationships, and as such has a strong, wide appeal. The loyalties involved are of two varieties, on the one hand a loyalty to social caste and tradition, on the other to a sense of self-respect and to race. The result is the film's thematic conflict.

Selling points are the story's conflict and the Galsworthy authorship of the play from which it is taken, with mention of the one name in the English cast which may mean something to the

(Continued on page 40)

UNIVERSAL



with

HENRY HULL

PHILLIPS HOLMES — JANE WYATT

Florence Reed, Alan Hale, George Breakstone and many others. Directed by Stuart Walker. A Stanley Bergerman Production. Presented by

CARL LAEMMLE

SMASHES THRU

CHARLES
DICKENS' GREAT

EXPECTATIONS

OPENS AT THE

RADIO CITY

MUSIC HALL

NOVEMBER 15!

*"and that's only the
beginning, folks"*



average American film audience, that of Basil Rathbone, the pivotal character in the picture. In the conflict of which the film tells, there is naturally a considerable lack of rapid movement and action.

Rathbone, a wealthy young Jew, is made to feel very much a certain subtle ostracism at a house party of the clannish social set. In his room later he discovers the theft of a large sum of money from his wallet and insists on calling the police, a justifiable action, but considered by fellow guests and host as "not the thing to do." Then he plainly accuses another guest, Miles Mander, a "broke" clubman, of the theft. A bargain is struck, whereby it is proposed that if Rathbone will withdraw his charge, his entrance into an exclusive club will be arranged. He agrees.

When he is turned down anyway, he presses his action, and Mander, to save face, brings a libel action. When, during the trial, it is discovered he was the thief, his attorneys withdraw the case. Mander, pressed by a police warrant, commits suicide rather than face a jail term and disgrace, although having had his satisfaction for insult to self and race, Rathbone attempts to aid him to escape. Joan Wyndham, as Mander's young wife, bears the brunt of the wrongdoing of her husband.—AARONSON, New York.

Distributed by Harold Auten. Produced by Associated Talking Pictures. A Basil Dean production. Directed by Basil Dean. Adapted from John Galsworthy's play. Photographed by Robert Martin. Art director, Edward Carrick. Running time, 74 minutes. Release date, October 24, 1934.

CAST

Ferdinand de Levis.....Basil Rathbone
Margaret Orme.....Heather Thatcher
Capt. Ronald Dancy.....Miles Mander
Mabel Dancy.....Joan Wyndham
Major Colford.....Philip Strange
General Canynge.....Alan Napier
Charles Winsor.....Algernon West
Lady Adela Winsor.....Cecily Byrne
Lord St. Erth.....Athole Stewart
Lord Chief Justice.....Marcus Barron
Gilman.....Ben Field
Inspector Jones.....Griffith Humphreys
Jacob Twisden.....L. Hanray
Ricardos.....Anthony Holles
Theisure.....Stafford Hilliard
Ricardos' daughter.....Maxine Sandra

The Green Pack

(British Lion)

Mystery Drama

Edgar Wallace's last story, and as ingenious in plot as most of his work, "The Green Pack" offers good mystery value, arising from the uncertainty as to which of three men has committed a murder. They have agreed to deal out a deck of cards with the understanding that the one drawing the ace of spades is to do the shooting.

This is the best angle of exploitation, but the general good level of the acting by a British cast is another point.

Martin Creet, a financier, puts down \$10,000 to finance a gold prospecting expedition of three of his friends, Larry Deans, Mark Elliott and Tubby Storman. While they are in Africa he takes advantage of the fact that Larry's fiancée, Joan Thurston, has contracted gambling debts to force her to become his mistress.

The prospecting party finds a rich gold field. Creet, taking Joan and her father with him, goes to Africa and, at the port, reveals that he intends, by means of a legal trick, to seize the gold field instead of sharing with the others.

The three agree to kill him and deal the cards as described. Creet is found shot.

The card game is the big scene, but patrons may be assured of a very good performance by Hugh Miller as the scheming financier, with John Stuart and Aileen Marson as efficient leads.—ALLAN, London.

Produced at Beaconsfield and distributed by British Lion. Directed by T. Hayes Hunter. Story by Edgar Wallace. Scenario by J. Hunter. Photography, Alex Bryce and Harry Rose. Sound, Harold King.

CAST

Larry Deans.....John Stuart
Joan Thurston.....Aileen Marson
Martin Creet.....Hugh Miller
Tubby Storman.....Garry Marsh
Dr. Thurston.....J. H. Roberts
Mark Elliott.....Michael Shepley
Officer.....Anthony Holles

Krazy's Waterloo

(Columbia)

Excellent Fun

Rapidly shifting action, and lots of it—the secret of the cartoon—has been captured and put to its best use in this release of Charles Mintz's cartoon series. Ideas snap like fire-crackers with something new each half a minute. Krazy Napoleon summons his trusty army of three and goes to war. The giant Russian bugler summons his bugle corps from his beard. Bombs and cannonballs stop Krazy's infantry and the artillery. A pin deflates the third, the general, into a buck private and he also tries in vain to cross No Man's Land. Finally Krazy shoves off in his snubby motorboat for Helena. It's an A-1 comic.—Running time, 7 minutes.

Fixing the Stew

(RKO Radio)

Good Comedy

The fact that this is entertaining comedy is due almost entirely to the comic ability of Leon Erroll. That he is a perpetual inebriate might have the effect of counting against the subject, but it is amusing nevertheless. Erroll, a highly amusing drunk, is the victim of a nervous shock, prepared by his wife and mother-in-law to cure him of drinking. When his home and its occupants go entirely nutty, he is cured, but it is finally discovered that mother-in-law has replaced him as the family inebriate.—Running time, 20 minutes.

Two Alarm Fire

(Paramount)

Fair

This, although not quite up to the standard of previous Popeye the Sailor cartoons, is none the less lively and in the Popeye fashion amusing. We find Popeye and his traditional husky rival in charge of neighboring fire engines. When Popeye's girl is caught in a burning building, they go to the rescue. Popeye is bested at first, but a mouthful of his ever-present spinach does the trick.—Running time, 7 minutes.

Concert Kid

(Columbia)

Monotonous

Scrappy is impresario for the baby violinist in this number of the Charles Mintz series. The reel suffers from sameness, the animators sticking to an idea as if held by the gum that provides what little action the picture has. There is more audience fun in one minute of "Krazy's Waterloo" than in the seven minutes of "Concert Kid."—Running time, 7 minutes.

Keeping Time

(Paramount)

Interesting

In this number of the Grantland Rice Sports-lights series is pictured the major part that correct timing plays in the execution of various sports, as exemplified by individual champions. Among them are Fred Perry, tennis; Bill Terry, baseball; Paul Runyan, golf; George Spitz, high jumping; Bill Bothran, running. With Ted Husing's clean-cut explanatory dialogue, the subject appears lively, active and interesting.—Running time, 11 minutes.

Laughing with Medbury

in Malaysia

(Columbia)

Some Fresh Shots

Introduced into this Futter-produced travelogue is patter by John P. Medbury connecting up shots of the Malaysian fire department going into action, though the mobile hydrant, the elephant, pauses too long loading up in the river. A certain sameness of the gag monologue was

noted, perhaps accounted for by the laugh-defying atmosphere of a projection room.—Running time, 10 minutes.

Spice of Life

(Columbia)

Jokes from the Press

Humor selected from the Literary Digest is the bulk of this Mentone series, and there's likely at least one bit of wit to appeal to the risibles of each patron. The introduction and closing remarks by Doc Rockwell do not accomplish their apparent objective of contrast; on the contrary, they slow up the picture at the start and take the audience away from the humor at the end.—Running time, 10 minutes.

Old Kentucky Hounds

(Paramount)

Fair

Where there may be audience interest in the performance of severely trained dog players, this subject may be found entertaining. It tells the story, with appropriate off-screen voices and a variety of canine performers, of the southern plantation owner, his daughter, and his trainer, and the romance that is nearly broken when dirty work at the races nearly costs the colonel the important race. But it is all straight in the end, the subject being fair as entertainment.—Running time, 10 minutes.

Flying Pigskins

(Columbia)

Ideal Seasonal

Splendidly pertinent to the gridiron season, now at its height, is this reel of the World of Sports series. The story by Jack Kofoed, Hearst writer on sports, is narrated skilfully and peppily by Fred Uttal, the while thrill plays from big games are screened after preliminaries showing the sport being played by children, women, the Japanese, and a rugby game in England in which each "eleven" includes the residents of an entire village.—Running time, 10 minutes.

Happy Pilgrims

(Universal)

Amusing

An animated cartoon burlesque on the old story of Miles Standish and John Alden, his pal, this is entertaining cartoon material. When tough Miles is too bashful to tell Priscilla he loves her he gets his buddy, John, to do it for him. John does it too well, and Miles brings his Indians for revenge. But their appetites are stronger than their anger, and all's well that ends well, except for the town crier.—Running time, 7 minutes.

Counsel on De Fence

(Columbia)

Slapstick

Harry Langdon clings to several of the familiar handles of silent day slapstick in this comedy. He gallops about in his underwear, he fells a cop with a paving brick. And yet the picture has its fresh moments, as well as a bit of story that is not of a mold. When Langdon's associate in court fails to interchange bottles and Langdon empties the bottle of poison down his throat, to convince the jury, he goes through a series of stomach-pumpings, only to have the prosecutor come around with another doctor to put him through the ordeal again.—Running time, 20 minutes.

Kay Parsons To Make Shorts

Kay Parsons has been signed to make a series of shorts for an independent producer featuring the atmosphere of the "gay nineties." The Gay Nineties Club, in New York, will be used for background.

THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO

Hollywood Correspondent

Central Casting Bureau has just inaugurated its Advisory Council, consisting of 20 members drawn from church, civic, education and welfare associations.

At a luncheon in the board room of the Hays office here last week, Campbell McCulloch, manager of Central, explained that the organization, one of the largest employment agencies in the world, had many complicating problems to solve among the 8,000 registered for extra work in the films with but an average of 350 jobs a day handed out.

Central Casting expends more than \$2,500,000 annually in pay checks for extras, no commission being exacted, and during the eight years of its existence a total of \$20,000,000 has been paid out.

More than 4,000 complaints have been filed with Central Casting since the new "complaint" department was installed October 1. Of this number, 750 asked for personal interviews, 3,000 telephone complaints were made and 300 letters received, all expressing their individual claim for work.

According to Allan McDonald, director of the bureau, it will require four weeks to interview all the plaintiffs. Of the cases already closed, actors unable to get work in the extra ranks were found positions outside the picture business. Of this group, 35 jobs were permanent.

No one appealing to this department is refused assistance. Central Casting has at its disposal 160 agencies upon which it can call to give immediate attention to any emergency case.

▽

Giannini Cites British Unity

"England, as an industrial nation, and England, as a government, is realizing the power of the screen."

It was Dr. A. H. Giannini, banker, speaking, on his return to Hollywood after two months in Europe.

"The British government is lending every aid to the picture industry there," he said.

"While her producers have made only a few films suitable for world market, optimism in the industry is high and theatres are doing big business.

"The one fly in the ointment with English producers is their dealings with middle men. One producer went to an insurance company that takes all manner of "risk" policies, and had them write one on the assumption of the gross a film would establish after it was produced.

"With this insurance policy, the producer went to his bank and secured his financing. Producer and banker in England must establish direct contact if stability is to be established and confidence maintained.

"In Italy, Mussolini, who always recognized the value of the screen in his own country, is now contemplating film production suitable for the world at large. Mussolini told me that he was particularly well im-

pressed with the work of Frank Capra and Frank Borzage, both Italians.

"In my travels, I found that the public do not shop for their entertainment according to 'country of origin.' Audiences are only interested in entertainment values. That's why American films have maintained their supremacy. Other countries still want to teach and instruct."

▽

Renting the Jools

According to the customary rental charge of 10 per cent of actual value, exacted from studios for props, Paramount should pay William Howard Hoefler \$300,000 for the first week rental on his collection of jewelry brought here from New York for use in "The Gilded Lily," in which Claudette Colbert is the glittering shrine for the jewels.

It is not likely that such a sum will be paid the New York jeweler, as consideration. The figure in all probability will not reach one per cent of the appraised value. The jewels are being guarded by a detachment of special guards equipped with enough artillery to mow down an army.

▽

News Flashes

Hal Roach is grooming his new plane for a west-east speed record in carrying the first print of his newest feature production, "Babes in Toyland." The producer has christened the plane after the picture.

* * *

Universal claims the scoop of the season by breaking forth with a feature production based on the experiments of Dr. Robert E. Cornish, who succeeded in bringing a "dead" dog back to life. Experiments have been going on for months at his laboratories in Berkeley, and during this time, Universal, with the aid of Dr. Eugene Frenke, has had cameras trained on the work without any other film company knowing anything about it. Coupled with the technical side of the experiments is an interesting story. It will be released soon, under the title "Life Returns."

* * *

Hearing for final settlement of compensation due the Fox West Coast trustees including Charles P. Skouras, William H. Moore and Charles C. Irwin, along with the legal firm of O'Malveny, Tuller and Mayers, will be heard in Referee W. S. McNabb's court November 8.

Both groups are asking for the statutory limits on allowable compensation for their labors.

▽

Ten New Pictures Start

Highlight of the week's production activity, which saw 10 new pictures begin, was the start of active shooting on the Charlie Chaplin picture, as yet untitled. Chaplin is the author, director and star of the show. The supporting cast to date includes Paulette Goddard, Carter DeHaven, Henry Bergman, Alan Garcia and Norman Ainsley. Of the remaining nine new productions, Fox and Paramount each began three, while Columbia started a pair and Majestic one.

Seven features were finished. Warner has

ADVISORY COUNCIL HELPS EXTRAS
BRITAIN AIDS INDUSTRY: GIANNINI
FILM ON BRINGING BACK THE DEAD
TEN FILMS START; SEVEN FINISHED

two, Universal, Fox, Twentieth Century and Majestic one each.

Most important of the Fox trio starting is the Will Rogers picture, "The County Chairman," in which he will be supported by Evelyn Venable, Louise Dresser, Berton Churchill, Kent Taylor, Frank Melton, Stepin Fetchit, Robert McWade and Charles Middleton. The second is "Twenty-Four Hours," the cast of which features Mona Barrie, Gilbert Roland, John Halliday and Mischa Auer. A Spanish dialogued feature, "Insure Your Wife," presenting Raul Roulien, Conchita Montenegro, Barbara Leonard, Antonio Moreno and Louis Albern, completes the Fox schedule.

1

Paramount Begins on Three

In the Paramount group, the outstanding number appears to be "Caprice Espagnole" (tentative title), starring Marlene Dietrich with Joel McCrea, Lionel Atwill, Edward Everett Horton, Alison Skipworth, Don Alvarado and Edwin Maxwell. Started also was "The Gilded Lily," with Claudette Colbert in the leading role, the support including Fred MacMurray, Ray Milland, Ed Gargan and Forrester Harvey. To complete the trio, "Wings in the Dark" was put into work. In this, Myrna Loy is teamed with Gary Grant in the leads, and Roscoe Karns, Arthur Hohl and Russell Hopton are featured.

Columbia started Lee Tracy, Jimmy Durante, Sally Eilers, Fred Keating and Florence Rice in "Carnival," and at the same time put "Passport to Fame" before the cameras. Edward G. Robinson is starred, with Jean Arthur, Fred Keating, Etienne Girardot and Donald Meek also listed.

The newly starting Mascot feature, "The Marines Have Landed," will present William Haines, Esther Ralston and Conrad Nagel in the principal roles.

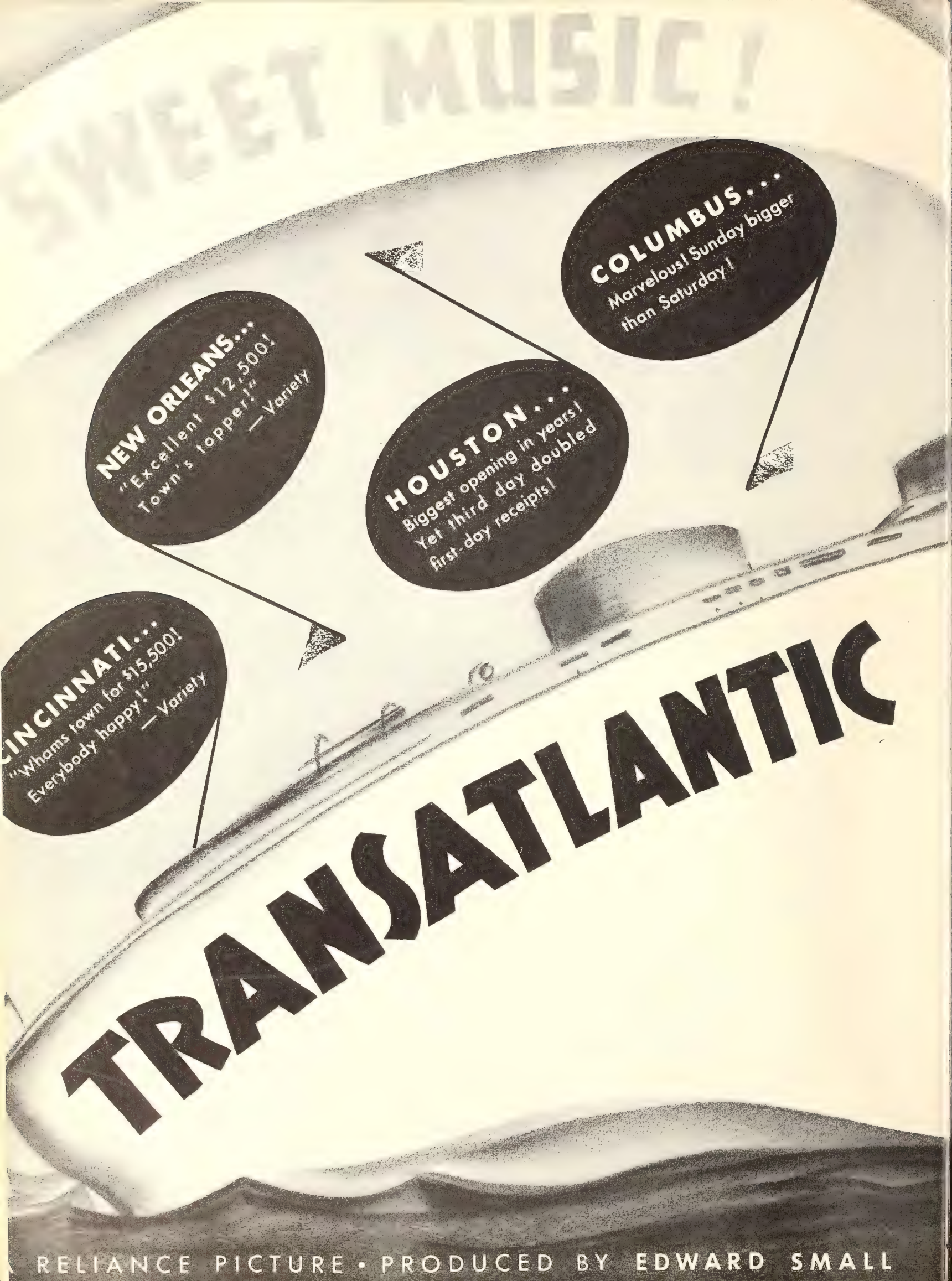
Warner Completes Two

A recapitulation of finished product shows Warner Brothers has completed shooting on "Sweet Adeline," a musical, the cast of which is headed by Irene Dunne and Donald Woods, with Ned Sparks, Hugh Herbert, Joseph Cawthorn, Winifred Shaw and Nydia Westman featured in the support. Also transferred to the cutting room was "Racing Luck," in which Lyle Talbot, Mary Astor, Roscoe Karns, Henry Kolker, Frankie Darro and Gavin Gordon will be seen.

Metro-Goldwyn-Mayer completed "Repeal," in which Carole Lombard, Chester Morris, Leo Carrillo, Sam Hardy, Zasu Pitts and Nat Pendleton interpret the Charles Francis Coe story. Fox finished "East River," in which Victor McLaglen and Edmund Lowe again are co-starred and Grace Bradley, Marjorie Rambeau, Ruth Peterson, Roger Imhof and Charles Bickford featured.

The contribution from Universal is "Night Life of the Gods," starring Alan Mowbray and Florine McKinney, with Irene Ware, Peggy Shannon and players representing many of the gods and goddesses of ancient mythology in support. Twentieth Century completed the first picture on its 1934-35 program, "The Mighty Barnum." Wallace Beery is starred, and the cast includes Adolphe Menjou, Janet Beecher and Rochelle Hudson.

Last of the seven finished pictures is Majestic's "The Perfect Clue," the cast of which is headed by David Manners, Skeets Gallagher, Dorthy Libaire and Betty Blythe.



SWEET MUSIC!

NEW ORLEANS...
"Excellent \$12,500!
Town's topper!"
—Variety

HOUSTON...
Biggest opening in years!
Yet third day doubled
first-day receipts!

COLUMBUS...
Marvelous! Sunday bigger
than Saturday!

CINCINNATI...
"Whams town for \$15,500!
Everybody happy!"
—Variety

TRANSATLANTIC

RELIANCE PICTURE • PRODUCED BY EDWARD SMALL

ROCHESTER...
Highest gross of any U.A.
release theatre ever
played!

DETROIT...
Opened bigger than
"Monte Cristo"! And that
was BIG!

INDIANAPOLIS...
Best business of any U.A.
release in 1934! And you
know what that means!



MERRY-GO-ROUND

with

**JACK BENNY
NANCY CARROLL
GENE RAYMOND
SYDNEY HOWARD · MITZI GREEN
SID SILVERS · FRANK PARKER
THE BOSWELL SISTERS
Sidney Blackmer · Ralph Morgan
Shirley Grey · Sam Hardy · William Boyd
Jean Sargent and Patsy Kelly**

RELEASED THRU **UNITED ARTISTS**

THE CUTTING ROOM



Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau



THE LITTLE MINISTER

Radio

In theme, production credits and quality, per-sound and audience interesting possibilities, this story promises to parallel Radio's 'Little Women' a year ago. While there is no similarity in the story, it appears to have the same relative entertainment quality that made that classic one of the year's outstanding successes.

'The Little Minister' is an old and familiar story. Written by James M. Barrie, whose 'What Every Woman Knows' (MGM) will be released shortly, it has had a great American sale in book form. As a stage play, it is one of the vehicles by which Maude Adams is remembered. The screen play is by Sarah Y. Mason and Victor Heerman, who adapted 'Little Women.' Direction is by Richard Wallace.

Katharine Hepburn has the role of Babbie, the wily, artful little gypsy girl. John Beal, noted on the legitimate stage and seen on the screen in 'Another Language' and 'Hat, Coat and Glove,' plays the part of the Little Minister. While they are the story's central figures, the remainder of the supporting cast is composed of well-known screen names, among them Lumsden Hare, Alan Hale, Billy Watson, Andy Clyde, Donald Crisp, Leonard Carey, Barlowe Borland, Mary Gordon, Herbert Bunston, Ivan Simpson and Harry Barresford.

Located in Scotland, timed to the 1880's, 'The Little Minister' is a story of conflict and heroism—a fervent love versus a rigid and righteous conscience. Its tense drama is counterbalanced by unique romance and carries a comedy vein that in contrasting realism creates a naturalness readily understood and appreciated.

As in the case of 'Little Women', the producers have devoted months to research for authenticity and faithfulness in backgrounds, costumes and character. More than the usual time has been devoted to production. Undoubtedly the picture will be given the benefit of an extensive supporting campaign.

THE PERFECT CLUE

Majestic

As the title indicates, this is a dramatic mystery picture. Yet it is one in which other elements, particularly romantic love interest, play a lively part. But the idea which is readily read into the title and the manner in which the unique clue is woven into the story appear to be the outstanding exploitation assets.

The original story is by Lolet Ann Westman, adapted by Albert DeMond, scenarist on such pictures as 'The Sphinx,' 'Shadows of Sing Sing,' and 'Sensation Hunters.' Added dialogue is contributed by Ralph Ceder and Don Brown. Direction is by Robert Vignola, remembered for many silent day successes, several outstanding European-produced pictures and recently Monogram's 'Broken Dreams.'

David Manners and Dorothy Libaire, seen in 'Bondage' and recently in 'Jennie Gerhardt' and 'Picture Brides,' have the leads. Supporting players include Skeets Gallagher, Ralf Harolde, William P. Carleton, Betty Blythe, Charles H. Wilson, Robert Glecker and Pat O'Malley.

The modern yarn has the girl, Miss Libaire, leaving her father's home in rage, as she learns he is planning to marry again. About to elope,

The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.

The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product.

'The Cutting Room' is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.

This department's survey of pictures in no way anticipates or supplants the functions of the Showmen's Reviews which are prepared when the finished product is made available.

she flees from her fiancé, is picked up in a taxi, driven by an ex-Sing Sing convict, Manners, to be whirled into a thrilling series of situation that involve murders, robberies, wrongful accusations, jail. By means of a bowling tenpin, the girl discovers a clue that clears Manners of suspicion and brings about a situation that not only permits her father to marry the woman of his choice, but finds her given the approval of her disappointed sweetheart in her marriage to Manners.

Packed with action and excitement, the title and theme content of the story make possible a line of interest creating and novel exploitation.

BACKFIELD

(Tentative Title)

MGM

A seasonal and topical football yarn, this one indicates an entertainment and showmanship trend somewhat apart from the stereotyped. Original story and adaptation are by Byron Morgan, who wrote Laurel and Hardy's 'Sons of the Desert', and J. Robert Bren, who did 'Looking for Trouble.' Direction is by Russell Mack, who made 'The Spirit of Notre Dame.'

In the story, in which professional football is the villain, four boys whose interest in football playing was born when they were paroled to a playground, grow up and through high school and a couple of years on the varsity team prove a backfield comparable to the famous 'Four Horsemen.' With many scenes atmospheric of college life and romance intervening, the yarn reaches its climax when the star pig-skinner is made an offer to turn 'pro.' He is torn between college loyalty, love of the girl who grew up with him and the desire for big money. The coach learns about the deal and suspends the quartet. As they learn the lesson of life and that not all that glitters is gold, they dash into the big game and win it.

Robert Young and Betty Furness are the

hero and heroine of the story. Supporting players include Leo Carrillo, in the comedy relief as campus tailor; Ted Healy, the 'pro' promoter; Stuart Erwin, Preston Foster, Robert Livingstone, Norman Phillips, William Tanan and Franklin Parker.

The fanfare of football, more intense than ever this year, is the peg upon which exploitation should be hung. The procedure is familiar, yet novelty in creation and application should be sought.

BACHELOR OF ARTS

Fox

Many things commercially valuable but not ordinarily found in straightaway production are available in this novel comedy romance story of modern college life. For a change this is a story of college boys and girls; there's no football game or athletic heroism, rather it's a cross section view of the thousands of girls and boys who are today's collegiate student body.

The story is by John Erskine, Columbia professor, noted humorist and author of many successful novels. His position gives him a natural insight into the things of which he writes. The screen play is by Lamar Trotti. Music and lyrics are by Richard Whiting and Sidney Clare. Louis King is the director and John Stone, successful director in the past, is the producer.

Told against the human interest true-to-life atmospheric background of college people today, 'Bachelor of Arts' is the comedy romance of a wealthy young boy with \$300 a month spending money, and a poor girl, working her way through school.

Tom Brown and Anita Louise, the youthful sweethearts of 'Judge Priest', are the centers of romantic interest. Henry B. Walthall, outstanding in 'Judge Priest' and 'Viva Villa', is the kindly, understanding professor. In the role of his wife, Mae Marsh is teamed with Walthall for the first time since they were together in 'Birth of a Nation.' Arline Judge is the sophomore campus vamp who nearly upsets the romantic appellation. Stepin Fetchit, 'frat' janitor, is responsible for much of the comedy. Other players are Frank Albertson, currently in 'Enter Madame'; George Meeker, now in 'Broadway Bill' and 'Richest Girl in the World'; Frank Melton, currently being seen in 'The White Parade,' 'Handy Andy' and 'Judge Priest'; Berton Churchill and John Arledge.

Something entirely new in collegiate yarns appears to be the line to create popular interest, something which the present title hardly conveys.

THE WHITE COCKATOO

Warner

This story is melodramatic mystery, novelty woven out of an unusual situation, and carrying a light romantic touch. To build its color, the locale chosen is an ancient chateau, transformed into a hotel, on the bleak French coast. The production is adapted from a novel by Mignon G. Eberhardt, several of whose books have been best sellers. The screen play is by Ben Markson, who did 'The Case of the Howling Dog' and collaborated on 'Here Comes the

(Continued on page 46)

HELL LOOSE IN THE HEAVENS

... while a woman waits below!
Warner Baxter in his most powerful dramatic role. Women will sit with bated breath as a black-winged devil pages him in the skies... daring him to fight. Men will stare with nerves drawn taut... as brave men rend the quiet blue with the fury of their combat!

**WARNER
BAXTER**

in

**HELL in the
HEAVENS**

Conchita

**MONTENEGRO
RUSSELL HARDIE**

Herbert Mundin • Andy Devine
William Stelling • Ralph Morgan

Produced by Al Rockett

Directed by John Blystone



PICTURES IN THE CUTTING ROOM

(Continued from page 44)

Navy', and Lillie Hayward, an associate on the scenario of 'Registered Nurse' and also a collaborator with Markson on 'Big Hearted Herbert.' Direction is by Alan Crosland, maker of 'Midnight Alibi' and 'The Personality Kid.'

The personnel interpreting the story is headed by Jack Muir and Ricardo Cortez. Featured players included Gordon Westcott, Ruth Donnelly, Walter Kingsford, Minna Gombell and John Eldridge. Lesser roles are occupied by Armand Bordes, Bentley Hewlett, Addison Richards, Georges Renevan, Andre Cheron, and a silent day star, Pauline Garon.

The story is that of a girl who must share a large inheritance with an unseen brother who will be identified by presenting the second half of a paper which she holds. Various forces seek to kill her and thus get the money rightfully hers. Several murders are committed and the man who sought to befriend the terrorized victim finds himself accused. Amid much suspense packed excitement, Cortez unravels the mystery, unmasks the villains and the killer, and sets the stage for a romantic finale.

Showmanship that sells exciting, baffling mystery is the brand needed to popularize this production.

THE RIGHT TO LIVE

Warner

Drama with a potent heart appeal is the essence of this production. It's the story of two brothers and a woman. Modern in atmosphere and located in England, it is a yarn of conflict and duty. One man, seriously crippled, begs his brother to entertain his wife, to bring some pleasure into a drab life. The two fall in love, a situation which, when discovered by the first man, builds to tense suspense in which anything might happen. It is, however, climaxed by a logical though unusual finale.

The original story is by Somerset Maugham, whose recent Radio production 'Of Human Bondage,' proved widely popular. The screen play was done by Ralph Block, credited with 'Gambling Lady,' 'Massacre' and the forthcoming 'I Am a Thief.' Direction is by William Keighley, maker of 'Journal of Crime,' 'Doctor Monica,' and the current 'Big Hearted Herbert.'

Josephine Hutchinson, who made her screen debut in 'Happiness Ahead,' is the woman in the case. Colin Clive, recently in 'The Key' and 'One More River,' is her husband. George Brent, lately in 'Stamboul Quest' and 'Desirable,' is the brother with whom Miss Hutchinson falls in love. Supporting players include Peggy Wood, seen in 'Handy Andy'; the screen veterans Henrietta Crosman and C. Aubrey Smith, and the much younger Phyllis Coghlan and Leo Carroll, who was in 'Sadie McKee.'

Promising to be a distinctive woman's picture, pitched to a rather serious key and of a tempo characteristic of Maugham's works, it deals with a situation which often has proved its dramatic entertainment value. Therefore it calls for a type of showmanship accentuating its human interest qualities.

STRANGE WIVES

Universal

Domestic comedy, a brand of entertainment that many times has proved its entertainment and commercial value, is the element of this story. But it's radically different domestic comedy. 'Strange Wives' is the story of a young American who marries an exotic Russian girl and then has a horde of in-laws from beyond the Urals descend upon him. The problem is solved in hilarious style. Applying busi-

ness principles, he marries them all off and gets rid of the menace to his domestic bliss in a way that many a man would like to do.

The story is adapted from Edith Wharton's 'Bread Upon the Waters,' which was serialized in *Cosmopolitan*. The screen play is by Gladys Unger and James Mulhouser. Richard Thorpe, recently credited with 'Secrets of the Chateau' and 'Cheating Cheaters,' is the director.

Roger Pryor, currently in 'Belle of the Nineties,' is the harassed hero. A newcomer, June Clayworth, who has played in many stage hits on the New York stage, occupies the role of the exotic Russian girl. Included in the cast are Esther Ralston, recently in 'Romance in the Rain'; Hugh O'Connell, seen in 'Gift of Gab'; Ralph Forbes, now in 'Barretts of Wimpole Street' and 'The Fountain'; Caesar Romero, Francis Sullivan and Valerie Hobson, two juveniles seen in 'Great Expectations'; Leslie Fenton, Ivan Lebedeff, Doris Lloyd, Claude Gillingwater, Harry Cordin and Greta Meyer.

Being an unusual concoction of entertainment both nonsensical farce and hectic action and dialogue, and taking the title tone as a cue, showmanship that convinces patrons of a laugh a minute is seen as the character of exploitation.

CALL TO ARMS

Columbia

This is a topical drama, dealing with the effects of the present day 'Red' communistic furore and the ways and means which an old Civil War veteran adapted to squelch it within his own family. The original story, screen play and direction are by Willard Mack, who also plays the lead role. Actor, author of 'Madame X,' 'Caught Short' and 'Reducing,' Mack also directed 'What Price Innocence' and 'Broadway to Hollywood.'

Supporting roles are occupied by Esther Ralston, Ben Lyon, Charles Sabin, Sheila Manners and Carlyle Moore, Jr. as Mack's children; William Bakewell, in love with Sheila Manners; William V. Mong and Claude Gillingwater as veteran buddies; Wera Engles as a communistic Joan d'Arc, and the late Lou Tellegen as a red agitator.

The comparatively recent San Francisco strike serving as an initial background, Mack goes to the Sawtelle Soldiers' Home when he learns that two of his boys have been bitten by the communistic bug. Tolerant of the boys' viewpoint, he attends a meeting only to break it up when he considers the talk contrary to the patriotic principles for which he had fought. Daughter Mary's happiness being his chief objective, now what his boys have proved disappointments, a strike in the factory in which Bakewell is employed sends the old veteran into action. Rallying his old buddies, breaking into the Home's arsenal, the boys in blue march again to round up the red ring-leaders and save Lyon and Sabin from an act of anarchism.

Local conditions, which the showmen on the spot are naturally more familiar with than anyone else, should dictate the manner in which this production is exploited.

DEVIL DOGS OF THE AIR

Warner

To an unusual degree the success of the latest previous picture of the principals has an important significance in the showmanship potentialities of 'Devil Dogs of the Air.' Many of the persons associated with 'Here Comes the Navy' are engaged in the making of this. Its stars, James Cagney and Pat O'Brien, again are teamed, and Frank McHugh, the comedy relief, again is featured. The man who made

'Here Comes the Navy,' Lloyd Bacon, is directing. The original story is by John Monk Saunders, who, starting with 'Wings' and running down through 'Dawn Patrol,' the 'Eagle and the Hawk' and 'Ace of Aces,' has specialized in aerial thrill yarns. The screen play is by Earl Baldwin, a collaborator on 'Here Comes the Navy'; the adaptation by Malcolm Stewart Boylan, who was associated with 'Shipmates' and 'Hell Divers.' It is being photographed by Arthur Edeson, who was the cameraman on 'Here Comes the Navy.'

Having clicked once as a dominating unit, the mentioned personnel can be reasonably expected to do likewise again. While, as indicated by the title, the yarn is entirely different, the entertainment and showmanship atmosphere is similar. Cagney, a sensational flying circus stunter, joins the Marine Aviation Corps and comes under the command of his boyhood idol, O'Brien, who stands all of Cagney's cocky bragging and boasting until Cagney tries to cut in on his girl, Margaret Lindsay. That takes care of the romantic love interest angle. Thrill and sensationalism are left for the aerial stuff, which promises to be entirely novel in its hair-raising quality as well as comedy color. Included are the recent maneuvers of the Marine Flying Corps, in which hundreds of planes and battleships and thousands of fliers and sailors participate.

The smash showmanship of this is evident. Made in cooperation with the Navy Department, it can be expected that department will be willing to cooperate in exploitation.

THE GILDED LILY

(Tentative title)

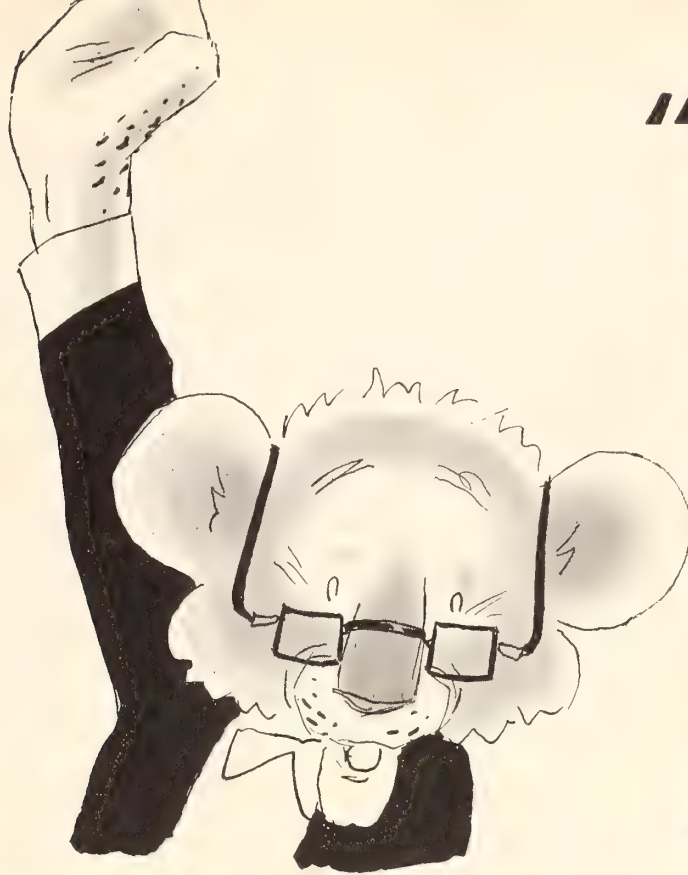
Paramount

Two pictures in which Claudette Colbert starred should be kept in mind in publicizing this production. In many ways it combines many of the qualities of 'Torch Singer' and 'It Happened One Night.' The story, intriguing romance, is by Melville Baker and John Kirkland, who did 'Zoo in Budapest.' The screen play is by Claude Binyon, who did 'Ladies Should Listen,' 'Many Happy Returns,' and the dialogue on 'Shoot the Works.' Direction is by Welsey Ruggles, who recently made 'Bolero' and 'Shoot the Works.' Music and lyrics are by Arthur Johnston and Sam Coslow.

The story is that of a modern office girl, whose joys, pleasure and dreams are those of almost every stenographer. Loved by a young newspaper man, she in turn falls in love with an English noble traveling incognito. Even though he enjoys her Thursday night trips to Coney Island and popcorn eating, he soon jilts her. To alleviate her disappointment, the newspaper man, ballyhooing her as a girl who spurned nobility, builds her into a sensational and glamorous night club attraction. In England, the toast of London, she reverses the tables on the man who once jilted her to give her affection to the reporter who made her famous.

Two leading men, Ray Milland, seen in several recent Paramount features, and Fred MacMurray, stage and radio star, who will be seen in Radio's 'Portrait of Laura Bayles,' support Miss Colbert. The first is the nobleman. MacMurray is the newspaper man. Other players are Ed Gargan, Eddie Craven, James T. Quinn and Robert Dudley.

The Colbert vogue, now at its height because of 'It Happened One Night' and 'Cleopatra,' is a business creating asset not to be overlooked. Also there is the fact of her singing in 'Torch Singer.' There is besides the spirit of youthful zip and gayety, with all exploitation directed towards arousing the curiosity of the younger moderne contingent of theatre-goers.



**"HELLO!
IS MISTER
THOMAS OF
MICHIGAN
AMONG
OUR
READERS
TODAY!"**

**We got that awfully swell
letter you wrote.**

**We're taking the liberty of
reproducing it.**

"Dear M-G-M:

I played your colored short 'HOLLAND
IN TULIP TIME' with The com-
ments on the short exceeded those on the
feature, this in spite of the fact that
is an outstanding attraction. Your com-
pany's shorts have been splendid. Sincerely,
MARTIN THOMAS."

BRAUMART THEATRE COMPANY.
(operating theatres in 4 cities in Michigan.)

Thanks so much, Mr. Thomas! And wait 'till
you see the next Fitzpatrick Traveltalks in
Technicolor "Zion, the Canyon of Color" and
"Ireland, the Emerald Isle." M-G-M's pride.





TECHNOLOGICAL



The BLUEBOOK School

By F. H. RICHARDSON

QUESTION NO. 246.—(A) Is it essential to the best kind of performance that motor-generators having no sub-base but coupled armature shafts, be set in perfect alignment, perfectly level, and that they be held immovable by securely fastened anchor bolts? Explain. (B) Is it advisable that the projectionist make the electrical connections when a new set is installed? Explain. (C) What oil should be used for motor-generator sets, and why? If it could not be obtained, what would you do? (D) What precaution must be taken in selecting a grease for ball bearing sets?

Answer to Question No. 240

Question No. 240 was: (A) With what would you clean a projector mechanism after a fire? (B) Centigrade temperature being zero, what would be the Fahrenheit reading? (C) What is the relative reflection power of the following: A mirror? White blotting paper? Ordinary foolscap paper? Black paper? Light pink paper? (D) A mirror and white blotting paper have about the same reflection power. Why are your eyes not dazzled when you hold a lamp in front of blotting paper, as they are when it is held in front of a mirror?

The following made good: C. Rau and S. Evans; D. Danielson; D. Ferguson; H. Edwards; C. Oldham; J. T. Seiler; T. Van Vaulkenburg; J. Wentworth; M. Simms and O. L. Daris; S. Carberry; H. D. Schofield; D. C. Coates; L. Hutch and D. Goldberg; P. H. Harrison; G. E. Doe; R. F. Hall; H. C. Lake; P. L. Lathrope; R. H. Patterson and L. H. Danville; H. Pitchkey and M. C. Mellinger; G. N. Bagley and L. D. Richardson; R. Suler and R. Wheeler; P. Lee; T. H. and J. N. Williams; P. Jackson and B. Diglah; T. L. Edwards; J. B. Langdon; D. L. Sinklow; G. Johnson and N. T. Kane; P. L. Ludlow and B. R. Manning; D. N. Anderson and H. May; C. D. Carmody; L. D. Templeton; D. R. Peters and D. Holler; D. L. Mason and J. T. Ballinger; O. Davis and T. Turk; L. F. Evans; D. Little and J. H. Rathburn; E. Rymer and B. L. Tanner; B. L. Sarno and H. B. Roth; T. L. Daniels; D. U. Granger; N. Williams and R. S. Allen; G. Bagby; S. Peterson and D. R. Bainbridge; R. Ryker; D. H. Samuels and P. N. Farrell; H. Schontz and R. Richards; T. Kelley and C. Cummings; G. Wayne and D. Stellegos; P. L. Sanborn and S. L. Jones; D. R. Sackley and J. B. Thomas; C. Conforti and C. F. Davis; O. Thum and I. D. Ackerly; S. F. and W. Love; E. F. Griffin and C. Abrams; R. S. Conrad and L. Biello; B. L. Stephens; A. L. Hickey and T. L. Kenney; L. M. Hartman and D. O. Dorfel; J. M. Dillon; C. and J. Hawkins; K. Erwin, L. F. Erwin and E. J. Felton; B. H. Mathews; R. Leroy and T. L. Albert; L. Jones; L. and F.

R. Russell; D. L. Morgan and T. N. Micheal.

(A) Our friend C. Oldham says: "After a film fire the mechanism should be removed from its supporting base and given a good scrubbing with peroxide of hydrogen, which will loosen the gummy substance adhering to the metal without damage to surfaces bearing on the film, which certainly would result if scraping were resorted to."

Brother Danielson says: "Many things may be used to remove the brown scum left by a film fire, such as ordinary water, carbon tetrachloride, peroxide of hydrogen, etc."

I don't know about the water. Never tried it out. Have you tried water, Danielson?

(B) Hundreds agreed that when the Centigrade reading is zero the Fahrenheit reading would be 32, which is eminently correct.

(C) Rau and Evans answer thus: "The following percentages of light will be reflected by the surfaces named: Mirror with silvered back, 82 to 88 per cent; white blotting paper, 82 per cent; ordinary foolscap paper, 70 per cent; black paper, 5 per cent; light pink paper, 36 per cent."

Concerning Section D, Rau and Evans say: "The dazzling effect of the lamp is due to the fact that the reflection is 'regular.' That is to say, the light is reflected back without being scattered or broken up. On the other hand, blotting paper reflects in every direction 'within sight' of the reflecting surface. It therefore is widely diffused or broken up, so that there is no dazzling effect. The rough surface scatters or diffuses the light rays."

Which is all very well and quite correct as far as it goes, but in only one answer, by a man new to our "school," do I find one very important factor even mentioned. However, to even matters up, he neglects to name regular reflection, though his answer of course infers it. John T. Seiler, away out on the California coast, says: "It is difficult to look at the reflection of a brilliant lamp flame. [I added the *flame*. Out of all the answers, correct and otherwise, only one man—H. T. Mathews, whose answer was in-

correct as a whole, said: "You didn't say the lamp was lighted, and a lamp would not of itself dazzle the eyes."—F. H. R.] held in front of a mirror for the reason that its brilliancy is practically doubled. The mirror is receiving the rays that would be lost were the reflection surface absent, and is reflecting them back to the eyes in direct rays together with the rays coming directly from the flame. The image of the flame, insofar as has to do with these rays, is the same as it would be were the observer to view the flame from the opposite side. [Almost. Some loss in reflection, remember; also, the flame impurities absorb some.—F. H. R.]

"When white blotting paper is held in back of the lamp [flame] the observer sees a somewhat brighter illumination than would be the case were the paper absent, but not sufficient to add measurably to the dazzle effect, because the reflected rays are diffused, hence only a relatively small portion passes through the flame. Also, a small portion of the light may pass through the paper. [And be absorbed in its substance—F. H. R.], a thing that would not occur in a mirror, from which practically all the light is reflected." Not all, however. Some is absorbed by the glass.

New Bell & Howell Branches

Bell and Howell, Chicago equipment manufacturer, has established three new branches of its Filmosound Rental Library, which specializes in rentals of 16mm. sound-on-film subjects. The new branches are Auditorium Supply Company, Minneapolis; Burgert Brothers, Tampa, and Photoart House, Milwaukee.

Firnatone Dissolved

The Firnatone Corporation, a Delaware company, has been dissolved at Dover, Del. The certificate of voluntary dissolution was issued with the consent of all stockholders.

Buffalo Projectionist Killed

Christian W. Schwarzmeier, 34, projectionist at the Lafayette theatre in Buffalo, was killed last week in an auto crash.



"DID YOU EVER HEAR THE STORY

*about the exhibitor who
telephoned Miss Anderson of
Omaha?"*

(it's a NEW one on us, too!)

Such fun when pretty Miss Anderson, of the M-G-M office in Omaha, answered a telephone call from the Mayfair Theatre, Shenandoah, Iowa.

"I booked 'HOLLAND IN TULIP TIME' for three days," said the Manager of the Mayfair. "I've been getting swell comments and want to hold it over."

"Okay" said Miss Anderson, and imagine her surprise when that hold-over developed into an extended run! Originally booked for three days, this marvelous short subject ran ELEVEN DAYS!

Take a look at "HOLLAND IN TULIP TIME." Then watch for "ZION, THE CANYON OF COLOR" and "IRELAND, THE EMERALD ISLE." They're Fitzpatrick Travel-talks, the *only* reels of their kind in technicolor. M-G-M's pride!

FITZPATRICK TRAVEL TALKS *in* TECHNICOLOR





THEATRE RECEIPTS



The total of theatre receipts for the calendar week ended October 27, 1934, from 103 houses in 18 major cities of the country, reached \$1,103,535, a decrease of \$18,148 from the total for the preceding calendar week, ended October 20, when 101 houses in 18 major cities reported an aggregate gross of \$1,121,683.

(Copyright, 1934: Reproduction of material from this department without credit to MOTION PICTURE HERALD expressly forbidden)

Theatres			Current Week		Previous Week		High and Low Gross	
Boston			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)	
Boston	2,900	25c-50c	"Million Dollar Ransom" (Univ.)	18,000	"Servants' Entrance" (Fox).....	18,500	High 1-13-34 "Fog"	23,500
Fenway	1,800	30c-50c	"Our Daily Bread" (U. A.) and..	10,000	"A Lost Lady" (F. N.) and.....	10,000	Low 3-11 "Topaze"	11,000
			"Kansas City Princess" (W. B.)		"Lemon Drop Kid" (Para.)		High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"	15,000
							Low 7-9 "She Had to Say Yes" and "Arizona to Broadway"	6,000
Keith's	3,500	25c-65c	"The Gay Divorcee" (Radio).....	17,000	"The Gay Divorcee" (Radio).....	18,000	High 12-2 "Little Women".....	28,000
Loew's State	3,700	35c-50c	"What Every Woman Knows" (MGM)	19,000	"The Last Gentleman" (U.A.) and "That's Gratitude" (Col.)	20,000	Low 3-11 "When Strangers Marry"...	12,000
Metropolitan	4,350	30c-65c	"Judge Priest" (Fox).....	34,000	"Mrs. Wiggs of the Cabbage Patch" (Para.)	30,000	High 1-7 "Strange Interlude"	23,000
Paramount	1,800	30c-50c	"Our Daily Bread" (U.A.) and..	10,000	"A Lost Lady" (F. N.) and.....	10,000	Low 3-11 "Men Must Fight"	11,000
			"Kansas City Princess" (W. B.)		"Lemon Drop Kid" (Para.)		High 11-4 "I'm No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"...	26,000
							High 2-25 "Dangerously Yours" and "Deception"	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors"	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Judge Priest" (Fox).....	21,000	"Mrs. Wiggs of the Cabbage Patch" (Para.)	18,100	High 12-9 "Dancing Lady"	31,000
Century	3,000	25c	"Return of the Terror" (F.N.)... and "She Was A Lady" (Fox)	7,200	"Death on the Diamond" (MGM) and "Desirable" (W. B.)	7,300	Low 3-25 "Our Betters"	9,800
							High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning"	3,500
Great Lakes	3,000	25c-40c	"Madame Du Barry" (W.B.).....	6,400	"Cleopatra" (Para.)	8,600	High 11-4 "I'm No Angel".....	27,200
Hippodrome	2,100	25c-40c	"Caravan" (Fox) and.....	6,500	"The Barretts of Wimpole Street" (MGM) (2nd week)	8,200	Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love"	5,200
Lafayette	3,300	25c	"The Defense Rests" (Col.) and..	6,800	"The Human Side" (Univ.) and..	5,000	High 5-19-34 "The House of Rothschild"	18,000
			"Stolen Sweets" (Chesterfield)		"The Love Captive" (Univ.)		Low 7-28-34 "Here Comes the Navy"....	4,800
							High 3-10-34 "It Happened One Night" and "Before Midnight"	16,700
							Low 8-4-34 "Uncertain Lady" and "Midnight"	4,200
Chicago								
Apollo	1,400	25c-50c	"A Lost Lady" (F. N.).....	11,000	"Madame Du Barry" (W. B.)....	10,000	.....	.....
Chicago	4,000	25c-68c	"One Night of Love" (Col.).....	52,000	"Hide-Out" (MGM)	50,000	High 9-2 "Goodbye Again"	75,000
Garrick	900	25c-40c	"Kansas City Princess" (W. B.)..	4,000	"Wagon Wheels" (Para.).....	5,000	Low 4-29 "Central Airport"	22,000
Oriental	3,940	25c-40c	"The Human Side" (Univ.).....	17,000	"You Belong to Me" (Para.).....	18,000	.....	.....
Palace	2,509	25c-50c	"The Gay Divorcee" (Radio).....	26,000	"Gift of Gab" (Univ.).....	25,000	High 10-14 "I'm No Angel".....	50,000
Roosevelt	1,591	25c-50c	"Chained" (MGM)	8,000	"Chained" (MGM)	11,000	Low 12-16 "A Man's Castle".....	10,000
State-Lake	2,776	20c-35c	"Their Big Moment" (Radio)....	15,000	"Among the Missing" (Col.)	14,500	High 9-9 "Morning Glory".....	37,000
							Low 4-28-34 "Glamour"	11,500
							High 9-15-34 "Dames".....	23,000
							Low 8-18-34 "Paris Interlude".....	6,000
							High 9-8-34 "Most Precious Thing in Life"	19,000
United Artists...	1,700	30c-60c	"Barretts of Wimpole Street"....	17,000	"Barretts of Wimpole Street"....	25,000	Low 2-18 "Lucky Devils"	4,500
			(MGM) (2nd week)		(MGM) (1st week)		High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding".....	6,800
Cleveland								
Allen	3,300	20c-40c	"Six Day Bike Rider" (F.N.)....	7,000	"Caravan" (Fox)	5,000	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Internal Machine" and "Exposure"	1,800
Hippodrome	3,800	30c-44c	"The Gay Divorcee" (Radio)....	16,500	"Madame Du Barry" (W. B.)....	6,000	High 10-21 "East of Fifth Avenue"....	30,000
RKO Palace	3,100	30c-60c	"A Lost Lady" (F. N.).....	9,000	"Kansas City Princess" (W. B.)..	12,000	Low 6-10 "Circus Queen Murder".....	2,900
State	3,400	30c-44c	"The Last Gentleman" (U.A.)....	20,000	"Belle of the Nineties" (Para.)....	14,000	High 3-3-34 "It Happened One Night"...	28,000
Stillman	1,900	30c-44c	"Belle of the Nineties" (Para.)..	5,500	"Count of Monte Cristo" (U.A.)..	7,000	Low 8-19 "No Marriage Ties".....	4,200
							High 8-19 "Tugboat Annie".....	26,000
							Low 6-24 "The Eagle and the Hawk"....	5,000
							High 9-15-34 "Chained"	10,000
							Low 11-18 "Stage Mother" and "Hell and High Water"	2,500
Denver								
Aladdin	1,500	25c-50c	"Caravan" (Fox)	1,500	"Romance in the Rain" (Univ.)..	1,750	High 2-25 "Cavalcade"	10,000
Denham	1,500	25c-50c	"The Lemon Drop Kid" (Para.)..	7,500	"Mrs. Wiggs of the Cabbage Patch" (Para.)	7,000	Low 8-11-34 "I Give My Love".....	1,200
Denver	2,500	25c-50c	"One Night of Love" (Col.).....	9,000	"Madame Du Barry" (W. B.)....	6,000	High 9-29-34 "Belle of the Nineties"....	16,500
Mayne	966	20c-30c	"Girl of the Limberlost" (Mono.)	2,500			Low 8-4-34 "Elmer and Elsie".....	1,800
Orpheum	2,600	25c-50c	"Wake Up and Dream" (Univ.)	1,100	"Six Day Bike Rider" (F.N.).....	6,000	High 1-13-34 "Roman Scandals".....	17,500
			(3 days)	"Gift of Gab" (Univ.).....	2,400		Low 12-16 "The World Changes".....	3,000
			(4 days)				.....	.....
Paramount	2,000	25c-40c	"Death on the Diamond" (MGM)	2,500	"Barretts of Wimpole Street"....	2,500	High 2-17-34 "Hi, Nellie!".....	19,500
					(MGM)		Low 6-10 "Zoo in Budapest".....	3,700
							High 4-1 "The Kid From Spain".....	7,000
							Low 10-6-34 "Pursued" and "Our Daily Bread"	1,200
Hollywood								
Chinese	2,500	30c-65c	"Affairs of Cellini" (U. A.).....	12,500	.....		High 9-9 "Dinner at Eight".....	36,656
Pantages	3,000	25c-40c	"Student Tour" (MGM) and.....	4,200	"One Exciting Adventure" (Univ.) and "Love Time" (Fox)	3,800	Low 10-27-34 "Affairs of Cellini"....	12,500
			"School for Girls" (Liberty)				High 1-7 "Handle With Care".....	13,000
W. B. Hollywood	3,000	25c-65c	"The Gay Divorcee" (Radio).....	15,500	"Madame Du Barry" (W. B.)....	9,200	Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	1,500
							High 3-25 "42nd Street".....	26,000
							Low 1-27-34 "The Big Shakedown"....	7,000

MEET THE PASSENGERS ON THE CRAZIEST SHIP AFLOAT!

"It hits the bull's-eye!" —*Motion Picture Daily*

Every actor is either a star or feature player... laughs
tip each other up... a sure-thing buy for your audience."

—*Hollywood Reporter*

"Best-seller — a grand picture! What a cast! They will
eat it up. Cast certainly can be billed as all-star!"

—*Film Curb*

"THE CAPTAIN HATES THE SEA" successfully maintains
the pace set by LADY FOR A DAY, IT HAPPENED ONE
NIGHT and ONE NIGHT OF LOVE and will most likely
set similar box-office records." —*Cinema Hall-Marks*

VICTOR MCLAGLEN

JOHN GILBERT

ALISON SKIPWORTH

WYNNE GIBSON

HELEN VINSON

WALTER CONNOLLY

FRED KEATING

LEON ERROL

WALTER CATLETT

TALA BIRELL

The CAPTAIN HATES THE SEA

A LEWIS MILESTONE Production

Story and Screen Play by WALLACE SMITH
Directed by LEWIS MILESTONE
A COLUMBIA PICTURE

COLUMBIA PICTURES

[THEATRE RECEIPTS--CONT'D]

Theatres		Current Week		Previous Week		High and Low Gross
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)
Indianapolis						
Apollo	1,100	25c-40c	"Judge Priest" (Fox)..... 2,000	"Judge Priest" (Fox)..... 3,500		High 8-4-34 "Handy Andy"..... 7,000
			(4th week)	(3rd week)		Low 7-28-34 "Grand Canary"..... 2,000
Circle	2,800	25c-40c	"A Lost Lady" (F. N.)..... 3,500	"One Night of Love" (Col.)..... 4,000		High 8-19 "She Had to Say Yes"..... 12,000
						Low 3-4 "The Sign of the Cross"..... 2,500
Indiana	3,133	25c-40c	"The Gay Divorcee" (Radio)..... 9,000	"Mrs. Wiggs of the Cabbage Patch" (Para.)..... 5,000		High 3-25 "Parachute Jumper"..... 15,000
						Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns" } 2,500
Lyric	2,000	25c-40c	"Kansas City Princess" (W.B.).. 7,500	"Six Day Bike Rider" (F.N.).... 8,500		High 7-22 "College Humor"..... 9,500
						Low 11-11 "Saturday's Millions"..... 3,000
Palace	3,000	25c-40c	"What Every Woman Knows" (MGM)..... 4,000	"Student Tour" (MGM)..... 3,500		High 2-3-34 "Sons of the Desert"..... 12,500
						Low 8-18-34 "Straight Is The Way".... 3,500
Kansas City						
Mainstreet	3,049	25c-40c	"The Gay Divorcee" (Radio)..... 7,800	"The Gay Divorcee" (Radio)..... 13,000		High 6-23-34 "Glamour"..... 23,000
			(7 days and Sat. late show) (2nd week)	(7 days and Sat. late show) (1st week)		Low 5-20 "Sweepings"..... 4,000
Midland	4,000	25c-40c	"What Every Woman Knows" (MGM)..... 8,600	"The Last Gentleman" (U.A.).... 8,400		High 1-7 "Strange Interlude"..... 30,000
			(7 days and Sat. midnite show)	(7 days and Sat. midnite show)		Low 4-15 "Perfect Understanding"..... 4,900
Newman	1,800	25c-40c	"Wagon Wheels" (Para.)..... 6,000	"Mrs. Wiggs of the Cabbage Patch" (Para.)..... 6,800		High 10-21 "I'm No Angel"..... 20,000
			(7 days and Sat. midnite show)	(7 days and Sat. midnite show)		Lot 5-27 "Picture Snatcher"..... 2,800
Tower	2,200	25c-35c	"I'll Fix It" (Col.)..... 8,700	"Wake Up and Dream" (Univ.).. 7,800		High 9-22-34 "One Night of Love"..... 13,000
			(7 days and Sat. midnite show)	(7 days and Sat. midnite show)		Low 5-5-34 "Let's Fall in Love"..... 4,000
Uptown	2,000	25c-40c	"Judge Priest" (Fox)..... 9,200	"Caravan" (Fox)..... 3,600		High 10-27-34 "Judge Priest"..... 9,200
				(6 days)		Low 7-1 "Lilly Turner"..... 1,600
Los Angeles						
Loew's State	2,416	30c-55c	"Barretts of Wimpole Street" (MGM) (2nd week)..... 11,900	"Barretts of Wimpole Street" (MGM) (1st week)..... 23,000		High 4-7-34 "Riptide"..... 28,500
						Low 2-24-34 "Coming Out Party"..... 4,870
Paramount	3,596	30c-55c	"Cleopatra" (Para.)..... 21,405	"Mrs. Wiggs of the Cabbage Patch" (Para.)..... 21,775		High 1-7 "No Man of Her Own"..... 30,000
						Low 3-18 "King of the Jungle"..... 10,000
RKO	2,700	25c-65c	"The Gay Divorcee" (Radio)..... 14,500	"Madame Du Barry" (W. B.).... 5,200		High 3-31-34 "Little Women"..... 15,500
						Low 9-30 "Brief Moment"..... 1,700
W. B. Downtown	3,400	25c-40c	"Big Hearted Herbert" (W. B.).. 8,800	"The Case of the Howling Dog" (W. B.)..... 7,500		High 3-25 "42nd Street"..... 19,000
						Low 6-2-34 "Merry Wives of Reno" and "Harold Teen" } 5,000
Minneapolis						
Century	1,650	35c-55c	"The Last Gentleman" (U.A.).... 4,500	"The Barretts of Wimpole Street" (MGM) (2nd week)..... 6,500		High 9-20-34 "The Barretts of Wimpole Street" (2nd week)..... 6,500
			(25c-40c)			Low 9-29-34 "The Cat's Paw"..... 2,500
Lyric	1,238	20c-25c	"Wagon Wheels" (Para.)..... 1,700	"Charlie Chan in London" (Fox)..... 1,700		High 4-1 "20,000 Years in Sing Sing"..... 3,000
						Low 7-28-34 "Kiss and Make Up"..... 1,000
RKO Orpheum	2,900	25c-50c	"The Gay Divorcee" (Radio)..... 6,000	"The Gay Divorcee" (Radio)..... 5,500		High 1-7 "Animal Kingdom"..... 14,000
			(2nd week)	(1st week)		Low 3-11 "Cynara"..... 3,000
State	2,300	25c-40c	"Cleopatra" (Para.)..... 6,500	"Mrs. Wiggs of the Cabbage Patch" (Para.)..... 6,500		High 4-29 "Cavalcade"..... 8,000
						Low 3-11 "King of the Jungle"..... 3,500
Time	300	25c-35c	"A Girl of the Limberlost" (Mono.) (2nd week)..... 3,000	"Girl of the Limberlost" (Mono.) (1st week)..... 3,500		
World	400	25c-75c	"Blue Danube" (B. & D.)..... 3,000	"Cash" (Mundus)..... 3,000		High 5-5-34 "Private Life of Henry VIII" (5th week)..... 4,300
						Low 11-25 "Vi Som Gar Koksavagen".... 1,000
Montreal						
Capitol	2,547	25c-60c	"Outcast Lady" (MGM) and "Kansas City Princess" (W. B.)..... 10,000	"Richest Girl in the World" (Radio) and "Wagon Wheels" (Para.)..... 9,500		High 2-24-34 "Queen Christina"..... 13,500
						Low 7-28-34 "Here Comes the Groom" and "Jane Eyre" } 6,500
Loew's	3,115	30c-75c	"The Lemon Drop Kid" (Para.).. 12,000	"Have A Heart" (MGM)..... 12,500		High 1-21 "The Mask of Fu Manchu" and "Fog Over Frisco" and "Affairs of a Gentleman" } 4,500
						High 2-18 "The Sign of the Cross" and "Shoot the Works" and "Friday the 13th" } 6,000
Palace	2,600	34c-75c	"The Barretts of Wimpole Street" (MGM) (2nd week)..... 8,500	"The Barretts of Wimpole Street" (MGM) (1st week)..... 12,500		High 1-7 "The Kid from Spain" and "Speed Demon" } 12,000
						Low 8-11-34 "The Constant Nymph" and "Happy Ever After" } 5,000
Princess	2,272	30c-65c	"The Count of Monte Cristo" (U.A.) and "Look for the Silver Lining"..... 9,000	"One Night of Love" (Col.) and "Girl in Danger" (Col.) (3rd week)..... 4,500		
New York						
Astor	1,012	55c-\$2.20	"The Merry Widow" (MGM).... 11,508	"The Merry Widow" (MGM).... 18,958		High 4-14-34 "The House of Rothschild" (4th week)..... 23,730
			(2nd week)	(1st week)		Low 3-25 "The White Sister"..... 14,559
Capitol	4,700	35c-\$1.65	"Barretts of Wimpole Street" (MGM) (4th week)..... 26,830	"Barretts of Wimpole Street" (MGM) (3rd week)..... 43,700		High 4-7-34 "Riptide"..... 63,373
						Low 2-10-34 "You Can't Buy Everything"..... 15,500
Criterion	886	55c-\$2.20	"Man of Aran" (Gaumont-British)..... 5,500			High 7-29 "Song of Songs"..... 16,000
						Low 6-3 "Be Mine Tonight" (2nd run)..... 3,500
Mayfair	2,300	35c-65c	"Have A Heart" (MGM)..... 11,500	"Wake Up and Dream" (Univ.).... 13,000		High 1-7 "The Half Naked Truth" and "Call It Luck"..... 3,150
						High 7-21-34 "Of Human Bondage"..... 16,200
Palace	2,500	25c-75c	"Judge Priest" (Fox)..... 14,500	"Chu Chin Chow" (Gaumont-British)..... 10,000		Low 4-15 "Parole Girl"..... 4,500
						High 10-21 "I'm No Angel"..... 83,450
Paramount	3,700	35c-99c	"Now and Forever" (Para.)..... 28,000	"Now and Forever" (Para.)..... 43,000		Low 8-11-34 "Elmer and Elsie"..... 10,500
			(2nd week)	(1st week)		High 4-7-34 "The Lost Patrol"..... 32,800
Rialto	2,200	25c-65c	"Case of the Howling Dog" (W. B.) (2 days-2nd week)..... 1,500	"Case of the Howling Dog" (W.B.) (1st week)..... 14,000		Low 4-15 "Destination Unknown" and "The Fighting President" } 5,800
						High 12-30 "Roman Scandals"..... 48,000
Rivoli	2,200	40c-99c	"The Last Gentleman" (U.A.).... 27,000	"The Count of Monte Cristo" (U.A.) (3rd week)..... 18,000		Low 8-5 "The Rebel"..... 7,200
						High 11-25 "Little Women"..... 109,000
RKO Music Hall	5,945	35c-\$1.65	"Age of Innocence" (Radio)..... 85,000	"Judge Priest" (Fox)..... 77,000		Low 6-17 "Ann Carver's Profession"..... 44,938
						High 11-25 "The Invisible Man"..... 42,000
Roxy	6,200	25c-55c	"Little Friend" (Gaumont-British)..... 32,500	"Peck's Bad Boy" (Fox)..... 25,850		Low 1-28 "Air Hostess"..... 9,100
				(2nd week)		High 10-14 "Footlight Parade"..... 55,190
Strand	3,000	25c-55c	"Happiness Ahead" (F. N.)..... 10,592	"Happiness Ahead" (F. N.)..... 21,500		Low 12-23 "Sin of Nora Moran"..... 6,850
			(2nd week)	(1st week)		

As FULL of COLOR as the LEAVES of AUTUMN!

Chick YORK and Rose KING in "Domestic Bliss-ness" A Marriage War Comedy

JUNIOR COGSWELL in "The Cowardly Lion" Fredric O. Kelly

SING CROSBY in "Dream House" Billboard Girl Revue

WYNN in "Your Stars for 1935" A Gail from the Treasury Dept.

ION HOWARD in "Second Hand Husband" A Comedy Comedy

NANCY GIBSON and George SHELTON in "Rural Rhapsody" A Comedy Comedy

Sylvia FROUS and Frank LUTHER in "The House Where I Was Born" Song His Story

ERNEST TRUOX in "His Lucky Day"

HARRY DOWNES and Sally SWEET in "Miffy Muffins" A Musical Comedy

EASY JOE in "Coming soon" Musical Comedy

TEENY-TOONS "Tail Rinds" "The Black Sheep" "The Magic Fleb"

That's the kind of program you can offer when you play Educational's short subjects. There is color in these big star featurettes; there's infinite variety in them; a quick tempo to pep up your show; the best music and the biggest laughs...and always more and bigger star names to attract the public.

No wonder every week is showing a larger number of theatres playing

Educational Pictures

Educational Pictures
"THE SPICE OF THE PROGRAM"
Distributed in U. S. A.
by FOX Film Corporation

THEATRE RECEIPTS--CONT'D

Theatres		Current Week		Previous Week		High and Low Gross
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)
Oklahoma City						
Capitol	1,200	10c-41c "Wagon Wheels" (Para.)	2,900	"Student Tour" (MGM)	1,800	High 1-6-34 "Going Hollywood"..... 4,100 Low 3-11 "From Hell to Heaven"..... 1,350
Criterion	1,700	10c-56c "Hideout" (MGM)	4,000	"The Fountain" (Radio)	3,900	High 11-18 "College Coach"..... 11,000 Low 3-11 "Clear All Wires"..... 1,800
Liberty	1,500	10c-36c "Notorious Sophie Lang" (Para.) (4 days)	2,300	"I'll Fix It" (Col.)	2,600	High 6-16-34 "Half a Sinner" and "Uncertain Lady"..... 5,000
		"Crime Without Passion" (Para.) (3 days)	400	"The Human Side" (Univ.)	600	Low 3-18 "The Death Kiss" and "The Fourth Horseman"..... 1,100
Midwest	1,500	10c-56c "Happiness Ahead" (F. N.)	3,000	"Six Day Bike Rider" (F. N.)	3,000	High 2-25 "State Fair"..... 8,500 Low 3-11 "Employees' Entrance"..... 1,400
Omaha						
Brandeis	1,200	20c-35c "The Gay Divorcee" (Radio)	6,000	"The Gay Divorcee" (Radio)	7,100	High 5-5-34 "The House of Rothschild" 23,000 Low 12-30 "The World Changes" and "Havana Widows"..... 3,500
Orpheum	3,000	25c-40c "The Last Gentleman" (U. A.) and "Desirable" (W. B.)	9,400	"Mrs. Wiggs of the Cabbage Patch" (Para.) and "Have A Heart" (MGM)	9,500	High 3-10-34 "Easy to Love"..... 17,250 Low 4-29 "Sweepings"..... 5,000
Paramount	2,800	25c-40c "Cleopatra" (Para.)	7,200	"Chained" (MGM)	9,800	High 7-22 "Gold Diggers of 1933"..... 13,250 Low 2-24-34 "Six of a Kind" and "Good Dame"..... 5,250
World	2,500	25c-40c "Gift of Gab" (Univ.) and "Crime Without Passion" (Para.)	3,800	"Charlie Chan in London" (Fox) and "Lemon Drop Kid" (Para.)	3,750	High 6-3 "Peg O' My Heart" and "Perfect Understanding"..... 7,500 Low 5-19-34 "As the Earth Turns" and "Smoky"..... 3,250
Philadelphia						
Aldine	1,200	40c-65c "Madame Du Barry" (W. B.) (6 days)	7,000	"The Last Gentleman" (U. A.) (5 days-2nd week)	5,500	High 5-5-34 "The House of Rothschild" 23,000 Low 6-9-34 "Sorrell and Son"..... 4,000 (8 days)
Arcadia	600	25c-50c "Death on the Diamond" (MGM) (3 days)	850	"Cleopatra" (Para.) (6 days)	2,100	High 1-6-34 "Duck Soup" (7 days)... 6,500 Low 9-1-34 "Notorious Sophie Lang".. 1,400
Boyd	2,400	40c-65c "Outcast Lady" (MGM) (6 days)	10,000	"The Barretts of Wimpole Street" (MGM) (6 days-2nd week)	11,000	High 1-6-34 "Notorious Sophie Lang"..... 30,000 Low 6-30-34 "Where Sinners Meet".. 8,000
Earle	2,000	40c-65c "Six Day Bike Rider" (F. N.) (6 days)	14,000	"Richest Girl in the World" (Radio) (6 days)	19,000	High 4-7-34 "Harold Teen"..... 40,000 Low 10-21 "Saturday's Millions"..... 10,000
Fox	3,000	35c-65c "Peck's Bad Boy" (Fox) (6 days)	15,000	"Chu Chin Chow" (Gaugmont-British) (6 days)	15,500	High 4-22 "Cavalcade"..... 29,000 Low 7-14-34 "Charlie Chan's Courage" 13,000
Karlton	1,800	30c-50c "The Last Gentleman" (U. A.) (6 days)	3,200	"Now and Forever" (Para.) (6 days)	3,000	High 4-8 "42nd Street"..... 7,700 Low 8-25-34 "Let's Talk It Over"..... 2,200
Locust	1,300	40c-65c "Power" (Gaugmont British) (6 days-2nd week)	2,300	"Power" (Gaugmont-British) (6 days-1st week)	7,000	High 2-11 "Cavalcade"..... 13,000 Low 5-6 "The Phantom Broadcast".... 4,000
Stanley	3,700	40c-65c "One Night of Love" (Col.) (6 days)	11,000	"Scarlet Empress" (Para.) (6 days)	8,500	High 11-25 "I'm No Angel"..... 32,500 Low 7-7-34 "The Hollywood Party".... 8,000
Stanton	1,700	30c-55c "Wagon Wheels" (Para.) (6 days)	5,200	"Lemon Drop Kid" (Para.) (6 days)	5,500	High 6-3 "The Little Giant"..... 10,000 Low 7-14 "I Love That Man"..... 4,000
Portland, Ore.						
Broadway	1,912	25c-40c "Wake Up and Dream" (Univ.) and "Dragon Murder Case" (F. N.)	4,500	"Six Day Bike Rider" (F. N.) and "Death on the Diamond" (MGM)	5,500	High 4-7-34 "Wonder Bar"..... 13,000 Low 3-11 "What! No Beer?"..... 3,500
Oriental	2,040	25c "Bulldog Drummond Strikes Back" (U. A.)	2,000	"One More River" (Univ.) and "Romance in the Rain" (Univ.)	2,000	High 10-14 "Rafter Romance"..... 14,000 Low 11-18 "College Coach"..... 1,600
Orpheum	1,700	25c-40c "The Gay Divorcee" (Radio)	6,000	"Madame Du Barry" (W. B.)	4,500	High 11-18 "The Way to Love"..... 12,000 Low 12-2 "Walls of Gold"..... 3,500
Paramount	3,008	25c-40c "Servants' Entrance" (Fox)	9,000	"Belle of the Nineties" (Para.)	6,500	High 4-28-34 "The House of Rothschild" 9,800 Low 3-11 "Madame Butterfly"..... 1,600
United Artists	945	25c-40c "What Every Woman Knows"	5,000	"Barretts of Wimpole Street" (MGM) (3rd week)	5,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"..... 15,500 Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"..... 4,500
San Francisco						
Fox	4,600	15c-40c "Big Hearted Herbert" (W. B.) and "Lemon Drop Kid" (Para.)	10,000	"Wake Up and Dream" (Univ.) and "Desirable" (W. B.)	11,500	High 2-11 "The Mummy"..... 25,500 Low 10-21 "My Woman"..... 8,000
Golden Gate	2,800	25c-40c "Kentucky Kernels" (Radio)	13,000	"Age of Innocence" (Radio)	12,000	High 10-27 "I'm No Angel"..... 40,000 Low 12-23 "Sitting Pretty"..... 7,000
Orpheum	3,000	15c-40c "One Night of Love" (Col.) (8th week)	4,500	"One Night of Love" (Col.) (7th week)	5,000	High 3-25 "What! No Beer?" and "Broadway Bad"..... 13,500 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"..... 3,500
Paramount	2,670	15c-65c "A Lost Lady" (F. N.) and "Mrs. Wiggs of the Cabbage Patch" (Para.)	11,000	"Caravan" (Fox) (5 days-2nd week)	8,000	High 12-30 "Roman Scandals"..... 17,000 Low 8-26 "The Wrecker"..... 4,000
St. Francis	1,400	15c-55c "Cleopatra" (Para.)	7,000	"Judge Priest" (Fox) (2nd week)	7,000	High 9-15-34 "Chained"..... 28,000 Low 5-27 "Story of Temple Drake".... 10,000
United Artists	1,200	15c-55c "The Last Gentleman" (U. A.)	10,000	"Count of Monte Cristo" (U. A.) (3rd week)	9,000	High 12-9 "Little Women"..... 8,500 Low 8-19 "The Rebel"..... 2,500
Warfield	2,700	25c-65c "Barretts of Wimpole Street" (MGM) (2nd week)	22,000	"Barretts of Wimpole Street" (MGM) (1st week)	27,000	High 8-5 "Tugboat Annie"..... 19,250 Low 5-5-34 "Tarzan and His Mate".... 5,000
Seattle						
Blue Mouse	950	25c-55c "The Count of Monte Cristo" (U. A.) (3rd week)	3,400	"The Count of Monte Cristo" (U. A.) (2nd week)	3,850	High 3-3-34 "It Happened One Night" 7,000 Low 6-24 "Uptown New York"..... 3,000
Fifth Avenue	2,750	25c-55c "Servants' Entrance" (Fox) (5 days)	4,400	"Judge Priest" (Fox)	8,700	High 11-11 "Footlight Parade"..... 8,000 Low 9-22-34 "There's Always Tomorrow" and "Midnight Alibi"..... 2,900
Liberty	2,000	10c-25c "Name the Woman" (Col.) and "Whom the Gods Destroy" (Col.)	3,750	"Dude Ranger" (Col.) and "Most Precious Thing in Life" (Col.)	3,650	High 5-26-34 "Wild Cargo"..... 11,500 Low 8-18-34 "Bachelor Bait"..... 4,100
Music Box	950	25c-50c "Six Day Bike Rider" (F. N.) and "Million Dollar Ransom" (Univ.)	3,200	"Gift of Gab" (Univ.)	3,600	High 1-7 "A Farewell to Arms"..... 9,500 Low 1-13-34 "Dancing Lady" (2nd run) 4,000
Music Hall	2,275	25c-55c "The Gay Divorcee" (Radio)	7,200	"Madame Du Barry" (W. B.)	5,300	
Paramount	3,050	25c-35c "Outcast Lady" (MGM)	5,900	"Have A Heart" (MGM)	6,100	

TO LITTLE FELLOWS IN THE HEAT BELTS

You can get Chrysler-made air-conditioning equipment installed—making your little theatres more comfortable and more profitable—just as quickly as the big fellows can get it in their palaces.

If you are a good business risk and an honorable business man and showman you can have this splendid and efficient Chrysler equipment for a reasonable down payment and the balance we will carry in weekly payments over a one- or two-year period.

This balance will be carried at more moderate rates than you have ever had made available by a great credit company. We are proud to have their assistance. They want the business of thousands of small theatre operators of good standing.

Installation of your order will not have to wait behind some bigger or more powerful operator. The installation of your job will call for the employment of your home town contractors and labor; materials wherever possible will be bought in your town.

Only those placing orders ahead of you will get installations ahead of you. Your prompt action now will determine your installation date.

Control

CORPORATION OF AMERICA

250 West 57th Street
New York City

TELEPHONE Circle 7-0077

51 STORIES AND PLAYS BOUGHT IN OCTOBER

**25 Original Scripts and 20 Books
Provide Screen Material in
Month, Only Six Stage Dramas**

The stage drama last month showed less strength as a source of material for the production of motion pictures, contributing to idea-hungry Hollywood the mere handful of six plots during October to the 25 and 20 obtained, respectively, from original scripts and from books.

Receding somewhat from the busy story-buying activities of September, when 75 manuscripts were bought, six of the independent companies and seven large producer-distributors acquired, in October, 51 story ideas with which to round out their 1934-35 schedules of feature releases to exhibitors.

Metro-Goldwyn-Mayer and Warner Brothers Pictures each made eight story purchases last month for future production. Paramount and Radio bought six stories and plays, and Columbia five. Fox, Liberty and Monogram negotiated four each.

October's purchases of 25 originals, 20 books and novels and six plays compared with 28 originals, 40 books and novels and seven plays acquired in September. Story deals consummated in October were as follows:

COMPANY	SOURCE OF MATERIAL			TOTAL FOR MONTH
	ORIG-INAL	BOOK	PLAY	
Chesterfield ..	1	..	..	1
Columbia	5	..	..	5
Fox	2	2	..	4
Frankwyn (Fox) ..	..	..	1	1
Liberty	3	1	..	4
Metro	3	5	..	8
Monogram	1	3	..	4
Paramount ...	3	1	2	6
Radio	1	5	..	6
Reliance (U.A.) ..	..	1	..	1
20th Century (U.A.) ..	..	..	1	1
Universal	..	1	1	2
Warners	6	1	1	8
TOTALS FOR OCTOBER	25	20	6	51
TOTALS FOR SEPTEMBER	28	40	7	75

(Week Ending October 27th)

COMPANY	SOURCE OF MATERIAL			TOTAL FOR WEEK
	ORIG-INAL	BOOK	PLAY	
Chesterfield ..	1	..	..	1
Columbia	1	..	..	1
Fox	1	1	..	2
Liberty	3	1	..	4
Metro	2	..	..	2
Paramount ...	1	..	2	3
Radio	..	1	..	1
Universal	..	1	1	2
Warners	4	..	..	4
TOTALS FOR THE WEEK	13	4	3	20
TOTALS SINCE SEPTEMBER 1	53	60	13	126

Leonard Gets Grimm's Post

Charles A. Leonard this week succeeded Ben H. Grimm at Universal Pictures as advertising assistant to P. D. Cochrane. Mr. Leonard has had considerable advertising experience with motion picture theatres, as well as with producing and distributing companies.

Several years ago he started his motion picture career as advertising head of the Strand theatre in New York under Joe Plunkett and has handled theatres for Balaban & Katz in Chicago, United Artists on the Coast, and RKO.

Mr. Grimm last week resigned from Universal to become a member in the RKO advertising department, of which S. Barrett McCormick is the director.

Carl Groz has returned to Universal from Fox as art director, a post he held with Universal before going to Fox.

RCA Net in Nine Months \$2,177,770

Radio Corporation of America and subsidiaries, including RKO, reported last week net profit for the nine months ended September 30 of \$2,177,770.78, which compares with a loss last year for the same period of \$1,793,370.55.

Profit for the third quarter of the present year amounted to \$406,189.97, which compared with loss for the equivalent period last year of \$525,158.87. The surplus at the end of the quarter was \$11,446,861.41.

Consolidated Net Equal to \$187,841

Consolidated Film Industries, Inc., this week reported a consolidated net income of \$187,841 for the quarter ended September 30, after depreciation and federal taxes. The net compares with \$320,782 for the previous quarter.

For the nine months ended September 30, net income was \$824,404, equal to 43 cents per share on the common stock, which compares with a net of \$716,478, or 22 cents per share on the common stock, for the equivalent period in 1933.

Dizzy and Daffy in Short

The phenomenally pitching brothers of the World's Series winning St. Louis Cardinals, Jerome and Paul Dean, better known as Dizzy and Daffy, respectively, have signed to appear in a Vitaphone short subject, "Dizzy and Daffy," with Roscoe Ates and Shemp Howard.

STORY SALES

(Week Ending October 20th)

COMPANY	SOURCE OF MATERIAL			TOTAL FOR WEEK
	ORIGINAL	BOOK	PLAY	
Radio	1	1	..	2
Warners	..	1	1	2
TOTAL FOR THE WEEK	1	2	1	4
TOTAL SINCE SEPT. 1	40	56	10	106

Story purchases of the past two weeks include:

APPLESAUCE, play, by Barry Connors, purchased by Warners, which assigned Ben Markson to do the adaptation; release title: "Red Apples." CASE OF THE DARK STAIRWAY, book, by Mignon G. Eberhardt, purchased by Warners.

MISTER GRANT, book, by Arthur Goodrich, purchased by Radio, which assigned adaptation to Mr. Goodrich.

UNTITLED, original, by Rupert Hughes, purchased by Radio.

BROADWAY GONDOLIER, original by Hans Kraly and E. Y. Harburg, purchased by Warner as possible vehicle for Dick Powell; Sid Herzig will do the scenario.

COPS AND ROBBERS, original, by Walter McEwon, purchased by Warner for Joe E. Brown.

CRIME OF SYLVESTRE BERNARD, book, by Anatole France, purchased by Radio.

DARTMOUTH MURDERS, original, by Clifford Orr, purchased by Chesterfield; Charles Belden was assigned to the adaptation and Charles Lamont the direction.

DIAMOND JIM, book, by Parker Morell, purchased by Universal, which assigned Mr. Morell to do the adaptation.

GREEK POROPULOS, book, by Edgar Wallace, purchased by Liberty and will be retitled "I'll Bet You."

HER FRIEND THE ENEMY, original, by Gene Towne and Graham Baker, purchased by Columbia.

LADY WITH A BADGE, original, by Fran Wead and Ferdinand Reyher, purchased by Warner, which assigned Delmar Daves to adapt.

LAFAYETTE ESCADRILLE, original, by John Monk Saunders, purchased by Warner.

MURDER IN A CHINESE THEATRE, original, by Joseph Santley, purchased by Metro as a possible vehicle for William Powell.

NIGHT AT THE OPERA, original, by James K. McGuinness with music by Harry Kalmar and Bert Ruby, purchased by Metro for the Marx Brothers; to be produced by Irving Thalberg.

OLD HOMESTEAD, original, purchased by Liberty.

ROSE OF THE RANCHO, play, by Richard Walton Tully and David Belasco, purchased by Paramount for Bing Crosby, Kitty Carlisle, Joe Morrison and Mary Ellis.

SING ME A LOVE SONG, play, by Robert Harris and James Mulhauser, purchased by Universal, to be produced by Stanley Bergerman.

SMALL MIRACLE, play, by Norman Krasna, purchased by Paramount.

STEAMBOAT ROUND THE BEND, novel, by Ben Lucien Burman, purchased by Fox.

SWEEPSTAKES ANNIE, original, suggested by a story by Evelyn Law from the screen play by Scott Darling, purchased by Liberty.

TORNADO, original, by Leo Birinski, purchased by Fox.

WATCH DOG, original, by P. J. Wodehouse, purchased by Liberty and will be released as "Dizzy Dames."

YELLOW NIGHTINGALE, original, by Herman Bahr, purchased by Paramount with adaptation assigned to Benjamin Glazer.

Trans Lux Near School Protested

The potential educational value of the newsreel this week was decried by the New York State Board of Education in an action to prevent Trans Lux Movies Corporation from erecting a news theatre adjacent to Erasmus Hall High School in Brooklyn.

In a petition to New York City License Commissioner Paul Moss, the Board asked that the theatre permit issued in 1926 to Trans Lux be revoked on the grounds that a theatre in such a neighborhood would provide a distracting element to students.

Mr. Moss said he will take no immediate action. "After all," he said, "there is a \$200,000 investment on the part of Trans Lux to be considered."

Fleischer Claims Third Dimension

"Discovery of a process which, he claims, brings practical third dimension economically to the motion picture screen, was announced Wednesday by Max Fleischer, pioneer film cartoonist," said a statement released by Paramount Wednesday. "Although he has been perfecting his device the past two years Mr. Fleischer remained silent until after he had tested it out in parts of various of his cartoons released through Paramount during the last few months."

There are samples of the process in the colored cartoons "Poor Cinderella" and "Little Dutch Mill," which the company now is releasing.

"The illusory effect, however, can be used in feature pictures to even greater advantage than in cartoons," Mr. Fleischer was quoted as saying. He estimated his method will not increase production budgets over 15 per cent.

"The Fleischer process embraces a huge machine, weighing over a ton, and composed of 500 working parts," said Paramount. Patents were applied for some time ago.

Warner Stockholders Meet in Wilmington

Warner Bros. stockholders will have their annual meeting in Wilmington, Del., December 10, when five directors are to be elected for a term of two years. Only stockholders of record November 2, 1934, will be permitted to vote.

On December 18, the directors will meet in New York to vote on officers, at which time Harry M. Warner is to be re-elected president. Mr. Warner Tuesday was elected a director of the New York Motion Picture Club.

Warner Club Holds Dance

The New York Warner Club held its annual Hallowe'en dance at the Hotel Commodore Tuesday night. Several hundred home office and exchange employees and friends attended.

Rex Premium Formed

The Rex Premium Corporation has been formed with offices in New York City, with plans to operate in the greater city.

TOBIS TONBILD VOTES 5 PER CENT DIVIDEND

Foreign Patent Licenses Reacquired from Warner Bros.; Net One-Third of a Year Ago

By J. K. RUTENBERG

Berlin Correspondent

The general meeting of the Tobis Tonbild-Syndikat A. G. determined upon payment of a 5 per cent dividend for the year 1933-34 ending June 30, 1934. The year before a dividend of 6 per cent was declared. The international Tobis-Syndikat A. G. was represented with 3,644,800 reichsmarks at the meeting, followed by the Commerz Bank with 492,500 reichsmarks.

Bank capital is involved in film financing to a large degree and the experiences have been reported very satisfactory.

Monopoly on Recording

Apart from some important producing and distributing companies, Tobis is by far the most influential and potent German film enterprise in so far as it unites recording, producing and distributing branches, studios, technical staffs and printing and developing plants. Moreover, most important patents on printing, developing, recording, re-recording and reproduction are in the hands of Tobis A. G. or Klangfilm G. m. b. H., which has a patent exchange agreement with Tobis.

Practically no other recording system is admitted in Germany and this monopoly on recording forms the strength of Tobis. Quite a few independent German film producers are using the Tobis plants for their recording work and are distributing their output through the big Tobis distributing subsidiaries.

International Organization

Tobis is more than a German enterprise: it is an international organization with headquarters in Amsterdam. (Internationale Tobis Maatschappij.)

Seven important organizations govern England, Germany, Austria, Belgium, Paris, Spain and Portugal.

In London, Tobis is represented by Tobis Great Britain and Tobis Film Distribution, Ltd., in Austria by Tobis-Sascha Filmindustrie A. G., in Spain by Cinematografía Española Americana S. A., in France by Films Sonores Tobis and Compagnie Française Tobis, in Portugal by Tobis Portuguesa. In Germany, however, Tobis is linked with the German industry by so many channels that there is practically no film company in Germany with no connection with the Tobis. The principal company is Tobis Tonbild-Syndikat A. G. as the patent holding company, then Tobis Industrie G. m. b. H., Tobis Studio G. m. b. H., Tobis Melofilm G. m. b. H., Cinema Film A. G. (leading German film exporter), Rota Film A. G. (which has taken over the affairs of the former German Universal Film A. G.), Europa Film Verleih A. G. (one of the most influential film distributors in Germany), and the

Neues Deutsches Lichtspielsyndikat Verleih G. m. b. H. (production and distribution).

In this way Tobis is the regulator of the German film industry, controlling production from the patent, recording and studio side, controlling distribution by some of the most influential companies. German film export is mainly done by Cinema Film A. G. and the Tobis subsidiaries in England, France and elsewhere.

Considerable interest arose when it was announced officially that Tobis had concluded a long-term contract with Curzon Cinemas, Ltd., in England to show films of the various subsidiaries in Europe.

The business year just ended reveals a net profit of 269,000 reichsmarks, compared with 890,000 reichsmarks the year before. A 5 per cent dividend was distributed and an amount of 25,000 reichsmarks will be carried forward.

Davidson Majestic Advertising Chief

Dave Davidson has been appointed advertising and publicity director for Majestic Pictures Corporation. The appointment was made last week by E. H. Goldstein, vice-president.

Mr. Davidson formerly was with the Kinsky Theatres in Detroit, and was a member of the staff of Balaban and Katz in Chicago.

Fox Metropolitan Group Meets with Operators

In an effort to complete a plan of reorganization for Fox Metropolitan Playhouses within the next three weeks, representatives of the bondholders' committee met in New York with Skouras and Randforce, operators of the houses, to negotiate changes in the operating contracts of the two.

It is understood the principal subject was the approval by Skouras and Randforce of a cancellation clause for insertion in their present contracts, which would permit sale of the circuit after a specified time following reorganization.

A new Hayden, Stone & Co. offer still is considered a distinct possibility.

Valentine Is Guest at Weekly AMPA Session

Lewis J. Valentine, police commissioner of New York City, was the honor guest at the weekly luncheon meeting of the Associated Motion Picture Advertisers in New York last Thursday. John W. Alicoate was toastmaster. Among the other guests were Bert Lytell, Raquel Torres, Carl Milliken, Major Edward Bowes, Lois Moran, Harry Hershfield. Guests scheduled for this week's meeting include Nick Lukas, Constance Collier, Dizzy and Daffy Dean.



J. C. JENKINS--His COLYUM



Ord, Nebraska

Dear Herald:

We came over here, a distance of 80 miles, to see Mr. Bemond, who operates the theatre. We saw him in Omaha recently and he told us his subscription to the HERALD had run out and he wouldn't let us renew it there; said we had to come over to Ord to get it. We came over here and found that he had gone out billing his show around to other towns and wouldn't be back until about 5 o'clock. We weren't going to drive 80 miles after dark, so we came home, but he sent us his check just the same.

If it should happen to be wet when you go over to Ord you better take an airplane. Ord is surrounded by the foothills of the Rocky Mountains, although the Rockies themselves are something like 500 miles away.

There is an old saying that "what goes up must come down," but we have learned that there is a lot of Jersey cow about that, for we went up six hills and came down one, and we haven't come down the other five hills yet. Around Ord is where they raise such wonderful popcorn. The town has a reputation of being the popcorn center of the whole state, although the Ord theatre has a lot to do with the town's popularity. Anyhow, everything is all right now. Bemond's subscription is renewed and he is happy, and so are we.

▽

A Word for Jean Harlow

The other night we saw "The Girl from Missouri," with Jean Harlow, Lionel Barrymore, Fanchot Tone and Lewis Stone. Some critics might say that this picture was hardly up to the Harlow standard because of the absence of sex situations and suggestive scenes, but we would like to pat Miss Harlow on the back for giving us a real insight into her personal ideas of clean entertainment. This one is just "breezy" enough to be delightful, and yet it isn't nasty, and here is what we are going to say to Miss Harlow, and we hope somebody out in Hollywood will call her attention to it.

Say, Jean, did you ever realize that, too often, the public shies away from a theatre where you are playing in a picture because they are afraid of seeing some of the scenes you have so often appeared in? Well they do. Not that they think you desire to play in these scenes, but that some director has the notion that such scenes are what the public wants, but listen, Miss Harlow, if you will back away from playing in any scene that you wouldn't appear in in your own home, you will endear yourself to the public and be the biggest drawing card on the American screen today. This is putting it pretty strong, Miss Harlow, but we have to speak our personal views, and that's just what we think about it, regardless of the entire universe.

It won't be necessary to say that Lionel Barrymore, Fanchot Tone and Lewis Stone played splendidly, everybody knows that already, but we would like to know just who it was that acted as your chaperone in this

picture. There's a girl that is 100 per cent plus and we wish she would act as our chaperone and would invite us over to her house to spend the evening some time. We wish also that somebody in Hollywood call her attention to this but keep it quiet from Mildred Early and Jeannette Meehan in our Hollywood office. What we wanted to say, before we got sidetracked, was that "The Girl from Missouri" is a splendid picture, but like everybody and everything, it has some faults, but nothing to kick about.

▽

*Yesterday we were going down the street
(in the company of the sheriff) and we
heard a fellow singing—*

*You've had your way
Now we must pay,
Who's sorry, who's sorry now?*

*We just can't figure out what that fellow
had in his mind, whether he thought he
was plowing up cotton or wheat or killing
5,000,000 pigs.*

▽

Several years ago, when the Populist party swept this country like a pestilence, they elected to the legislature a fellow from our county who introduced a bill to appropriate \$5,000 for him to make rain. He tried it but it didn't rain. This legislator came from Bazille township, and in one of our weaker moments we wrote some poetry, one verse of which ran something like this:

*Along in July, when the weather is dry
And the drouth parches forest and plain,
The Pope of Bazille
Will proceed to raise hell
Until someone brings up a big rain.*

We don't know as we would have mentioned the matter at all only that we have so many "rain makers" down in Congress who have lain down on the job this summer that we simply had to call your attention to it.

▽

Where is Vona, Colorado? We have recently received a letter from Vona from Fred Flanagan. Fred operates a theatre there and he says it is the smallest town on the map having a theatre. We presume it is, since we don't know where it is located. Fred not only runs a theatre but he is a rancher also. Not only that, but he writes poetry when not chasing cattle, and sets his poetry to music in his idle moments. He sent us one of his songs entitled "He'll Organize," and if this one is a sample of what he can do in poetry and music he'd better sell his theatre and ranch and devote his time to writing music.

Fred seems doubtful that prosperity has returned. He says he has 150 cattle on his ranch and will have to pay 98 cents a bushel for corn and \$20.00 a ton for hay to carry them through the winter. Fred says that one man out of ten has corn and hay to sell and he presumes that prosperity has hit that man, but that the other nine will be looking through the wire fence watching their cat-

tle starve during the cold winter. He says he is one of the nine, but good gosh, Fred, who says we are not all right as long as Uncle Sam can borrow money on his credit? But after that, then what? Thanks, Fred, for your letter. This is to answer same.

▽

Cynic and Stoic

The other day the teacher said to the children, "Now, children, I am going to give you two words and we will see who will tell us what these words stand for first. The words are Cynic and Stoic." Little Izzy Cohen held up his hand and the teacher said, "All right, Izzy, you tell the class what they mean," and Izzy got up and said, "Vell, teacher, a cynic is vot mamma washes the dishes in and a stoic is the boid what brings mamma the babies." Doggone it, that's the way it goes, you can't stump these Irish.

▽

We understand that there are a lot of people who belong to the NRA's, the AAA's, the CCC's and a dozen or fifteen other bureaus, but there is one bureau that is larger than all the rest combined, and that's the PAY bureau. Everybody in the United States belongs to this bureau, but it seems that there are not very many who know that they are members in good standing, but they will.

▽

North Platte, Nebraska, is to be congratulated. M. E. Berkheimer is there now operating the Paramount theatre; not but what Dave Davis, the operator who was there, is all right, but you know, "they can't keep a good man down," and Dave has been sent a little higher up and has gone to Rapid City, South Dakota, which is on the outer edge of the grasshopper district. Berkheimer says we promised to come and see him when he was at Las Vegas, New Mexico, some time ago, but we don't remember it, although we probably did. Anyhow, we are glad he is in North Platte, for that brings him about 400 miles nearer Neligh, and when anyone gets within 400 miles of Neligh, Nebraska, he begins to feel right at home.

Thanks for your letter, M. E., and we hope to see you some time provided they don't plow up all of our cotton and kill all of our hogs while we are down to the Elkhorn catching a mess of bullheads for the kids, although we haven't any kids.

Colonel J. C. Jenkins
The Herald's Vagabond Colyumist

Halliday in Crosby Gaipe Play

John Halliday is due in New York from Warner studio at Burbank to star in Crosby Gaipe's stage production of "Old Love," comedy by Samson Raphaelson, opening on Broadway in mid-December.

Salary Claim Canceled

The circuit court of Saginaw County, Michigan, recently reversing a decision of the lower court, canceled a salary claim of \$61.75 brought against the De Luxe theatre, Saginaw, by Peter Walton.



WHAT THE PICTURE DID FOR ME

Columbia

AMONG THE MISSING: Richard Cromwell, Billie Seward—A good program.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

CORNERED: Buck Jones—Good western. I've never run a poor Buck Jones western and he has a following here so I consider him a good bet when I can get anything that he makes.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DEFENSE RESTS, THE: Jack Holt, Jean Arthur—Better than average program offering, which pleased. We used it on a Saturday midnight surprise show with good results.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

GIRL IN DANGER: Ralph Bellamy, Shirley Grey—A normal Saturday night audience indorsed this action picture. Played Oct. 20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HELL BENT FOR LOVE: Tim McCoy—The Beau Brummel from the pasture tries it again. Why don't he rent another horse. He isn't a bad cowboy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

KING OF WILD HORSES: Rex the Wonder Horse, William Janney—This is a very good western picture that will please all western fans. The main character is a horse, but he plays his part much better than many actors play theirs. This is full of action, thrills, and should do a good business, especially where westerns are wanted. Although it is a little old, we played one day to a very good business and pleased all who saw it. Running time, 62 minutes. Played Oct. 20.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LONE RIDER, THE (Re-Issue): Buck Jones—These re-issued Jones' westerns were head and shoulders above the average when they were first released, and even today they are better than many. The technique has changed less in the western than in any other type of picture, consequently their age is not too noticeable. Business above normal. Running time, 58½ minutes. Played Oct. 19-20.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

MAN TRAILER, THE: Buck Jones—Buck Jones is a good bet for me and I like his westerns. So what?—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MCKENNA OF THE MOUNTED: Buck Jones—A good action picture for your Saturday nights. Did a nice business against night baseball game and as usual Buck satisfied with plenty of fast action. Played Oct. 13.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NINTH GUEST, THE: Donald Cook, Genevieve Tobin—Parts of this got the horse-laugh by our audience. Several ladies liked the suspense. A good mystery play.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. General patronage.

ONE IS GUILTY: Ralph Bellamy, Shirley Grey—Good for that Owl Show on Saturday night. Enough mystery to keep them wondering.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ONE NIGHT OF LOVE: Grace Moore, Tullio Carminati—A wonderful picture. I call it a 100 per cent musical production. Singing great, acting fine by both stars and whole cast. We did not do a profitable business on the picture as it was over the heads of our patrons, but those that we did get in were more than satisfied, and a number came back the second night. Played Oct. 14-15.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

SHADOWS OF SING SING: Mary Brian, Bruce Cabot—Old but fair.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. General patronage.

SOCIAL REGISTER: Colleen Moore, Alexander Kirkland—I rejected this picture once, but picked it up later, after having viewed it. It is nothing but a very small picture, has not much draw, and is only fair from the audience standpoint. However, by playing up the presence of such people as Robert Benchley, Ramona, Captain Henry, Mrs. Paul Whiteman, who do bits in the action, I managed to get it by on a double bill. Business above average. Running time, 74 minutes. Played Oct. 19-20.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

TWENTIETH CENTURY: John Barrymore, Carole Lombard—This is one picture I didn't get any

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me
MOTION PICTURE HERALD
1790 Broadway, New York

comments on, good or bad. Personally, I didn't like it at all. Poor business two days. Played Oct. 22-23.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town patronage.

VOICE IN THE NIGHT: Tim McCoy—This gave general satisfaction to normal Saturday night business. Played Oct. 13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WHOM THE GODS DESTROY: Walter Connolly, Doris Kenyon, Robert Young—A great entertainment story. Big. Acting by stars wonderful. You have got to see this feature to appreciate it. You play it and all will be satisfied.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

First National

BRITISH AGENT: Leslie Howard, Kay Francis—Didn't consider this as big as they would have you believe. However, it pleased those who came. Running time, 81 minutes. Played Oct. 8.—Boon and Du Rand, Lyric Theatre, Ellendale, N. C. Small town patronage.

DRAGON MURDER CASE, THE: Warren William, Lyle Talbot, Margaret Lindsay—A new Philo Vance but that didn't make any difference. We did not use any extra advertising and the picture pulled them in, just with Monthly Calendar publicity and they all went out well satisfied.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MAN WITH TWO FACES, THE: Edward G. Robinson, Mary Astor—This is good entertainment, but not as good as the last two pictures of Robinson. It is a mystery drama with a continuous comedy twist. The entire cast play their parts wonderfully, but the story is rather weak. The trailer sold this picture for us and will do the same for any other exhibitor. Warner's trailers always sell their pictures. Played one day to good business. Running time, 72 minutes. Played Oct. 18.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MAN WITH TWO FACES, THE: Edward G. Robinson—This picture pleased but didn't draw so well. I consider this actor one of the best but I just can't sell him to my patrons.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Fox

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor—Just like old times; they even hissed the villain. Too much can't be said for the little player. However, I resent Fox loaning Shirley to Paramount all the time. So far she has been in just as many pictures for Paramount as she has for Fox. Next year I am going to have a clear understanding as to who these box-office stars are going to work for and then I am going to buy from the company that uses them. Running time, 80 minutes. Played Oct. 5-6.—Chas. S. Edwards, Queen Theatre, Pilot Point, Tex. General patronage.

BABY TAKE A BOW: James Dunn, Claire Trevor, Shirley Temple—Of course, Shirley Temple pleases. Gross not up to average, however. Running time, 73 minutes. Played Oct. 14-16.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

BABY TAKE A BOW: Shirley Temple—What a draw this little girl has turned out to be and what a capable little actress. She just gets them and they clamor for a chance to lay their cash on the

counter. We did a very good business with this picture and didn't have to spend a lot of time and money on advertising. She draws them in.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BOTTOMS UP: "Pat" Paterson, John Boles, Spencer Tracy—It would take a lot of Life Buoy Soap to help the B. O. on this one. Just one scene, "Waiting at the Gate for Katy." Several walkouts and a bare profit. Running time, 63 minutes. Played Sept. 14-15.—Chas. S. Edwards, Queen Theatre, Pilot Point, Tex. General patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—This one kept them away despite a heavy campaign. Eleven out of the 12 reels were too much in zero suspense and action. The 12th reel was all right. It seems to me as if Harold has all played out and doesn't know. First "Movie Crazy" and now "The Cat's Paw" should be a warning to the wise. Drew about 2 postage stamps above film rental. Running time, 100 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

CAT'S PAW, THE: Harold Lloyd—Satisfactory. He does not climb any fire escapes or hang over any edge of a sixty-story building in this one. The story was popularized in the Saturday Evening Post and that helped some. They did not catch all the clever material that was in the story and the dialogue was a little flat for that reason.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CHARLIE CHAN IN LONDON: Warner Oland—One of the best of the Chan stories. Played Oct. 20.—J. Glenn Caldwell, Princess Theatre, Aurora, Missouri. Small town patronage.

CHARLIE CHAN IN LONDON: Warner Oland—About the usual Chan picture. My patrons like them and this one satisfied. Better than average business.—C. M. Hartman, Liberty Theatre, Carnegie, Oklahoma. Small town patronage.

CHARLIE CHAN'S COURAGE: Warner Oland, Drue Leyton—One of the best Chan pictures. Several came in the second night to see it again. Running time, 71 minutes. Played Oct. 19-20.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

CHARLIE CHAN'S COURAGE: Warner Oland—My patrons like these and they turn out better than average for a Chan picture, so I'm satisfied. I can't pan a picture that does any decent kind of business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DUDE RANGER, THE: George O'Brien, Irene Hervey—Another of Zane Grey's epics of the West, a very good picture. Sure packed them in on this one. Running time, 7 reels. Played Oct. 19-20.—A. F. Affelt, Isoco Theatre, Oscoda, Mich. Small town patronage.

DUDE RANGER: Nice Western that will satisfy the action patrons. Beautiful. Played Oct. 9-10.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

DUDE RANGER, THE: George O'Brien—A very pleasing western that satisfied ninety-five per cent of my patrons. I note that Liberty only gave this picture one and one-half stars. If the Liberty critic were operating a small town picture show he would certainly have to revise his system of credits. It would give me much pleasure to trade 60 per cent of his three star pictures for productions as good as "The Dude Ranger." Running time, 65 minutes. Played Oct. 11-13.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

GRAND CANARY: Warner Baxter, Madge Evans—Fair picture. Think Baxter should have better stories. This story closely resembles "Arrowsmith" and the box office results were about the same. Poor. Running time, 74 minutes. Played Oct. 3-4.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

LOVE TIME: Nils Asther, "Pat" Paterson—Good picture. Dandy opera music and a very good cast. Failed to draw. Running time, 8 reels. Played Oct. 17-18.—A. F. Affelt, Isoco Theatre, Oscoda, Mich. Small town patronage.

LOVE TIME: "Pat" Paterson, Nils Asther—Locale—in and out of Vienna. A few pleasing sequences. "Pat" Paterson good, Nils Asther no different than usual. The picture pleased but did not draw any extra business. Running time, 70 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y.

LOVE TIME: "Pat" Paterson, Nils Asther—A great picture for real music lovers but only fair for the others. Get your music clubs interested in this one.—C. M. Hartman, Liberty Theatre, Carnegie, Oklahoma. Small town patronage.



HEN THEY WA



NT TO KNOW SOMETHING

LOVE TIME: "Pat" Paterson. Nils Asther—A sweet picture that will please most any audience. Some clever comedy, sweet music and nice romance. It's as clean as a hound's tooth. Played Oct. 17-18.—Harold Haubein, Cozy Theatre, Lockwood, Mo. General patronage.

LOVE TIME: "Pat" Paterson—Here is a beautiful picture that will please if you can get them in. Many patrons told me it was the best picture they had ever seen. The musical recording is superb. People stopped me on the streets for three days to tell me how much they liked it. Business built up here from word of mouth advertising. Running time, 74 minutes. Played Oct. 11-13.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

EVER SINCE EVE: George O'Brien, Mary Brian—Some liked it; some didn't. I'd say a run of the mill program picture. Producers started out to make a program, and that's all they got. Made a profit, however. Running time, 70 minutes. Played Sept. 28-29.—Chas. S. Edwards, Queen Theatre, Pilot Point, Tex. General patronage.

HANDY ANDY: Will Rogers, Peggy Wood—There is nothing wrong with any of the Rogers pictures. However, I have never made a dime on one of them, because I have never been able to show one before another was released. Running time, 85 minutes. Played Oct. 12-13.—Chas. S. Edwards, Queen Theatre, Pilot Point, Tex. General patronage.

HANDY ANDY: Will Rogers, Peggy Wood—All Rogers' pictures are clean, good and entertaining. Box office okay. Running time, 81 minutes. Played Oct. 7-9.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

NOW I'LL TELL: Spencer Tracy, Alice Faye, Helen Twelvetrees—A very good picture that failed to get business. Running time, 74 minutes. Played Oct. 3-4.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

NOW I'LL TELL: Spencer Tracy, Alice Faye—I guess my people don't read enough because they didn't know who this autobiography described. They watched the action, recognized the gangsters, because each one had a pistol, but marched out with that woebegone look.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—Satisfactory entertainment, clean comedy romance. Personally didn't think it as good as some of the previous Gaynor films, but the customers liked it. Played Oct. 18-19.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—A very pleasing picture that drew well and satisfied. Fox pictures are clicking this year in this theatre. Up to date we have booked in 17 of the 1934-35 product and have not found a single one that we would care to cancel on our ten per cent privilege. Running time, 84 minutes. Played Oct. 7-9.—W. J. Powell, Lonet Theatre, Wellington, Ohio.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—The first picture in months which had our audience in a Frenchy and general uproar. It did business and satisfied nearly 100 per cent. If the producers could only see the light (and the box-office) we would see more pictures that actually entertained. Give this one your best playing time.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye, Mitchell and Durant—Just a program picture but what a program picture. My patrons are still telling me it is the best I have had. Made a nice little profit on week-end. Bigger crowd the second night. As long as program pictures are in a class with this one, I can't kick. Played Sept. 7-8.—Chas. S. Edwards, Queen Theatre, Pilot Point, Tex. General patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—A picture which has plenty of everything that goes to produce an all-around good picture. Plenty of action, romance, comedy and whatnot. One of the best program pictures we have had from Fox this year.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—Good entertainment and clean as a hound's tooth. Not a big picture, but a pleasing one. We played it mid-week to a better than average business, and it pleased generally.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—Very good with a lot of comedy that pleased a very good crowd on a bargain night.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SHE WAS A LADY: Helen Twelvetrees, Donald Woods, Ralph Morgan—Pleased about 30 per cent I believe. However, we played it on a double bill and got by. Running time, 67 minutes. Played Oct. 19-20.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

SHE WAS A LADY: Helen Twelvetrees—Some

FOUR MORE JOIN CONTRIBUTOR ARMY

Four new contributors to "What the Picture Did for Me" are the following:

M. R. Harrington, resident manager, Avalon theatre, Clatskanie, Ore.

Harold Haubein, Cozy theatre, Lockwood, Mo.

Albert Hefferan, The Owl theatre, Grand Rapids, Mich.

Mrs. Clyde Pace, Pace theatre, Gordon, Neb.

Week by week the army of contributors enrolls its additional voluntary recruits.

liked it; some didn't. This star draws good here because there are relatives hereabouts.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STAND UP AND CHEER: Warner Baxter, Shirley Temple—It didn't please 5 per cent of my audience. With the exception of the scene with Shirley Temple in it. Would have been a good picture but Warner Baxter slowed the tempo at regular intervals. Below average program fare in dollars and cents at my box-office. Running time, 90 minutes.—Chas. S. Edwards, Queen Theatre, Pilot Point, Tex. General patronage.

THREE ON A HONEYMOON: Sally Eilers, Zasu Pitts—Just a program. Sound not so good. Just another that I had to use to finish the season with. Running time, 59 minutes. Played Sept. 21-22.—Chas. S. Edwards, Queen Theatre, Pilot Point, Tex. General patronage.

WORLD MOVES ON, THE: Madeleine Carroll, Franchot Tone—A really great picture on the order of "The House of Rothschild." No good for small town. Did not do average business on this one with extra advertising. Running time, 101 minutes. Played Oct. 7-9.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

WORLD MOVES ON, THE: Franchot Tone—This amounts to a biography of a southern family that goes down the years through the war. Of its type it is all right but the title militated against it for the picture did not hardly gross the rental. Then Franchot Tone, contrary to what a lot of producers think about him, is not the draw at this house as some of the other male stars.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WORLD MOVES ON, THE: Franchot Tone, Madeleine Carroll—Fair. Too long and drawn out. Not a special by any means. Running time, 100 minutes. Played Oct. 14-16.—M. W. Mattheck, Lark Theatre, McMinnville, Ore. Local patronage.

365 NIGHTS IN HOLLYWOOD: James Dunn, Alice Faye, Mitchell and Durant—This is the first Texas showing of this picture, I believe. Has the same cast as "She Learned About Sailors" with the exception of James Dunn taking the place of Lew Ayres. It is a little better than just a program picture though it is not a special. It is a new angle on Hollywood Movie School racket. There are four musical numbers that are very good and with it goes a story. I believe it will get by with the average audience and I wouldn't be afraid to recommend it to the public. Mitchell and Durant do some nice work together without getting silly. Running time, 75 minutes. Played Oct. 17-18.—Chas. S. Edwards, Queen Theatre, Pilot Point, Tex. General patronage.

Majestic

BROKEN LIVES (Formerly "Unknown Blonde"): Edward Arnold—Had this picture been properly handled would have been good, but poorly put together. "Unknown Blonde" did not mean anything at the box office. Think "Broken Lives" a much better title. Running time, 67 minutes. Played Oct. 5-6.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

MGM

BARRETTS OF WIMPOLE STREET: Norma Shearer, Charles Laughton, Fredric March—Without a doubt one of the finest acted movies ever on anyone's screen. It's just too bad that small towns don't have enough customers that will attend a show of this class. The whole cast is perfect. The picture will please and the patrons that appreciate fine acting will rave about it. Played Oct. 11-12.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

BARRETTS OF WIMPOLE STREET: Norma Shearer—This is a class picture. Some patrons raved about it and some walked out on it. Wonderful acting and a great picture but not for small town. Business average.—C. M. Hartman, Liberty Theatre, Carnegie, Oklahoma. Small town patronage.

CHAINED: Joan Crawford, Clark Gable—Good picture. Good business, a family picture that everyone liked. Running time, 8 reels. Played Oct. 14-15-16.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

DEATH ON THE DIAMOND: Robert Young, Madge Evans—Good picture. Packed with comedy, action and thrills. Fans were well pleased with this one. Very good business. Running time, 7 reels. Played Oct. 12-13.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

GIRL FROM MISSOURI, THE: Jean Harlow, Lionel Barrymore, Franchot Tone, Lewis Stone, Patsy Kelly—They like Harlow in this town and whether it was loyalty or curiosity (for this picture has received plenty of publicity in the decency campaign) I don't know. But it drew away above average for us and pleased accordingly. While there are a few rough spots in it yet, they are rather subordinated, so that it is not offensive. Patsy Kelly nearly stole the show from the stars, but Harlow does some fine work, as does the rest of the cast. Business very good.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

GIRL FROM MISSOURI, THE: Jean Harlow, Franchot Tone—A very good picture, drew good business, and my patrons were well pleased because they saw a sexy picture that didn't offend with a lot of dirty wise-cracks. Played Oct. 15-16.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HIDEOUT: Robert Montgomery—A good picture, especially for small towns. Pleased my patrons and business better than average.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

HOLLYWOOD PARTY: Jimmy Durante, Lupe Velez—I really had some patrons who liked parts of this. It's not too hot, but there are parts that you can watch without much effort. Don't promise much and they won't be disappointed.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MURDER IN THE PRIVATE CAR: Charles Rugles, Una Merkel—One of the fastest, funniest features that I have ever run. The repeaters on this picture made a crowd and when they come back to see a picture twice it must have that old appeal.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STRAIGHT IS THE WAY: Franchot Tone—Just another program picture that didn't get over very well. Business below average.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

STAMBOUL QUEST: Myrna Loy, George Brent—A fair program offering that didn't elicit much praise or comment against. Myrna Loy is quite a little actress and her later pictures have been clicking here.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger—It's a grand production, especially for the youngsters. The appeal to adults will naturally be limited, but those who were, in their younger days, thrilled by this tale of wild adventure, will find the film a faithful portrayal of the Stevenson classic. Cast is fine, photography superb and the whole production clean. Drew the kids, but not so the adults. Pleased a good 90 per cent and business was just fair.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—A wonderful picture that did a very good business against all kinds of opposition. We put out a variety of advertising aids and contacted the schools and they are willing to help because this is one classic the school kids have to study. Boost it and help the community. Every knocker will tell you how good parts of it pleased him. Ain't that funny?—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Monogram

BEGGARS IN ERMINE: Lionel Atwill—Here's heaping a few more praises on Monogram. A well made Steel Corporation with Mr. Atwill playing the part of a hero in excellent acting. Everyone who saw "Beggars in Ermine" praised it. The scenes in the meeting room of the steel mills were something to marvel at. Good old Mono, keep up your work. The exhibs will stand by you. Running time, 72 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

GALLOPING ROMEO: Bob Steele—A satisfying western from Monogram. Business okay. Running time, 52 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

GIRL OF THE LIMBERLOST, A: Marian Marsh, Ralph Morgan—If producers would give us more pictures like this one they would certainly solve the

picture problem for the small town. Patrons came to see a picturization of the book "A Girl of the Limberlost" and that is what they saw. Excellent acting, splendid direction and perfect recording. Not having played any Monogram pictures I was naturally somewhat worried about the recording. Worry on this score was useless inasmuch as we have had no better recording in our theatre during the past six months. And draw—why, they came for twenty miles around. And every patron who came the first day seemed to delight in sending friends and relatives the following two days. Monogram is certainly a coming concern. Up to this year the exhibitors never thought of it; but today I don't know a small town exhibitor around here that has not signed with them. If they can make many pictures like this one, contracts next year won't be difficult to get. Running time, 86 minutes. Played Oct. 21-23.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

HAPPY LANDING: Ray Walker, Jacqueline Wells—Ray placed in a very good action picture from Monogram. Give Mono a boost and you'll be replacing your majors with Mono's product. This picture pleased. Sound and light not perfect. Monogram could improve here quite a bit and not do their product any harm. Running time, 61 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

KING KELLY OF THE U. S. A.: Guy Robertson, Irene Ware—The exchange told me this was a good comedy. My customers told me it was not. And I'm inclined to believe them, for they were sincere enough to get up and walk out in the middle of it. I didn't see the picture, because after getting the comments on the first show, I hid in the office for the remainder of the run and trembled every time someone knocked on my office door. Business first day, below normal; second day, close to the vanishing point. Running time, 66 minutes. Played Oct. 17-18.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

KING KELLY OF THE U. S. A.: Guy Robertson, Irene Ware—Disappointing. Not well done and sound only fair. Too much repetition of the same song. Running time, 66 minutes. Played Oct. 13.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MONTE CARLO NIGHTS: Mary Brian, John Darrow—Played this on a double feature bill and this picture gave fine satisfaction. Good story, well acted, fine photography. It will average up with any company's product.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

Paramount

GREAT FLIRTATION, THE: Elissa Landi, Adolphe Menjou—Just can't say anything good for this one and feel right. Landi and Menjou have a French accent that is terrible. Played two days to no business. Played Oct. 15-16.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town patronage.

HERE COMES THE GROOM: Jack Haley, Patricia Ellis—Our patrons were divided on the merits of this feature. Business was the smallest in years. Played Oct. 17-18.—C. W. Mills, Arcade Theatre, So-dus, N. Y. Family patronage.

OLD-FASHIONED WAY, THE: W. C. Fields, Judith Allen—We tried to cancel this and couldn't. So played it late on a bargain night. There was plenty of comedy relief to offset the no-plot story. So our not too critical audience seemed well pleased. Running time, 70 minutes. Played September 13-14.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—Played on double feature with "Shoot the Works." A usually good Fields picture and very well liked. Running time, 71 minutes. Played Oct. 12-13.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie, Dorothy Dell—Just a fair program picture. Roscoe Karns saved the show. Played on double bill. Running time, 81 minutes. Played Oct. 12-13.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

RKO

COCKEYED CAVALIERS: Wheeler and Woolsey—These two always draw. And did this one please. Running time, 72 minutes. Played Oct. 11.—Boom and Du Rand, Lyric Theatre, Ellendale, N. D. Small town patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey, Dorothy Lee—Not a bit funny, and in my estimation a poor and pitiful pair. Some dirty wisecracks that my patrons liked and said they did. My patrons do not want any Legion of Decency, nor do they want anyone to tell them what they shouldn't see. Clean pictures are not going to help my business any. Running time, 90 minutes. Played Oct. 10-11.—Chas. S. Edwards, Queen Theatre, Pilot Point, Tex. General patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—These boys always get some laughs but they don't draw enough to brag about. We had the poorest

Saturday on this that we have had this year and they want preferred playing time on this pair. I guess they realize that they need it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DOWN TO THEIR LAST YACHT: Sidney Blackmer, Sydney Fox—A combination of "Tarzan" and Frank Buck's "Wild Cargo" set to music, directed by someone direct from the nut house, as must have been the one responsible for the scenario. I have seen a lot of picture that a mess was made of what they had to work with but none that was scrambled up as bad as this one and the same producers made "Flying Down to Rio." You will be lucky if they don't ask for their money back on this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DOWN TO THEIR LAST YACHT: Mary Boland, Polly Moran, Ned Sparks, Sidney Fox, Sidney Blackmer—Just what excuse you can offer your patrons for running this one, I don't know. And just what excuse RKO has for releasing this classic piece of asininity, I still don't know. They had an idea all right, but it got sidetracked some place along the line and they are probably still looking for it. Audience reaction, absolutely nil. Business, the same.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

FINISHING SCHOOL: Ginger Rogers, Bruce Cabot, Frances Dee—Played on a double bill and it pleased. Running time, 73 minutes. Played October 5-6.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

HAT, COAT AND GLOVE: Ricardo Cortez—Good entertainment, good acting, appealing story and enjoyed by all who saw it. Fair business, two days. Running time, 70 minutes. Played October 17-18.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town patronage.

HIS GREATEST GAMBLE: Richard Dix, Dorothy Wilson—Here is a picture that is different from the usual run of pictures. It is a dramatic love story and will please the average movie fan. It is a story of a father's love and sacrifice for his child. It is good entertainment for the whole family. The entire cast perform splendidly. If you must play this, one day is enough. Played one day to good business. Running time, 70 minutes. Played October 17.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Boles—Beautifully and sincerely done. But the theme is out of step with the trend of the moral tone of today's pictures. Appealed to the feminine patrons and generally pleased, but business was poor.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

RICHEST GIRL IN THE WORLD: Fay Wray, Joel McCrea, Miriam Hopkins—My patrons are not so hot for Miriam Hopkins, but Fay Wray and Joel McCrea are always welcome. The picture didn't make any money, though I personally liked the picture, and I would say that it is decidedly above the program class, though it is not big. I had opposition both nights and don't know just what it would have done without opposition. Running time, 79 minutes. Played October 19-20.—Chas. S. Edwards, Queen Theatre, Pilot Point, Tex. General patronage.

STINGAREE: Richard Dix, Irene Dunne—Very wonderful show. Had many very fine comments on this. Can't see why some exhibitors pan this. Running time, 76 minutes. Played September 27.—Boom and Du Rand, Lyric Theatre, Ellendale, N. C. Small town patronage.

STINGAREE: Irene Dunne, Richard Dix—This one fooled us. It is really a dandy picture and the musical background is wonderful. Irene Dunne can certainly sing. Fair crowd, but they were pleased. Running time, 76 minutes. Played October 10-11.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

STINGAREE: Irene Dunne, Richard Dix—A splendid picture. Good story, great singing and acting. Gave good satisfaction to all. Played October 16-17.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

THEIR BIG MOMENT: Zasu Pitts, Slim Summer-ville, Wm. Gaxton, Bruce Cabot—Good for a few laughs, but this one won't help this once popular team very much. It's only fair and pleased just about that much. With a careful selection of short subjects, you can give your patrons a passable show. We did an average business.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

WE'RE RICH AGAIN: Marian Nixon, Billie Burke, Reginald Denny, Buster Crabbe, Edna May Oliver—Just a program picture and pulled a very poor Sunday gross. The laughs are few and far between and all the characters talk so much you are glad when the last fade-out arrives. Another fine example of why exhibitors must resort to double bills. If you play it singly, bolster it up well with selected shorts.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

BULLDOG DRUMMOND STRIKES BACK: Ronald Colman, Loretta Young—This picture pleased. It has plenty of thrills and excitement. Business was below average, but no fault of the picture. Running (Continued on following page)



with a full house
every time

RCA VICTOR PHOTOPHONE OFFERS:

- Unfailing Sound Satisfaction
- A Sound Box Office Attraction
- Complete Ownership
- A Self-Liquidating Investment

PHOTOPHONE DIVISION

RCA VICTOR COMPANY, Inc.

Camden, N. J.

A Radio Corporation of America Subsidiary



United Artists

time, 83 minutes. Played September 16-18.—Russell Allen, Allen's Theatre, Farmington, N. M. Small town patronage.

COUNT OF MONTE CRISTO, THE: Robert Donat, Elissa Landi—Powerful drama. The story follows very closely the book as I read it many years ago. Great care is apparent in choosing the cast and the greatest of them all is Robert Donat as the Count of Monte Cristo. Fine looking and great actor. There is no doubt that he will be heard from in the future. I have never seen a cast that so thoroughly lived their parts. Every one perfect. Good direction. Now they can make "The Three Musketeers" after this one as a trial balloon has been sent up. That picture would do business if as much care was taken of the story as this one shows they did. Landi has a good part and when she has something that gives her a chance, can put a role over, but Fox almost killed her off.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HOUSE OF ROTHSCHILD, THE: George Arliss, Loretta Young, Boris Karloff, Robert Young, C. Aubrey Smith, Helen Westley—The first Arliss picture to play this town, and I am glad we were able to introduce him in this really fine production. Pleased a good 90 per cent of our patrons, which was a surprise as I was afraid it was just a little too high class. But it drew well on a four-day run and brought people into the theatre who had not been here for ages. While it is a truly great picture, still it is doubtful for general small town success, that it really should enjoy. One of those things you are glad to offer your patrons.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

OUR DAILY BREAD: Karen Morley, Tom Keene—This picture is the answer to the small town exhibitors' prayer. Consider it a fine production in every way and we received many favorable comments on it. The players are not well known and it needs extra advertising to draw them in. That's where I made my mistake: it didn't get the patronage it deserved. Running time, 74 minutes. Played October 14-15-16.—Russell Allen, Allen's Theatre, Farmington, N. M. Small town patronage.

SECRETS: Mary Pickford—Very good picture, beautiful scenes, but did not have the drawing power. Lost money. If one could get a good campaign on, it might go over. All liked it who saw it. Running time, 90 minutes. Played October 19-20.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Children patronage.

SORRELL AND SON: H. B. Warner—The best English film we have had. Nice piece of acting by Warner. No good at the box office. Running time, 88 minutes. Played October 14-15.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

Universal

AFFAIRS OF A GENTLEMAN: Paul Lukas—When "Papa Laemmle" makes a picture it stays made, that is, he puts it on the market regardless. The films Universal has given us this year are outstandingly outlandish. And this Lukas vehicle is no exception. Lukas is killed and, oh lord, revived in the first reel. The balance of the picture is devoted to Lukas' love making, to no less than half a dozen women. Business out of sight.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

EMBARRASSING MOMENTS: Chester Morris, Marian Nixon—One dandy little comedy picture. Nothing big, but it certainly got plenty of laughs from our patrons. They even stopped to say how much they enjoyed it, so there you are.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

GLAMOUR: Paul Lukas, Constance Cummings, Another of Universal's family successes for the 1933-34 season, sarcastically speaking. It's too bad that checkers are not lent on these pictures. The poor checker player would have to borrow money from the local welfare organization to pay his way back home. Here's hoping Universal will wake up in time to get into action for the 34-35 season. Running time, 74 minutes.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

I GIVE MY LOVE: Wynne Gibson, Paul Lukas—An average drama with less than average drawing power. The situations have been done time and again before, so there is nothing outstanding about the film in any respect. Business below average. Running time, 67 minutes. Played October 17-18.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

I GIVE MY LOVE: Wynne Gibson, Paul Lukas—A splendid program picture. We have had none better here for a long time. The acting was extra good by both of the stars, and all the cast. It did not draw business, but it did give great satisfaction to them that was to see it. Played October 18-19.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullivan, Douglass Montgomery—Universal sold this to us a special. It's a special, all right. It is the most special kind of whining, sobbing and belly-aching type of picture that we were ever forced to play. I have never been able to find out why pictures like this should be sold as entertainment. It might go over very well in a big town, but up here in the sticks it's just one more to add to Universal's growing list as a dud.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. General patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullivan, Douglass Montgomery—Another over-exploited picture that failed to come up to advance notice. Moped along for 88 minutes and our patrons were bored stiff. Margaret Sullivan gave a very fine performance and there were moments when you about decided that something might happen and save the picture from being a flop, but you soon gave up the idea. Business very poor and the men walked out for a smoke and failed to return, but the ladies stuck it out.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

MILLION DOLLAR RANSOM: Mary Carlisle, Edward Arnold, Phillips Holmes—Just a so-so entertainment. O. K. for action days or bargain days. Played October 13.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

ONE MORE RIVER: Diana Wynyard, Frank Lawton—This sort of picture may mean something some places, but not in small towns. We had several walk-outs on this and had to awaken one customer to let him know the show was over. Needless to say, the picture didn't draw very well, although business was average for midweek. Running time, 88 minutes. Played September 26-27.—Russell Allen, Allen's Theatre, Farmington, N. M. Small town patronage.

ROMANCE IN THE RAIN: Heather Angel, Roger Pryor—Our audience liked this attraction, but for some unaccountable reason the attendance was small. Played October 10-11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WHEELS OF DESTINY: Ken Maynard—Not so good as some westerns, but it got by on a double bill. Running time, 64 minutes. Played October 5-6. A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

Warner

BIG-HEARTED HERBERT: Aline MacMahon, Guy Kibbee—Swell little comedy that will please your customers. Good for any dates. Played October 14-15.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

CASE OF THE HOWLING DOG: Warren William, Mary Astor—Splendid. Well done, well liked and a fine mystery drama. Running time, 75 minutes. Played October 10-11.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

DAMES: Ruby Keeler, Dick Powell, Joan Blondell—Played to a good house. This is a good musical with catch tunes. Several told us the musical scenes were too long. Running time, 90 minutes. Played October 17-18.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

DAMES: Dick Powell, Ruby Keeler, Joan Blondell—I thought this was a plenty good musical picture, and while they seem to be on the down grade, this picture did more business than many of the so-called specials, and while the patrons claim that they are tired of them, they come to see and hear. Play it and boost it; you can't go wrong.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FRIENDS OF MR. SWEENEY: Charles Ruggles, Ann Dvorak—Good little comedy on the slapstick order. Played October 7-8.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

FRIENDS OF MR. SWEENEY: Charles Ruggles, Ann Dvorak—A number of laughs and good entertainment that is different from the general run. Played on a double bill, so had no comment either way. We just don't allow it and kid 'em out of it on account of their bargain.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—Very excellent. Pleased all. Running time, 80 minutes. Played September 24.—Boom and Du Rand, Lyric Theatre, Ellendale, N. D. Small town patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—A very good picture that drew very good business for three days. We put out plenty of advertising on the Navy and didn't regret it. We have a number of recruits who have written home about being in the picture and that didn't hurt business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—One of the best all-around entertainments we have had in some time. Gave 100 per cent satisfaction. Not a dull moment. Good comedy, funny and clean and all said a great show. Certainly wonderful background, the Navy. More of this kind needed to wake the people up. They want to laugh. Played October 21-22.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

HE WAS HER MAN: James Cagney, Joan Blondell—A poor Cagney-Blondell and our patrons told us so. Running time, 70 minutes. Played September 30-October 2.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

HOUSEWIFE: George Brent, Bette Davis—This is a very good picture that pleased all of my patrons. It is a comedy drama with the old triangle twist. It is the story of a housewife who turns out to be the brains of the family. This is good entertainment and

will please the average theatre-goer. The excellent supporting cast adds much to the entertainment and the trailer will sell the picture. Played one day to good business. Running time, 69 minutes. Played October 19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I'VE GOT YOUR NUMBER: Joan Blondell, Pat O'Brien—Pleased my patrons. It seemed to have the right mixture that patrons crave.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

JIMMY, THE GENT: James Cagney—Pleased the Cagney fans. An action comedy of the typical Cagney type. Played October 16-17.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MERRY WIVES OF RENO: Glenda Farrell, Margaret Lindsay, Donald Woods—Lots of fun. Not too hot or too sexy because of the comedy and we did average business, so can't kick. Comments were favorable, so didn't regret running this picture.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SMARTY: Joan Blondell, Warren William—A very good comedy with a good cast doing some good acting.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

SMARTY: Joan Blondell, Warren William—Ran it on a double bill, so there were no squawks.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

UPPERWORLD: Warren William, Ginger Rogers, Mary Astor—A very good picture which is very true to life. Warren William, Ginger Rogers and Mary Astor do splendid work.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

Short Features

Columbia

BACK TO THE SOIL: Sidney and Murray—Fair comedy, quite a few laughs in this one. Running time, 20 minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

MICKEY'S COVERED WAGON: Mickey McGuire—Good kid comedy that the adults will laugh at.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MICKEY'S MEDICINE MAN: Mickey McGuire—The kids went crazy over this one and the grownups got a lot of laughs. Running time, two reels.—Russell Allen, Allen's Theatre, Farmington, N. M. Small town patronage.

Educational

AN OLD GYPSY CUSTOM: Andy Clyde—I never did think this guy was funny and this two-reeler will substantiate my claims.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CANYON OF ROMANCE: Romantic Journeys—Beautiful, colored short with poor recording. Running time, 10 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

DIVORCE SWEETS: Tom Howard Comedies—Guess it must have had a laugh or two because some came out smiling.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

EXPECTANT FATHER, THE: Star Comedy Specials.—If Grandpa Jenkins thinks these pictures where they're "Going to have a baby" should be junked he ought to see this one. They had more kids in this than an orphan home inherits every Christmas.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FANNIE IN THE LION'S DEN: Very fine, liked by all, both children and adults. Recording good. Running time, six minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Children patronage.

GIMME MY QUARTERBACK: Baby Burlesks—These cute kids please my audience. Running time, nine minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

HELLO, SAILORS: Coronet Comedies—A really good comedy which we need so badly. Buster West brought plenty of laughs with his dame in the contest. Running time, 19 minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

HELLO, SAILORS: Coronet Comedies—A good comedy. Running time, 20 minutes. M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

I SURRENDER, DEAR: Bing Crosby—Old and it shows its age.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

KING'S DAUGHTER, THE: Terry-Toon—Good musical cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LAST STRAW, THE: Terry-Toons—Just an average cartoon. In fact, barely an average. Running

time, six minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MAD HOUSE, A: Terry-Toon—We do not like cartoons that scare youngsters. Running time, six minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MERRILY YOURS: Frolics of Youth—Just two more reels of tragedy; with the wrong label.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MOUNTAIN MELODY: Formerly "Them Thar Hills." A good short of mountain music. A nice short for the Saturday customers.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

OWL AND THE PUSSYCAT, THE: Terry-Toons—Nice music and good animation. Running time, six minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

POP'S PAL: Mermaid Comedies—A laugh or two, now and then.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SHE'S MY LILLY: Musical Comedies—A dandy comedy. Just what the public likes. Running time, 19 minutes.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SUPER SNOOPER, THE: Andy Clyde—Two more reels that got about that many laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TRIMMED IN FURS: Mermaid Comedies—Very funny slapstick and that's what my patrons crave. They want to laugh and they get a laugh out of the action quicker than they do from the wisecracking dialogue. This has a lot of funny action, just like a funny paper.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Fox

ANSWERING THE RIOT CALL: Adventures of the Newsreel Cameraman—Plenty of action in these Adventures of a Newsreel Cameraman.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

EXTRAVAGANT WIFE, THE: Movie Tintype Series—Very poor. Not one bit entertaining. Running time, 10 minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

FORTUNATE ISLES: Magic Carpet Series—Good short. Very interesting and educational. Running time, 10 minutes.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

MAN'S MANIA FOR SPEED: Adventures of the Newsreel Cameraman—This is a very interesting one-reeler showing many scenes from newsreels, pertaining to speed in the old days and now. This is a different type of entertainment and we hope there will be many more as good as this one. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WITH THE NAVIES OF THE WORLD: Adventures of the Newsreel Cameraman—Very interesting reel. Some stayed to see it again. Running time, nine minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MGM

BALLAD OF PADUCAH JAIL: Irvin S. Cobb—Perhaps we are wrong, but we still say that Mr. Cobb should devote his time to writing. Very unfunny attempt at comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

BRITISH GUIANA: FitzPatrick Travel Talks—Yes, sir. He's done it again. Took another trip.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CARETAKER'S DAUGHTER: All-Star Comedies—This slapstick offering had a lot of laughs. I mean it had so many more than the tragedies that we have been running. It's a funny comedy and will please.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DUKE FOR A DAY, A: Musical Comedies—Just two more reels that can be salvaged for the nitrate.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FOUR PARTS: Charley Chase—Very good with trick photography and sound. Charley is all four brothers and he gets a lot of laughs. He even plays all the instruments in his orchestra. Run it. It's good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GENTLEMEN OF POLISH: Shaw and Lee—Nice little nutty fun with a couple of good musical numbers. The gal that sings "I'm Feeling High" is plenty good. She should not be kept from the public.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

GOING BYE-BYE: Laurel and Hardy—Very, very funny. There was one big howl about the middle of the first reel to the end. And it was an enjoyable

howl. I like to hear them laugh—at comedies.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GOOFY MOVIES, NO. 6: Pete Smith—O. K. Novelty short.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

I'LL BE SINGING YOU: Todd-Kelly—This one kept them laughing from start to finish. Consider it the best comedy this team has made. Running time, 19 minutes.—Russell Allen, Allen's Theatre, Farmington, N. M. Small town patronage.

SOUP AND FISH: Todd-Kelly—These girls are usually good for some laughs. This is no exception and rates a playdate.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SPEAKING OF RELATIONS: Irvin S. Cobb—Our suggestion would be that Mr. Cobb devote his time to writing.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

WHAT PRICE JAZZ: Musical Revues—Every time I date in a two-reeler I get one of these, if I have a date available, and I think they are poor.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Paramount

TUNE UP AND SING: Screen Song—This is one reel of good entertainment featuring Lanny Ross singing two popular selections and a very good cartoon comedy in connection. This type of short always pleases our patrons and we hope there are many more of these. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

UNDERNEATH THE BROADWAY MOON: Headliners—One of the best one-reel shorts we have run. Jones' music very popular. Running time, 11 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

WILD ELEPHINKS: Popeye, the Sailor—Good cartoon enjoyed by both old and young.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

RKO

DUMBBELL LETTERS, NO. 1: A new type of subject, and one that audiences go for in a big way. From the opening moment until the last flicker there isn't a letdown. Running time, five minutes.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

EVERYBODY LIKES MUSIC: All star musical—This is only fair entertainment of the slapstick variety. Donald Novis sings two selections and they are about the only part worth mentioning. The orchestra does very well, but the story is terrible and did not please our audience. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOW'S CROPS?: Cubby the Bear Cartoons—Not much to this cartoon. Running time, 7½ minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

ODOR IN THE COURT: Clark & McCullough Series—My audiences generally consider these two comics only fair, but they laughed all the way through this one. I think a large part of its effectiveness was due to the fact that it was preceded by a Dumbbell Letter, which set them in the mood to laugh. Running time, 19 minutes.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

PATHE NEWS, NO. 21: Several times we have complained about Pathe News. Now we will reverse and state their News is improving. It's taking on new snap and interest.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PATHE NEWS 23: Pathe News is becoming more interesting. Thank goodness they have lost the "man on the street."—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

United Artists

MICKEY'S GALA PREMIERE: Mickey Mouse—Unusually good Mickey Mouse. Running time, seven minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

PUPPY LOVE: Mickey Mouse—Average Mickey Mouse. Running time, eight minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

Universal

GOING PLACES, NO. 1: Lowell Thomas—A very good issue of this series. The Venetian glass episode with which it starts is extremely interesting, and my audience was held breathless. The scenes of the "Russian Riviera," closing with scenes of native African dancing. Running time, 10 minutes.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

JOLLY LITTLE ELVES: Cartune Classics—If this color cartoon is any indication of what Universal

will bring forth this year in the series, I am amply satisfied in having paid the advance rental. This subject is excellent, color clear, animation and drawing above criticism, music and plot fine. Running time, nine minutes.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

WILLIAM TELL: Oswald Cartoons—A good Oswald cartoon. Music splendid. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

Vitaphone

ALL SEALED UP: Ben Blue—Disappointing. A few laughs. Hope the series improves (Big V Comedies). Running time, 19 minutes.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

BUDDY'S CIRCUS: Looney Tunes—This is a very good cartoon comedy of the circus days. Buddy at his best with all of the circus acts make this one reel of good entertainment. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BUDDY, THE WOODSMAN: Looney Tunes—Just another cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BUDDY'S TROLLEY TROUBLES: Looney Tunes—A good cartoon. Most of Vitaphone's shorts are O. K. Running time, seven minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

CAMERA SPEAKS: Pepper Pot—Here's the nearest nothing that we ever screened. We didn't show it and are going to ask for our money back.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CANNIBAL ISLANDS: Musical World Journeys, E. M. Newman—Some more traveling that nobody cared much about.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HERE COMES FLOSSIE: Big V Comedies—A few laughs but a lot of dirt.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

I SCREAM: Gus Shy—This is a very good two-reel comedy that will please all patrons. It is of the slapstick variety with plenty of laughs and comedy situations. This is much better than the average two-reeler. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NOT TONIGHT, JOSEPHINE: Frank McHugh, Kitty Kelly—The coloring in this short was the best I have seen. Pleased 100 per cent. Running time, 21 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

OH, SAILOR, BEHAVE: El Brendel—This is two reels of good slapstick comedy and will keep your patrons laughing from start to finish. Brendel as a Swedish Prince is very amusing and pleased my patrons very much. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PETTIN' IN THE PARK: Merrie Melodies—Good. Running time, seven minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

SAMOAN MEMORIES: Musical World Journeys, E. M. Newman—Another trip with the talking reporter who thinks he's funny.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STORY CONFERENCE: Broadway Brevities—Another Brevity and we can't recommend it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WRONG, WRONG TRAIL, THE: Pepper Pot—It filled up the program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Serials

Universal

RED RIDER, THE: Buck Jones—Here is a very good serial for your week-ends. It is holding the patrons who started with the first and gaining each week. It has good sound and exceptional photography.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

VANISHING SHADOW, THE: Onslow Stevens, Ada Ince—Second chapter and still holding its own. I think it's going to be good serial. Running time, 20 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town patronage.

Miscellaneous

DOWN TO THE SEA IN SHIPS: Cunard Steamship Line, Ltd.—This is a short which is loaned free of charge and you do not have to even pay postage. I thought that I would pass this on for some other exhibition. It's a travel short in sound and liked by all. One can obtain them by writing Cunard. Running time, 10 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Children patronage.

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

No. 83—ART DEPARTMENTS AND THE FILM CODE

QUESTION—Please advise if there is in existence a code covering that branch of the theatre known as art departments. This should come under the heading of display artists employed by the exhibitor. This work consists of designing, creating and originating advertising displays (large and small) for theatre fronts, lobbies, foyers, cards, banners, electrical animated displays, scenic effects for orchestra pits, stage sets for vaudeville units—in other words, a complete art service for the exhibitor.

The writer works six days per week, on an average of 50 hours per week, with a salary of approximately \$30 per week, handling art service for a group of theatres.

I am informed that the sign painters' code calls for a 40-hour week at the rate of \$1.25 per hour.

Am I protected by this code and what procedure must be taken to secure the difference in salary since the code became effective? To become a member of the sign painters' union would mean immediate discharge from the company.—FLORIDA.

ANSWER—The motion picture code does not specifically provide for sign painters or display artists or art department workers as such. It does provide for a 40-hour maximum working schedule weekly for virtually all theatre employees and this would apply to such art workers.

However, Clause Section 6 (a), Part 1, Article IV, does say that "skilled mechanics and artisans who are directly and regularly employed by exhibitors shall receive not less than the minimum wage and work no longer than the maximum number of hours per week which were in force as of August 23, 1933," but in no event shall the maximum hours exceed 40 weekly.

If the art worker is unable to come to an understanding with the exhibitor employer as to the establishment of a 40-hour maximum working schedule, or as to what constituted the maximum hours or minimum wages as of August 23, 1933, then the employee has the right to present his case to the Regional Labor Board or the NRA Code Compliance Board in his territory. The address of either board may be obtained from the National Recovery Administration at Washington, D. C. Either board would inform the employee as to his rights. In any event either one of the boards is vested with the power to decide whether the worker is entitled to receive any back salary.

With regards the inquiring art worker's statement that to become a member of the sign painters' union would mean immediate discharge from the company, the motion picture code offers him protection against such discharge, in Section 1 (b), Article III, which says: "No employee and no one seeking employment shall be required as a condition of employment . . . to refrain from joining, organizing, or assisting a labor organization of his own choosing," and if he is interfered with in this connection the employee can bring his complaint to either the Regional Labor Board or to the local Code Compliance Board, referred to in the paragraph next above.

No. 84—"DIAMOND BALL" COMPETITION AFFECTING THEATRES

QUESTION—We have a very peculiar situation here in our city, in which they are playing almost nightly "Diamond Ball," from 7 o'clock to 11:30, at the city park, and to which there is no admission charged.

Please advise us the name and address of the

proper person to address in regard to this matter.—FLORIDA.

ANSWER—The motion picture code cannot control the nightly "Diamond Ball" competition which is played in the city park and to which there is no admission charged.

We do not know whether this situation would come under the Outdoor Amusement Code—which has no relation whatsoever with the motion picture code—and it is suggested, therefore, that the matter be placed before Sol A. Rosenblatt, NRA Division Administrator, who is in charge of all amusement codes and to whom a letter may be addressed at the National Recovery Administration in Washington, D. C.

▽ ▽ ▽

No. 85—REPLACING NON-UNION HELP WITH UNION WORKERS

QUESTION—If I were employed in a theatre for four consecutive years, could I be discharged without cause and be replaced by a union worker if the house signed up with the union?—NEW JERSEY.

ANSWER—The motion picture code does not prevent an exhibitor from discharging his non-union projectionist (as in the case referred to above) and substituting in his place a union projectionist. However, the code does say that no employee shall be required as a condition of employment to join any company union. The code does prevent an exhibitor from interfering with his employee's participation in a union, but it does not protect the employee in a case where the exhibitor substitutes in his place a union operator.

Theatres Must Carry Liability

Of interest to several hundred New York City exhibitors was the decision made this week by License Commissioner Moss, who held that theatres which do not carry liability insurance cannot escape responsibility for injuries to patrons.

The judgment, which was obtained by a Joseph Rockstein of Brooklyn, involved Minsky's theatre in that borough. Mr. Rockstein had fallen into a hole inside the theatre and Commissioner Moss directed the theatre to pay \$324 damages.

United Air Lines Cuts Coast to Coast Schedule

General Airlines has replaced its Fokker tri-motored planes with new Douglas transports between Los Angeles and Salt Lake, connecting there with United Air Lines Boeings to Chicago and New York. The new United Air Lines schedule is two hours faster to Chicago and two and three-quarter hours faster to New York. The Railway Express Agency reports a domestic increase in air shipments of 113 per cent in nine months of 1934 over 1933.

Renew Recording License

Chesterfield and Invincible have renewed their Photophone sound recording license with RCA Victor for recording with the high fidelity system. Mentone has begun a series of two-reel subjects at the Biograph studios in New York.

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

Faralla, Friedlander First Division Executives

Dario Faralla has been named treasurer of First Division and Henry Reiner appointed short subject sales manager in charge of the "Musical Moods" series in the Metropolitan area and out-of-town circuit houses. Meyer Gruber and Israel Landau were similarly appointed in the Boston and Louisville exchanges, respectively.

Al Friedlander, assistant to Harry H. Thomas, president of First Division, and in charge of advertising and publicity, has been elected a vice-president of the company. He has been associated with First Division for 14 years.

P. K. Thomajan, formerly associated with Paramount and Harold Lloyd, has joined First Division as assistant to Mr. Friedlander, handling special publicity and advertising on the "Musical Moods" and "Hei Tiki."

David J. Selznick has been named short subject branch manager in Pittsburgh, in charge of the "Musical Moods" shorts series, and Basil Brady will be similarly in charge in Buffalo. It is expected the company will open an exchange in Chicago. M. C. Howard is in charge of the new office in Atlanta.

Denver Managers Organize, Demand Freedom of Action

Managers of theatres in the Denver metropolitan area, at a luncheon last week, condemned the practice of blanket laws to apply to any and all situations, and demanded of the Code Authority that they be permitted to exercise local autonomy over matters affecting the Denver area.

The managers organized Denver Theatre Managers, Inc., and filed incorporation papers. Meetings will be held at the Brown Palace hotel once a month. At their first meeting they voted to permit each theatre to have two giveaways each month. Officers of the organization are: president, Rick Ricketson; vice-president, H. A. Goodridge; treasurer, Frank Culp, and secretary and counsel, Emmett Thurmon. Directors are Mr. Ricketson, Mr. Goodridge, B. J. Hynes, B. D. Cockrill, A. P. Archer, Buzz Briggs and N. W. Kerr.

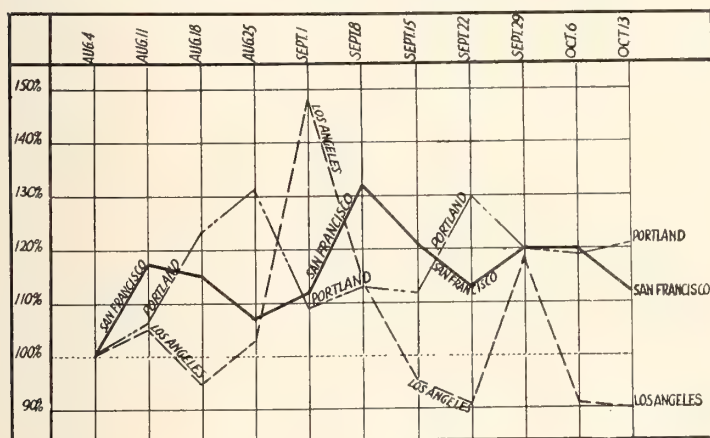


MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress



AGAIN EXPLOITATION PROVES ITSELF



Regard, if you will, ladies and gentlemen, the chart above, a reproduction of the one published in the news section of last week's issue. It is based on Motion Picture Herald's tabulation of box office grosses in three West Coast cities over an eleven-weeks period, and what does it disclose?

That the reason for the startling $66\frac{2}{3}$ per cent increase in grosses on "Circus Clown" over the previous week's attraction at the Los Angeles Downtown Theatre was due "to a personality test campaign put on by the Warnerites in connection with the production".

Thus again is proof offered to the skeptical and indifferent that vigorous exploitation pays its way handsomely. And while agreed that Joe E. Brown has a sufficient following to insure the financial success of his pictures without the benefits of bally, there is but little argument against the fact that to the exploitation campaign on the Los Angeles engagement goes much of the credit for the skyrocketing grosses.

It can be said that the average exhibitor is more the man of business rather than showman. Therefore, the highest financial peak in the above charting conveys a box office message he should have little difficulty in understanding.



Bill Levey makes another point against the star system in his article on a following page by stating that patrons shy away from those attractions receiving the fatal four stars. Evidently the gag works this way—the higher rating a picture receives, the more customers pass up the box office.

THE IMPORTANT SHORT

Though long deferred, the general trend toward better selection and merchandising of the short subject becomes pronounced as leading circuits pay much more attention to the proper spotting of these important screen units.

Recently reported by Fred Ayer are the activities in this direction of the Hoblitzelle circuit where, supervised by General Manager O'Donnell and directed by Mrs. Besa Short, functions efficiently a department to screen and accurately review shorts for the information of all the circuit managers. Paramount, RKO, Loew, Fox and Warner bookers are also displaying equal solicitude.

Managers who have to do with their theatre bookings and are inclined to spot one- and two-reelers "catch-as-catch-can" might adopt with profit the more searching methods now in vogue. It is more than a theory that the short product surrounding a feature can make or break the entire show.



HOW'S YOUR WARDROBE?

Orders issued by the home office of a certain circuit that managers were not to spend any money at-all at-all on exploitation did not deter one showman who contributed his highly prized fur-lined overcoat as the principal part of the costume for a street bally.

Should this trend not be discouraged, we may soon expect a situation where managers will not be employed unless their wardrobes in every respect are fully up to what the well-dressed man is expected to have on hand for all sorts of stunts.

Imagine, if you will, the sad predicament of the showman with a wife and family who has been incontinently fired for not being able to furnish at a moment's notice his high hat or dancing pumps when the occasion requires.

Gentlemen, something must be done.



The business of lifting the hat to the advertising chieftains of Radio City Music Hall is now in order for that very excellent newspaper advertising campaign on "The Pursuit of Happiness" in the New York press.

A. Mike Page

SHOWMEN'S LOBBY LAFFS!



Many Endorsements Secured on "Wiggs"

Manager M. F. Morrison, Strand, Dover, N. H., forwards the first campaign on "Mrs. Wiggs of the Cabbage Patch," putting one on strong enough to necessitate a holdover, he reports.

Special previews were held for Boy and Girl Scout leaders, heads of civic organizations, women's clubs and civic officials which returned helpful endorsements, advising both parents and children to attend the showing. Exceptional also was Morrison's success in persuading his local press to run the review of the picture on the day before opening. Letters were sent to all members of prominent women's clubs calling attention to Pauline Lord's first screen appearance. College and high school professors were likewise contacted.

"Mrs. Wiggs" barrels were planted in numerous grocery stores, copy requesting bun-

dles or packages to be dropped to help some needy family, in addition to plug for the picture. Heralds and programs were distributed for full coverage from house to house, at football games, hotels, restaurants and parked automobiles and at schools.

Besides more than the usual newspaper breaks, Morrison was also able to plant the "home spun philosophy" one column press book mats a week ahead.

Work For a Quigley Award!

Weinbergs Write Play

Herman G. Weinberg, managing director of the Little Theatre, Baltimore, Md. and his brother Maxwell, assistant, both Round Tablers, have collaborated on a three-act play tentatively called "All of the People, All of the Time." A play about the movies. Herman already has two short experimental films to his credit and is starting a third. Congratulations, and all good luck.

Work For a Quigley Award!

60,000 Letters Plug "Green Gable" Advance

For a buildup of "Anne of Green Gables" now in production, under the signature of Ned E. Depinet, Leon J. Bamberger is sending out a total of 60,000 letters to Better Film committees, clergymen, educators, heads of colleges, high schools, etc. Copy gives national release date and general description of the picture, incorporating approval of National Council of Teachers of English, other well known names and organizations.

It is suggested that theatremen expecting to play the picture endeavor to ascertain to whom these letters have been addressed locally for more intensive cooperation on the advance campaign when show is dated.

QUAKER OATS DATE EXTENDED

Terry Turner announces that due to the delay in the general release of the picture, the Quaker Oats-Six Day Bike Rider exploitation contest has been extended to December 15th. Entries are to be sent to Mr. Turner whose address is Quaker Oats, Box 1083, Chicago, Ill.

Campaigns intended for the Quaker Oats prizes are also eligible for the Quigley Awards providing managers attach instructions to this effect.

Atmospheric Lobby For "Merry Widow"

An elaborate Hollywood opening at the New York Astor topped the advance campaign on "The Merry Widow," of more than passing interest being the radio broadcast from the lobby handled by Major Bowes of "Amateur Night" and the "Capitol Family" broadcast fame who introduced the many screen, theatre and society celebrities attending the premiere.

In the spirit of the period of the picture, the lobby decorations were distinguished by chandeliers which were more or less exact copies of the old-fashioned gas-light fixtures, the rest of the display carrying out with heavy silk draperies the continental luxury suggested by the picture.

Costumes from Jeannette MacDonald's wardrobe were featured in style windows of leading women's shops and also effective was the full display (see photo) in the prominently located Southern Pacific Fifth Ave. offices. Not a small part of the advance interest was credited to the quite commendable newspaper advertising campaign.

Many other interesting exploitations are suggested by Billy Ferguson in the press book such as ballroom tieup to fit in with the rising popularity of the waltz. National Coca-Cola tieup is also reported with ads in various magazines showing the stars doing the famous dance.

Work For a Quigley Award!

Store Goes Russian On "We Live Again"

For "We Live Again" at the Radio City Music Hall, Hazel Flynn and Jim MacFarland in conjunction with United Artists' exploitation staff promoted a series of tieups with R. H. Macy in which that store went strong for the Russian influence of the picture in various departments.

Newspaper ads feature dresses, hats, scarfs, furs, coats, pajamas, boots and costume jewelry, many of these carrying photos of the star and of course full theatre credits. Window displays and department exhibits are also tied in in the merchandizing plan.

Work For a Quigley Award!

Waltmon's No-Cost Stills

Burgess Waltmon, Orpheum Theatre, Fulton, Ky. wrote off the cost of his exchange stills on "Belle of the Nineties" by selling merchants' ads on reverse side. Burge retained center of photo for theatre ad and copy.

Work For a Quigley Award!



"Merry Widow" Fifth Avenue Window

Promotes Window For Dance Number

Evidently they're dancing "The Continental" all over Bridgeport, Conn., and the surrounding area these days, judging by the unique method of instruction in the new dance featured in "The Gay Divorcee," made possible by Manager Ed Lynch of the Cameo Theatre, who worked the smart gag of having a couple do the number four times daily in the window (see photo) of one of the leading local department stores.

The bally was put on at 11 a.m., one, three and five p.m., Ed forwarding other photos showing traffic effectually tied up in front of the store. Entire background of window was devoted to theatre credits and large panel showing Fred Astaire and Ginger Rogers in various positions of the dance.

The stunt has all the earmarks of a natural and psychologically is more effective than the same idea previously exploited in theatre lobby or mezzanine. It no doubt will be adapted in other spots for the same gratifying results.

Work For a Quigley Award!

Curry Ties Up Board of Education on "Barretts"

In Chillicothe, Mo., Manager Dick Curry, Ritz, and Claude Morris, MGM exploiteer, arranged with the president of school board to permit all teachers to announce picture in classes of high school and place special letters on bulletin boards.

Night prior large cardboard arrows were tacked to telephone poles with theatre and picture plug. O'Sullivan coca cola cutouts placed in drug stores and Lux representative arranged several window displays. One week before lobby was dressed with special art of Shearer, March and Laughton.

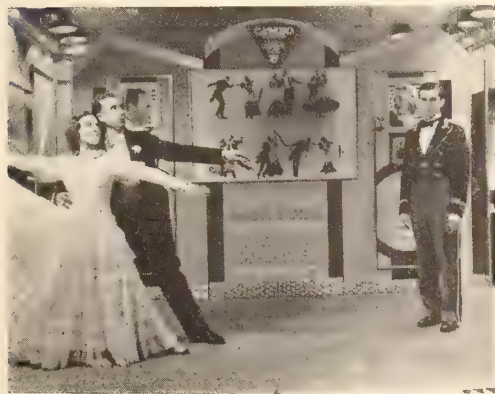
Work For a Quigley Award!

Edwards Matches Mae's Curves With Dizzy's

Tom Edwards, skipper of the Ozark, Eldon, Mo., evidently disagrees with general opinion on the superiority of Dizzy Dean's curves, and says as much in an open letter to the Card pitcher, the gag tying in on the "Belle" date.

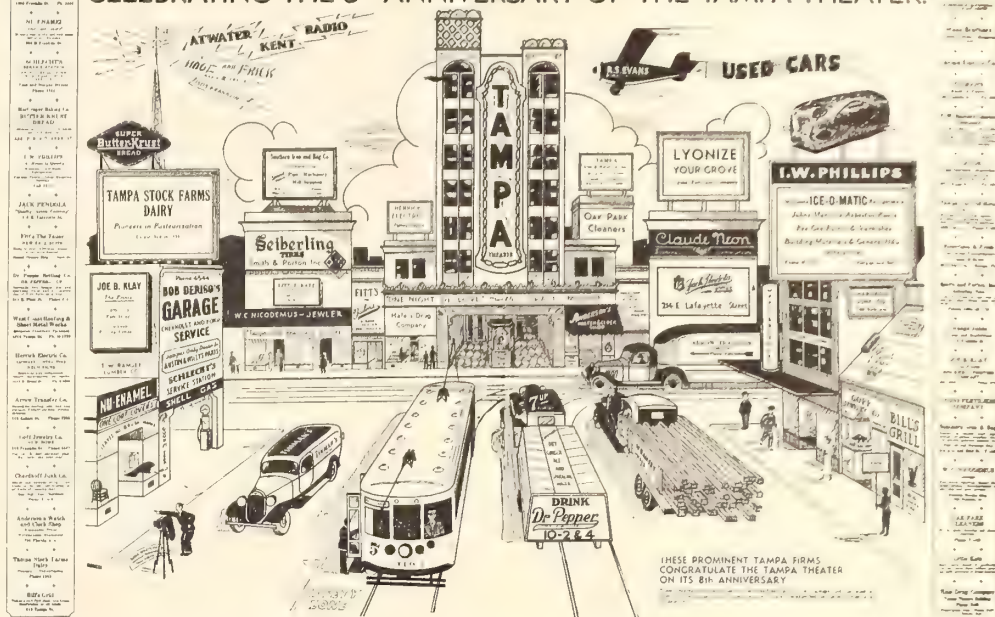
It was a newspaper ad and went as follows: "Dear Dizzy: I understand you have made the boast you have the greatest curves in the world. I beg to differ with you and if you care to find out how wrong you really are, come down to the Eldon and see, etc., etc. Signed, Curvically yours, Mae West."

Work For a Quigley Award!



Lynch's "Continental" Dance Window

CELEBRATING THE 8th ANNIVERSARY OF THE TAMPA THEATER!



UNUSUAL DOUBLE TRUCK. Sponsored by Manager Howard Jaudon, Tampa, Fla., on the occasion of the eighth anniversary of that theatre. Above cut is illustration of congratulatory ad that ran across two full pages, over 40 local merchants taking space in this out-of-the-ordinary flash to convey compliments.

Stockholm U. A. Manager Puts Out a Supplement

The virtues of cooperative pages are receiving recognition from foreign showmen, latest reported being the excellent 16-page co-op section gotten out by Harold Astrom, United Artists' manager in Stockholm.

The hookup was made as part of the regular issue of the leading Stockholm paper, entire space in supplement being purchased by the U. A. office and in addition to a reported circulation of 100,000, returned an extra profit from the sale of space to outside merchants.

Work For a Quigley Award!

Ad Writing Contest Used on "Cristo"

In cooperation with one of the newspapers, R. C. Horning, Shea's Theatre, Jamestown, N. Y., put on an ad writing contest for his "Monte Cristo" date, a special herald distributed containing names of 27 firms and prizes for the best ads written.

For street bally man dressed as "Cristo" distributed heralds and tieup with library resulted in bookmark giveaways in high schools.

Work For a Quigley Award!

Warnerites Meet Star With DuBarry Coach

The soothing California climate has not taken the snap out of Ed Selzer's speed to judge from the recent stunt put over by the Warner Brothers' studio publicity director in conjunction with Warner exploiteer, Harry Maizlich.

When Dolores Del Rio returned to Hollywood via airplane from her visit to Mexico, she was met at the airport by an ornate golden stage coach of the DuBarry period. The bally was wheeled right up to the plane and the contrast between the two modes of transportation of course excited newspaper curiosity, good breaks resulting.

Evens Ties In Card Finish To Campaign

With the sensational finish made by the St. Louis Cardinals, it was to be expected that the showmen in that city would guide their exploitation to tie in with the widespread excitement. Manager Harold W. "Chick" Evens was fortunate enough to schedule a date on "Death on the Diamond" right in the midst of the champion's stretch drive.

On the opening night, Evens arranged a theatre party with the baseball men as guests, and as they arrived each was introduced as part of the broadcast from the lobby. The nature of the picture itself and the fact that many of the scenes were staged at Sportsman's Park, the home of the Cardinals, with thousands of locals in the stands, were responsible for the very enthusiastic welcome given the date.

Sport editors also helped out, stories being landed on these pages in addition to publicity in the regular picture section. The stunt clicked well and takes its place with Frank Larson's recent World Series' wager as a slant that can be adapted otherwise.

FIVE DAYS MORE TO DEADLINE

There is still time to send in that campaign for the October Quigley Award. As previously announced, the deadline is midnight of Thursday, November 8th, by which time entries must be at Committee Headquarters.

John D. Clark, Fox Film Corp.; H. D. Buckley, United Artists Corp. and Robert M. Gillham, Paramount Pictures will act as the October judges, and their decision will be published in issue of November 17th.

Book Tieup Features "British Agent" Date

A very thorough tieup with the publishers of the book from which the picture was made distinguished Charlie Curran's campaign on "British Agent" at the New York Strand. The Warner Theatre publicity head secured more than the usual display cooperation by promoting the entire window (see photo) in the publisher's leading New York retail store and, in addition, obtained synopses of the story containing photos of the cast and some of the dialogue. The binding and makeup simulated the original copies of the book, these being distributed at the theatre and the store. Also furthering the idea was an effectively designed float plugging the date and also the book, which during its travels was parked from time to time at the book store.

Announced as a "first time" was another full window display in the local offices of the Canadian Pacific Lines, and tieups were also made with Fifth Ave. Arnold Constable store featuring the Kay Francis' gowns, the background given over to a large portrait of that star. To advertise this, the store stuffed all outgoing packages with specially printed heralds and featured the styles in three column full newspaper ads, which included cuts of Kay Francis and theatre credits.

Work For a Quigley Award!

Gurley and Rivers Build Battleship "Navy" Front

Clarke Gurley, Ritz Theatre, Bainbridge, Ga., sends us this attractive photo of his front as turned out by artist Ben Rivers, for "Here Comes the Navy."

Battleship was 22 feet long and 36 inches high, dirigible eight feet long and airship six feet. In the cockpit of the ship was miniature head of James Cagney. Battleship was done in grey and lettering in black, while the dirigible was painted grey and the airship white and silver.

Work For a Quigley Award!

Delaney Pilots Ship And Drops Passes

J. E. Delaney at the Delaney in Gananoque, Ontario, Canada, recently obtained an air pilot's license, immediately took a little trip around his parts in the newly acquired ship and dropped heralds with passes attached. Delaney reports that out of the thirty ducats "thrown to the winds," twenty-eight were turned in at the box-office. "J. E." broke the papers with story that he personally would pilot the ship.

Work For a Quigley Award!

Pirates In Combat Precede "Isle" Trailer

George Laby, Victory Theatre, Holyoke, Mass., worked "Treasure Island" hunt by dividing the city into four sections, dressing his service staff as pirates and had them head daily parades digging for treasure. All parties in the hunt started from theatre and paraded down main street before going to designated sections where hunt proceeded.

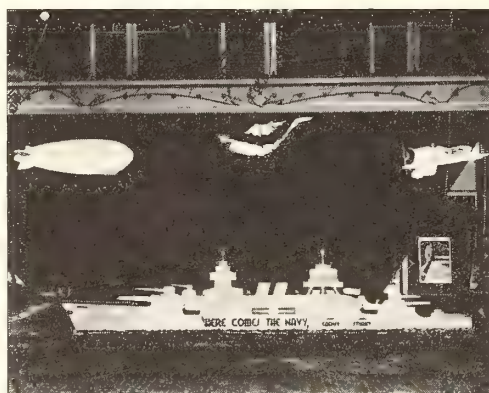
Keys attached to tags with appropriate copy advising of hidden treasure were distributed. Merchants were tied up for gifts which were placed in treasure chest in lobby, where keys were brought to attempt to open



Curran's "Agent" Book Window



Brown-Glazer Chevrolet Parade



Gurley-Rivers "Navy" Display



Lund's Cutout "Dames" Lobby

Auto Dealers Parade For "World Moves On"

Tieups with citywide organizations of automobile dealers on particular brands of cars are being found valuable by various of the members. Harry Brown, Jr., and Martin Glazer are the latest to report the success of this slant on a hookin with numerous Chevrolet agencies which participated in a parade to the Paramount, in Boston (see photo) in conjunction with "The World Moves On." Theatre party to the motormen followed, the stunt hitting the local papers for cuts and stories.

These Round Tablers further cracked the newspapers on a tiein with local jeweler for generous two-column ads featuring Madeline Carroll on optical plug. Commendable also was the general press publicity obtained to introduce this English star in her Boston screen debut.

Work For a Quigley Award!

Lund Effects Many Tieups on "Dames"

Tieups were the order of the day for Jesse C. Lund, Kenosha Theatre, Kenosha, Wis. on "Dames." Department store cooperated with window display on stockings and distributed heralds house to house and mailing list. Old Gold planted posters on "Dames" at strategic points throughout city, Borden's evaporated milk posters planted in windows and music stores plugged song hits.

In stores closed for Jewish holy days, Jessie posted "closed to see 'Dames'" stickers on windows. Sound truck using electrical transcription toured streets opening day and upsidedown twenty-four sheets posted. Lobby (see photo) carried cutouts of Keeler, Powell, Blondell, etc. and plugged forthcoming attraction.

Work For a Quigley Award!

Wide Coverage Secured On G B Philadelphia Dates

Lou Goldberg, now with Gaumont British, stopped off at Philadelphia recently in advance of local showings of "Power" and "Chu Chin Chow," returning to New York with an armload of tear sheets attesting to the thorough publicity coverage he aided the Philadelphia theatremen in obtaining.

Commendable were the results secured especially in German and Jewish newspapers, Lou getting four full pages of publicity in the language papers in addition to the breaks in the local press.

Work For a Quigley Award!

Boucher Secures Six Breaks In One Issue of Paper

The receipt of local paper with various breaks on six different pages indicates the tempo of Frank Boucher's movements at the Maryland, in Hagerstown, Md. On page three appears two well spotted breaks on current and coming features and on page four, advance story on "British Agent" serial accepted by the paper.

On page five, a two column gratis display ad announcing star of serial and including theatre credits, followed by generous mention in department store ad on coming fashion revue at theatre. Then the opening installment of serial, banner including theatre credit and on the back page mention of lecture of local organization at theatre.

it. Hidden word contest landed in papers and letter of thanks for theatre party given settlement boys was published.

For his trailer, George dimmed all lights and green spot traveled over house, finally resting on two pirates at center of stage in combat, one overcame the other amid loud talk of the treasure and picture.

Drug Chain Sponsors Lykes' "Lip Mark" Gag

Well executed was Jack Lykes' smart tieup on "Kiss and Makeup" at the Stillman, Cleveland, Ohio, in which drug chain with 48 stores put on a "lip mark" contest. Chain supplied entry blanks with space for impression of lips of girls who competed for the cash and ticket prizes given to those whose lip marks most nearly resembled in size and shape those of Genevieve Tobin.

Special winner displays on this were carried in all stores (see photo), larger spots plugging the idea with makeup demonstrators. Chain also took large newspaper ads. Other cosmetic tieups were made and Jack further promoted candy kisses from the local McCroory's in imprinted glassine bags with "Here's a kiss for you" copy, which were distributed by girls in bellhop costumes on streets.

On "Sophie Lang," Jack worked the identification stunt by having girl appear at downtown store at certain hours, and mention in advertising, cash prizes given daily by the store to those who identified her. Girl also appeared at local race track to present cup to winner of Loew's Stillman Sophie Lang handicap.

Work For a Quigley Award!

Manny Secures Windows For "Affairs of Cellini"

For the opening of "Affairs of Cellini," A. K. Manny, Strand Theatre, Binghamton, N. Y., arranged a number of window displays and newspaper tieups. Leading department store carried dresses and hats with scene stills and appropriate cards announcing opening.

Newspapers devoted space to the engagement on their women's page with photos of Constance Bennett and book stores displayed copies of the book in their windows. For a street bally, Manny put out a sound truck that paraded principal streets.

Work For a Quigley Award!

Myers' Various Stunts For "Howling Dog"

Taylor Myers, Loew's Broad, Columbus, Ohio, tied in with the Liberty distributor for insertion of heralds on "The Case of the Howling Dog," story running serially in magazine. Through cooperation of same dealer movie magazines were promoted and given away at theatre with stickers announcing attraction.

Book store carried window display and handed out bookmarks; imprinted napkins used by restaurants and lobby and foyer set piece were hand made pastel drawings with cast, title and catchlines.

Work For a Quigley Award!

Sarvis and Bryan Use Animation on "Navy"

G. C. Sarvis, manager, and A. F. Bryan, assistant at the Library Theatre, Warren, Pa., for "Here Comes the Navy," built a display in an empty store window and illuminated it at night. Small boats were mounted and moved up and down by fan motors with a background of stills and cutouts of title and star names.

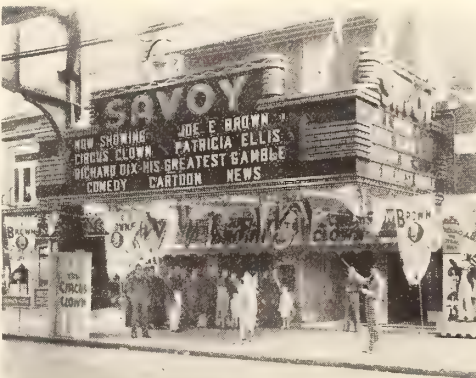
Street bally consisted of two boys dressed in sailor uniforms and bannered front and back with title, leading "navy goat" through congested thoroughfares. Recruiting officer from naval station in lobby day before who



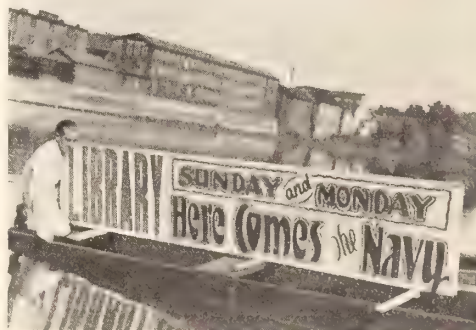
Lykes' "Make-Up" Window



Harrison's Walking "Cleo" Sign



Dashkin's Circusy "Circus" Front



Sarvis-Bryan River Bally

loaned short reel of picturesque ceremony of crossing Equator.

Another bally was a large banner mounted on two sides of boat that plied river front (see photo) and then anchored near main bridge. For passes, city bus drivers as they approached theatre corner would announce picture in addition to name of street.

Chief of Police Heads "Bike Rider" Parade

A gala parade was staged by Wally Akin, Dallas Theatre, Melba, Tex., for "Six Day Bike Rider," the highlight of which was the chief of police in his police car heading parade followed by practically all Western Union and Postal Telegraph boys on bikes.

Bringing up in the rear was float with giant Joe E. Brown cutout, appropriate theatre and playdate copy. Local youngsters, getting the "feel" of the parade, joined on their own two-wheelers and clowns with tandem bikes performed en route. Wally also promoted an eight mile race for Western Union boys, winners getting cash prizes.

Work For a Quigley Award!

"Cleopatra" Board Gag

Edward Harrison, Capitol Theatre, Pittsfield, Mass., reports a popular British stunt that went over well on "Cleopatra" when, for passes, he engaged ten boys with sandwich boards (see photo) to cover congested sections each carrying a letter, together spelling out title. Boards measured three high by two wide. Tenth boy carried sign with theatre copy.

Work For a Quigley Award!

Dashkin Dresses Front For "Circus Clown"

Irving Dashkin, Savoy Theatre, Jamaica, N. Y. sends us the accompanying photo of the attractive front he got out on "Circus Clown."

Entire building was decorated with pennants, across front doors was a circus colored tenting with Joe Brown's head and picture title. A platform was built on either side of theatre front on one of which was a cutout barker and the other a performing clown. Cashier's booth equipped with amplifier played "Man on Flying Trapeze" record.

Work For a Quigley Award!

Greene Supplies Needles

Lionel Greene gave his patrons "the needle" on his "Cat's Paw" date at the Oceana, Brighton Beach, N. Y., by distributing novelty folders to which were attached ordinary sewing needles with copy advising that this indispensable tool be retained to repair damages occasioned by laughter at the picture. Different was Greene's method of distribution wherein costumed Chinaman was employed to hand out the novelties.

Work For a Quigley Award!

Maloney Makes Football Tieups on "Gentleman"

Football, both amateur and professional, being a favored interest in Providence, Manager H. H. Maloney of the State Theatre tied his date on "Last Gentleman" to an important local college contest by arranging theatre parties for the visiting and home teams and hooking the event up tighter by placing announcements on bulletin boards at local college. Score cards with theatre imprint were distributed at the college stadium and also spots where professional games were held.

The "Can you keep a secret" cards were planted in all sections of the town, circulars stuffed in all packages at big market and sound truck was also employed in the downtown district and at the football stadia.

SOME FOOTBALL SUGGESTIONS

*Brush Up On Dependable Ideas
To Tie in Local Pigskin Interest;
Gridiron Slants Can Aid Grosses*

The current football season distinguished at this writing by the number of upsets in all sections of the country presents perhaps more opportunities for exploitation than usual for theatremen utilizing this angle for publicity. Now that the preliminary games are out of the way, managers are concentrating on coming local games of more than passing interest to the sport lovers in their communities. To assist in tying these to theatres, the following are suggested which have been used in the past and have proven of value at the box office:

The Free Show Wager

This newest angle is credited to Frank Larson, of the Paramount, Idaho Falls, Idaho, who used it successfully on this and last year's World Series, a full account of which is carried in last week's issue. Although the gag was used on baseball, it was suggested that the same idea be adapted to the football season. Perhaps the most effective slant was the generous amount of free publicity Larson secured daily in the sport pages of his local papers, and for this reason the idea is especially recommended, although it was put over to secure complete coverage from all classes of patronage.

The Old Reliable Rally

An old-timer that has proven its worth season in and season out and still retains its potency is the football rally put across on the eve of possibly the most important home game of the local team.

The procedure is to arrange a sale of student tickets at a discount based on a guaranteed number of admissions which might run from three to 500 or more, these tickets to be handled exclusively by the student committee and not sold at the box office. For smoother handling, a special section should be roped off and students allowed in a body at a certain set time. In connection, college flags and decorations of both teams should be borrowed and hung inside and out the theatre, and in making up the schedule, time should be allowed for some sort of a stage program in which students, players and coaches can participate.

Held at night, the old-time torchlight parade from the college grounds to the theatre led by the university band is another angle not to be slighted, and where practical this bally should be routed through the main streets and included should be theatre banners for a closer hookin.

When the parade reaches the theatre, a concert by the band is suggested for a crowd-stopper, after which the delegation should enter the theatre at one time, the house staff being spotted to ensure speed and facility in seating.

The stage program might include pep talks by coaches and players, band concert, organized cheering and singing of college songs for which slide should be obtained in advance, music to be played by house orchestra, organist or college band as the case may be.

In connection with this stunt, it is wise to arrange for some extra police and ushers

to restrain the more irrepressible among the students. A few rehearsals with the house staff are also in order.

Only a few weeks ago, Ted Gamble utilized the rally as part of his buildup on "Six Day Bike Rider" at the Broadway, Portland, Ore., by inviting the students of both Washington and Oregon universities to put on a stage program prior to the Oregon-Washington game. Papers went for it and the house was packed with many turnaways.

Manager Maloney, State, Providence, R.I., put on a similar party just recently on "Last Gentleman," having as guests both teams scheduled to play an important game locally. He also distributed imprinted score cards at the game and put the idea over quite successfully.

Lobby Displays

For a week-to-week stunt, scores of local games and others of nation-wide importance could be posted in the lobby. For out-of-town games, flashes as the scores come in over the wire could be arranged with sport editors of local papers. College decorations, photos of popular players, coaches, action shots of spectacular scoring plays, etc., might be used as further decoration. Announcement of scores from the stage, over house P. A. system and on the screen are other acceptable methods, as is broadcasting in mezzanine and lounges.

Other Sport Page Ideas

Extraordinary interest is being created this season on guessing scores and results of games, and quite a number of theatremen are tying into this slant by offering guest tickets to those guessing correctly the winners of certain games and nearest scores. This makes for a natural sport page tieup, and where this is not practical it is being put over with heralds distributed at the theatre and other spots.

Revived also is the football rules lecture wherein local coaches and students of football explain the various formations and more technical rulings from the stage of the theatre or to interested groups in the mezzanine. Last year some cases were noted where groups of players were drafted to make these descriptions more graphic.

Other Exploitation

Free programs distributed at game are again being called upon this year. A more popular form is the four page folder, front page devoted to announcement of game and place, inside pages to team lineups and score card with theatre attraction at bottom. Back page is sold for merchants' ads for enough to pay entire cost of printing.

Imprinted cardboard megaphones, balloons, sound trucks at stadium are among other dependable slants, and of course very important is the showing of motion pictures of important games. Invariably this is a good grosser and in many cases cost has been split up among interested merchants to make the idea possible where a theatre cannot stand entire cost alone.—A-MIKE.

Showmen's Calendar

DECEMBER

2nd	Monroe Doctrine—1823
3rd	Illinois Admitted to Union—1818 General McClellan Born—1826
5th	Martin Van Buren (8th President) Born—1782
6th	Elissa Landi's Birthday
7th	Decoration Day (Cuba)
8th	Eli Whitney (Inventor Cotton Gin) Born—1765
9th	John Milton Born—1608 Douglas Fairbanks, Jr.'s Birthday
10th	Una Merkel's Birthday
11th	Alfred Nobel (Founder Nobel Prize) Born—1833 Sally Eiler's Birthday
12th	1st Marconi Wireless Across Atlantic—1901 Edward G. Robinson's Birthday
13th	Heine (German Poet) Born—1797
14th	Alabama Admitted to Union—1819
16th	Boston Tea Party—1773 John Bole's Birthday
17th	Whittier (Poet) Born—1807
20th	Irene Dunn's Birthday
21st	Shortest Day of Year Pilgrims Landed—1620
24th	Ruth Chatterton's Birthday M. E. Church Organized in U. S.—1784
25th	Christmas Washington Crossed the Delaware—1776
27th	Marlene Dietrich's Birthday
28th	Woodrow Wilson Born—1856 Lew Ayres' Birthday
29th	Iowa Admitted to Union—1848 Texas Admitted to Union—1845 Andrew Johnson (17th President) Born—1808
31st	New Year's Eve West Virginia Admitted to Union—1862

Toups Puts On Teaser "Wimpole" Street Bally

For street bally on "Barretts," Rodney Toups, manager, and Moise Block, publicity, Loew's State, New Orleans, dug up an ancient bicycle and had appropriately dressed couple ride around town. No signs were attached, but when questioned replied they were "The Barretts of Wimpole Street."

Notices placed on bulletin boards of all women's clubs and dramatic schools. Radio broadcast featured old fashioned songs and cinema shop tieup was effected with leading department store.

Some Election and Armistice Day Ideas

Showmen who are thinking ahead now give plenty of thought to the various ways of stimulating November and December business. Many campaigns to profit from observance of local election days are in work as are also programs for Armistice Day. The following ideas are suggested for immediate preparation:

Election Day Slants

The ever reliable slant of announcing returns from the stage or over the house p. a. system will still serve in many spots and where this is not practical the idea is being arranged in the mezzanine where the radio will be called upon. Either way, it should be considered, and where used, mention made in advertising.

Members in various spots have invited candidates of both parties to make short talks or take bows from the stage the day before. This slant has possibilities if it is handled in a non-partisan fashion and when it does not take up too much time.

Where pictures lend themselves to this treatment for windows and tacking the regulation "vote for" election card is also in line, using cuts of stars with name, picture and dates underneath. Star stills, cuts or mats should be available at exchanges.

Armistice Day Observance

American Legion, Veterans of Foreign Wars, and G. A. R. local posts will no doubt observe this day, and managers can tie in with one or all to run special stage presentations and Armistice shorts, with trailers crediting the organizations. House and lobby should be decorated with flags, trophies, photos, etc., borrowed from the local posts, and if there is a street parade, rest room facilities might be offered as a good will gesture. Information booth in lobby for out of town visitors has also been used. Special show should be advertised, especially to those who seek further entertainment after the parade.

Work For a Quigley Award!

Some Recent Reports on "Here Comes the Navy"

R. E. England, manager and Charles L. Alley, assistant, at the Virginian Theatre, Charleston, West Va., stencilled sidewalks in business and residential sections, placed special cards in leading hotels and bus terminals and had spot announcements over radio four days before with playlet by artists from station, day preceding.

Roses were distributed to ladies opening day, "sailors delight" sundaes were featured at drug stores and marines in bannered truck ended up at theatre where they performed special drill, after which they were guests of the management.

In Ridgeway, Pa.

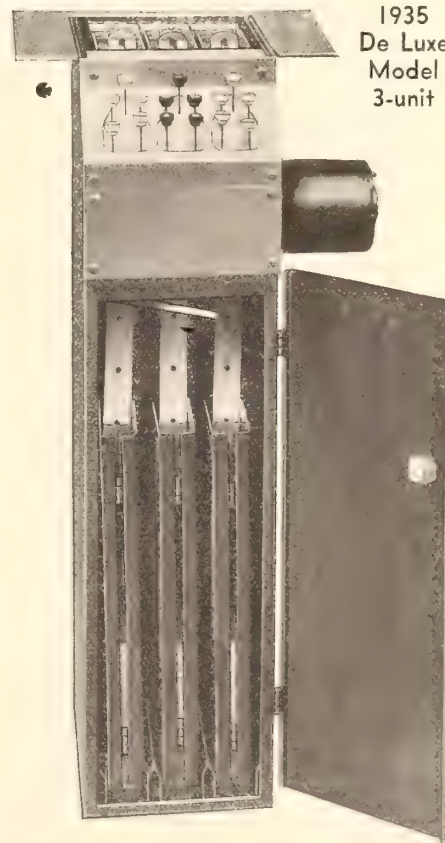
Where John C. Fisher, Strand Theatre ran a newspaper contest in which passes were given to those who could supply the correct answer to a series of six photos run in the paper of current events with which the Navy had been connected. Newsboys paraded to theatre, carrying banners, to witness picture and girls worked telephone campaign calling rural districts, this slant being employed profitably on the bigger dates.

THE SILENT AMERICAN ELECTRIC TICKET REGISTER SPEAKS FOR ITSELF

- in CASH CONTROL—
accurate tamper-proof admission record;
- in SPEED—
issues 400 tickets a minute;
- in NOISELESS OPERATION—
silent and automatic;
- in NEW KNIFE ACTION—
issues accurately cut tickets;
- in VISIBLE TICKET NUMBERS—
easily checked any time;
- in SINGLE UNIT ACTION—
less wear and tear;
- in LOW OVERHEAD—
reduces service costs;
- in LARGE MAGAZINES—
holding 5000 tickets each
- in SPACE SAVING—
it's compact



Send for
our
interesting
trade-in
proposi-
tion



1935
De Luxe
Model
3-unit

It's Electric—Just Plug In

Ask about our new MODEL X, an Electric Register that saves you nearly 50% of your register investment

SILENT AMERICAN TICKET MACHINE CO.

*Manufacturers of Ticket Issuing and
Accounting Machines*

Sales Office:
630 Ninth Ave., New York, N. Y.

MAIL THIS COUPON

Silent American Ticket Machine Co.,
630 Ninth Ave., New York, N. Y.

Send me full information and prices on:

..... unit Ticket Register (De Luxe Model)

..... unit Model X. (Current, voltage))

Name

Theatre

Address

"FOUR STARS" HURT GROSSES

*States Long Island Round Tabler
Who Maintains Present System of
Star Rating Turns Business Away*

by WILLIAM LEVEY

Manager, Suffolk, Riverhead, N. Y.

A four star hit!

Recently I placed this adjective on my marquee. The picture was "The House of Rothschild." Did the picture do business? Of course it did! But it did not do business because of the fact that it was rated as a four star hit. It did business because every Tom, Dick and Harry who had seen the picture went out and spoke about it and told every other Tom, Dick and Harry to see it.

The harm that the star rating system is causing the box office cannot be over-estimated. Two stars, three stars, four stars; after all, if four stars means that it is a great picture, and Mr. and Mrs. Theatregoer get to believe in the "stars" what will become of the pictures which will be unfortunate to receive only a minor portion of the star rating system? We all of us in show business know that a good many pictures are really good pictures, regardless of whether the picture has any stars or not; many independent made pictures have been very kind to the box office, even though *Liberty* or the *News* gave them one or no stars.

Plays to All Classes

Situated as I am here in Riverhead, we cater to the extremes in picture tastes. We have on one hand the natives, farmers mostly, laborers and office workers. On our left flank we have the elite, the cream of society, from the Hamptons. It is a common sight to see a "Rolls" pull up to the theatre and the swank step on the curb, walk into the theatre, while "James" drives off to wait until the end of the show. Directly follows Mr. and Mrs. Farmer and their brood of five or six fresh from the potato fields coming to spend a quiet Saturday evening at the movies after a hard day's work digging the lowly potato. What does star rating mean to these people, one from the soil, the other from Park Avenue? Who reads *Liberty* magazine? The average citizen, the toiler, the middle class, not Park Avenue. Therefore, it is this patronage that should be protected from the silly star rating system. To the high-brow trade, the four stars given by any publication mean little, if anything.

Four-Star Rating Hurts

Only a short time ago, I was showing a picture which had been given two and a half stars by the *News*. Some of our better element coming into the lobby of the theatre (noticing a display on the picture and the advertising bearing the fact the picture had been given two and one-half stars), remarked, "Two and a half stars—I want to see that picture. It must be good, only two and a half stars. If it had four stars, I'd keep away."

Star rating system is bad dope for the box office.

The audience is the sole judge of any

picture, not any single magazine or newspaper. Just because the *Liberty* gives a picture stars does not mean that it is a good picture. We have had plenty of flops here with four star ratings. And also plenty of money-getters from pictures without any stars from any publication.

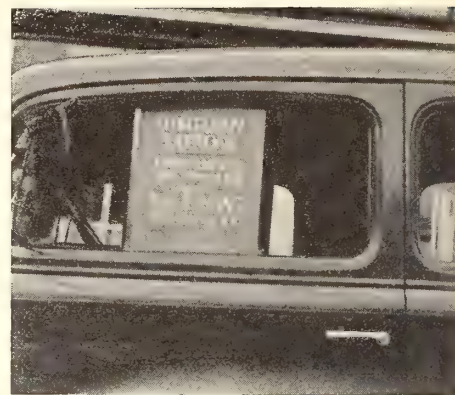
What this industry needs most is not any star rating system. It needs more than anything else the support of Hollywood to give the exhibitor good pictures. This will enable the manager of a theatre to tell his patrons that he has a good picture and his patrons will believe him. A manager's endorsement of a picture should mean that the picture will meet with every expectation of being a really fine picture and this will carry far more weight and bring more dollars to the box office than all the stars any periodical can bestow upon it. . . .

Work For a Quigley Award!

Food Stores Cooperate On "Our Daily Bread"

Directly pointed to tie-ins with food stores was part of Manager L. A. Lafevre's campaign on "Our Daily Bread" at the Lyric, Minneapolis, A. & P. Chain putting out heralds, one side carrying selling copy and scene stills from the picture and on the reverse ads on grocery specials. Along the same idea, windows were secured in bakery stores and many independent food shops carried window strips.

Favorable results were reported from a radio dramatization put on with leading station and in the nature of a premiere was the opening night wherein floodlights, red carpets, loud speakers, etc. were utilized.



Solomon's Free Transportation Idea

Talent Quest Features Sig's "Dames" Campaign

A "local girl makes good" tie-in to a bathing beauty revue to give Newark girls a possible opportunity in Warner pictures was potent in Sig Solomon's very commendable campaign on "Dames" at the Regent in that New Jersey spot. Through Mort Blumenstock's office, Sig discovered that one of the girls appearing in the picture had originated in nearby Orange and used this for a peg on which to hang his contest idea and to break publicity in the local papers.

Winner, who was chosen by audience applause, also received expensive wrist watch and the 12 selected girls were given bathing suits, all prizes promoted by Sig. Winner's photo and measurements were forwarded to Bus Berkeley, Warner dance director.

Solomon successfully attempted a Hollywood opening, decorating and lighting his lobby in appropriate fashion, the proceedings in charge of local master of ceremonies who invited patrons to speak over a "mike" attached to marquee horns. Comely chorus girls added further color.

Further favorable reaction was obtained from hookup with Pontiac dealer who for theatre plug supplied new car and driver each evening during run which was used to transport, free of charge, patrons from nearby suburbs. Sig advertised this to the extent that the stunt went over so well the motor men had as many as three and four cars running at one time, each car (see photo) carrying invitation copy.

ROUND TABLE BIRTHDAY GREETINGS

Ivan Ackery
J. I. Adams
Edwin Adler
T. L. Anderson
William W. Artz
H. Ash
Donald K. Ayres
A. Wolf August
W. R. Bartholomew
J. R. Barthow
Floyd Bell
Howard Berg
G. Brainos
W. Lee Byers
Victor Corneillac
H. D. Carpenter
Robert W. Chambers
James W. Christian
M. A. Cowles
M. J. Cruz
J. E. Courter
Wilbur N. Degenhart
William Exton

C. S. Edwards
Irving Feinman
P. E. Fenelon
William M. Glackin
E. R. Golden
Sidney Gottlieb
Stanley Gross
Harvey Hanreddy
R. F. Hardin
Frank H. Harrington
Russell M. Hogue
Alec H. Hurwitz
Laverne C. Ingersoll
Guy Jones
Eddie Kane
Murray Lafayette
John R. Lindy
Harold Lloyd
Mac McCarthy
R. J. Mellien
Paul E. Michaud
Oscar H. Miller
Julius Myska

Nat Mutnick
Ray O'Connell
Albert O'Neill
Alexander Otto
Leslie Paine
G. L. Peppler
J. V. Pisapia
Lawrence Robiczek
Samuel Rose
Harry Rosenbaum
Ben Rosenberg
Z. Schneider
Donald Seasholtz
Allison Stanford
Arnold Stoltz
Oscar Swanson
Vern T. Touchett
Reinhold Wallach
Karl Walzer
O. B. Wood, Jr.
C. W. Woodall
Gordon Woodruff
Ned Wright

PERSONALITIES

ART ABLESON

has resigned as manager of the World, Omaha, Neb., to take a partnership in the new Roxy in Glasgow, Mont.

MILTON H. KRESS

has been appointed manager of the Bartow, Bartow, Fla.

JEROME HARRISON

is managing the Europa Theatre, Philadelphia, Penna.

LEONARD DUNN

formerly at the Federal is now at the Olympia in Lynn, Mass.

JOE ROSENFELD

manager of the Music Hall, Seattle, Wash., becomes the advertising manager and publicity director of Hamrick's circuit. JIM CLEMMER takes over his old job at the Music Hall.

SAM HANDLER

formerly at the Riviera, Brooklyn, N. Y., is now handling the new Waldorf Theatre there.

EVERETT STEINBUCH

has been appointed manager of Loew's State in Cleveland, Ohio, succeeding ARTHUR CATLIN.

GEORGE A. JONES

manager of Loew's Parkway in Wilmington, Del., will leave this week to take over his new duties as manager of Loew's theatre in New Haven, Conn.

ROSCOE DRISCOLL

manager of the Columbia Theatre in Washington, D. C., has been transferred to Loew's Parkway in Wilmington, Del. He succeeds George A. Jones.

E. I. LEWIS

has been appointed to take over the Queen Theatre, Wilmington, Del. He succeeds Earle G. Finney.

WRIGHT VAN METER

manager of the Virginia Theatre in Atlantic City, N. J., is now at the Aldine, Wilmington, Del. He succeeds Lew Black, transferred to the Arcadia.

M. E. BERKHIMER

replaces DAVE DAVIS as manager of the Paramount, North Platte, Neb.

DON GEDDES

has been named manager of Hamrick's Oriental in Portland, Ore.

EDDIE RIVERS

takes over the Music Box, Portland, Ore., in addition to his other duties, relieving ANDREW SASO, who is now at the Orpheum.

DAVID MURPHY

is now managing the Rialto, Allentown, Penna.

JOHN B. MALLON

has succeeded OSCAR GRAY as manager of the Colonial, Hagerstown, Md. Gray has gone to the Academy.

POSTER ART WORK IN THE THEATRE



Introducing George K. Holt, Artist, Warner Ritz, Clarksburg, West Va. who turns out this water-color poster done in tones of red on white background. Name in orange; title in black; Warren William in turquoise; coming, in emerald green.

JACK LYKES

congratulations are in order for Mr. and Mrs. Jack Lykes on the arrival of Jack Milton Lykes, eight pounds. Jack manages the Stillman Theatre, Cleveland, Ohio, and announces this as his "First Production." announces this as his "First Production." Shall we enter Jack Milton as a member of the Managers' Round Table Club?



CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at \$1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER

THEATRE

ADDRESS

CITY

STATE

WILLIAM LEGGIERO

may be found holding down the reins at the Nuluna Theatre, Sharon, Pa., having left his post at the Ritz in San Bernardino, Cal.

A. J. MEININGER

manager RKO Capitol, Cincinnati, Ohio, has resigned to take an executive post with Balaban & Katz, Chicago. He is succeeded by JOE ALEXANDER, manager RKO Family.

MILTON OVERMAN

city manager for Westland Theatres in Pueblo, Colo., has been transferred to Lincoln, Neb., in the same capacity.

JOHN F. WRIGHT

will manage the new Granada Theatre, New Prague, Minn.

EDWIN PETTETT

formerly assistant at the Carolina, Greenville, S. C., has been promoted to manager-ship of the Rivoli.

BOB MURRAY

manager, Blue Mouse and Music Box theatres, Seattle, Wash., is chairman of the second "Bowery Movie Ball" to be held there. Assisting Murray are LEROY JOHNSON, L. O. LUKAN, JOHN HAMRICK, JOHN DANZ, HAL DAIGLER, ROY COOPER, PAUL AUST, FRANK NEWMAN and AL ROSENBERG.

A. C. EDWARDS

has been made manager of the recently reopened Wi-Ne-Ma Theatre at Scotia, Calif.

G. W. TAYLOR

of Folsom, Calif., has taken a lease on the Williams Theatre, at Williams, Calif.

ELMER BRIENT

has resigned as manager of Loew's Theatre in Richmond, Va., to join the Thalhimer interests operating the Capitol, State, Grand, Venus and Ponton theatres there.

J. W. PICKETT

will manage the Strand in Hastings, Neb.

WALTER KOFELDT

has replaced CARL MILLER as manager of the Criterion, Santa Monica, Cal.

PAUL W. ALLENDER

has been transferred from the Strand, Allentown, Pa., to the Boyd at Bethlehem.

TED EMERSON

will manage the newly opened Paramount, Omaha, Neb.

SAM YELLEN

formerly at the Fenway, is now at the De Luxe, Bronx, N. Y.

LIONEL WASSON

appointed city manager at York, Neb.

CHARLES MICHELSTETTER

has left the Labrea to manage the Carmel, Los Angeles, Cal.

TRAVELERS

JAMES CAGNEY is scheduled for a New York vacation of about a month's duration, starting immediately.

NICHOLAS M. SCHENCK plans to leave New York shortly for his annual visit to Hollywood.

ERICH WOLFGANG KORNGOLD, Viennese composer, arrived in New York from Europe, en route to Hollywood, where he will arrange the music for "A Midsummer Night's Dream."

COL. E. A. SCHILLER, vice-president of Loew's, returned to his New York office this week after a long illness.

PAUL LAZARUS, United Artists sales executive, arrived in New York after a six-weeks tour of the country's exchanges.

MYKE LEWIS, Los Angeles; HUGH BRALEY, Denver, and MORRIS MULLIGAN, all Paramount district sales heads, and the latter Paramount's general manager in Canada, are in New York.

DAVE LEWIS, MGM's Cuban exchange representative, has returned to Havana after a two weeks' vacation in New York.

BUSTER KEATON left England for New York en route to Hollywood where he will make several Educational pictures.

ANNA STEN, SAMUEL GOLDWYN's Russian star, arrived in New York from Hollywood for a vacation and to inspect the New England locale of her next picture.

GINGER ROGERS returned to Radio's Hollywood studio from New York.

JULES LEVY, RKO sales chief, left New York for an exchange trip to the Coast.

ALINE MACMAHON left New York for Hollywood and the Warner studio.

LUCY BEAUMONT, British actress, arrived in New York from London.

SOL A. ROSENBLATT, NRA division administrator, was in Omaha on code matters.

MERVYN LE ROY, Warner director, and SAM BRISKIN were due in New York from the Coast.

LEE MARCUS, RKO short subject producer, arrived in New York from Hollywood.

JAMES R. GRAINGER, Universal's sales manager, returns to New York next week from Hollywood and an exchange tour.

JACK LEWIS, assistant in Hollywood to JOSEPH I. BREEN at the Production Code Administration; LEO MEEHAN and ANITA LOUISE arrived in New York from Hollywood on the Union Pacific's "Streamliner" special.

WALTER READE, New Jersey circuit owner, returned from Florida.

ROBERT HUREL, of Canadian Cinema Company, Montreal, sailed from New York for Europe.

MARK SANDRICH, RKO director, sailed from New York for California.

JACK PARTINGTON, of Fanchon and Marco, arrived in Hollywood from New York.

JOHN BOLES sailed from New York for California.

LOUIS HYMAN, general manager of Principal Pictures, arrived on the Coast from New York.

Paramount officials GEORGE SCHAEFER, NEIL AGNEW, ROBERT GILLHAM and G. B. J. FRAWLEY led a home office delegation to a sales conference at Hot Springs, Va., returning this week.

BUD BARSKY returned to Hollywood from New York.

PARKER MORELL, writer, left New York to work for Universal on the Coast.

JULIUS AUSSENBERG, former Berlin manager for Fox, arrived in New York.

LESLIE HOWARD sails from England for New York November 7.

J. R. McDONOUGH, NED DEPINET and WILLIAM MALLARD, all RKO officials, arrived in New York from Hollywood.

KARL HOBLITZELLE, of Interstate Theatres of Texas, arrived in New York.

EDWARD A. SCHILLER, Loew executive, returned to New York from a three months' visit in California. LOUIS K. SIDNEY accompanied him.

N. L. NATHANSON was in New York from Canada.

WILLIAM BRENNER, of National Screen, arrived in New York from London.

SHORT PRODUCT PLAYING BROADWAY

Week of October 27

ASTOR

Pro Football.....MGM

CAPITOL

Dartmouth Days.....MGM

CRITERION

In the Arena.....Gaumont-British
Daredevil O'Dare.....Vitaphone

MAYFAIR

Happy Pilgrims.....Universal
Fixing Stew.....RKO Radio

PARAMOUNT

Nerve of Some Women, The.....Paramount
Saddle Champs.....Paramount
Little Dutch Mill.....Paramount
Hollywood Rhythm.....Paramount

RIALTO

Two Alarm Fire.....Paramount
Keeping Time.....Paramount
Old Kentucky Hounds.....Paramount

RIVOLI

Little Jack Little.....Vitaphone
Picturesque Portugal.....Fox

MUSIC HALL

In the Arctic.....Columbia
Jolly Little Elves.....Universal

ROXY

Aladdin and His Lamp.....Celebrity
La Cucaracha.....RKO Radio

STRAND

Paree, Paree.....Vitaphone
Movie Memories.....Vitaphone
Buddy the Woodsman.....Vitaphone

TIME TO RE-ORDER

NOW IS THE TIME to check what available space you still have left in your THEATRE ACCOUNTING book. No doubt you'll find it running low. Re-order now so that you can continue your important daily entries without interruption. Start the coming new year with a fresh book.

THEATRE ACCOUNTING

by William F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity.

Order Now — \$3.00 — Postage prepaid

QUIGLEY BOOKSHOP
1790 Broadway New York

WABASH AVENUE

CHICAGO

B. B. (Buck) Buchanan, who for 15 years has been in charge of construction and maintenance for Balaban & Katz in Chicago and for Publix in the East, actively connected with the building of more than 50 of the country's leading theatres, has opened his own offices at 910 S. Michigan. In association with A. M. Strauss, architect, Buchanan will provide a complete engineering and architectural service on new theatre buildings and remodeling. His most recent work was the remodeling of the Garrick.

Sam Meyers of the Teatro del Lago has taken over the Wilmette theatre in Wilmette, which he is now remodeling.

Henri Ellman of Capitol Film Corporation was in Milwaukee last week and completed arrangements for opening a new Capitol exchange in that city.

The annual Hallowe'en jamboree of the Warner Club has been postponed to November 23 out of consideration for the Film Relief Dinner Dance.

Great States has taken over the 2,000-seat Paramount theatre at Hammond.

Lester Abbott, who recently resigned as assistant manager of the local National Theatre Supply Company branch, has become associated with Guercio & Barthel, equipment and supply dealers. Abbott has acquired an interest in the company and will devote himself to sales and engineering problems.

Lou Goldberg, producer of "Elysia," stopped off along Film Row this week on his way from Hollywood to the east coast.

Sunday, November 3, marks the end of the Sunday early bird prices, virtually all houses to maintain their regular even price from opening to closing.

Abe Kaufman, Balaban & Katz film buyer, is back from a two weeks' vacation at Excelsior Springs.

Bill Drake is ensconced behind the desk at Superior Pictures as booker and date getter.

Jack Ruben has taken over the Groveland theatre at 31st and Cottage Grove.

Harry Charness and Charles Lundgren are new members of the Gaumont-British sales staff.

Abe Tague is remodeling the Marshfield—formerly the Garden—at Marshfield and Lincoln.

Stewart De Lang has taken over the DuPage theatre at Lombard from Joe Stern.

HOLQUIST

Amkino Film Next Week

"Three Songs of Lenin," by Dziga Vertov, a historical film concerning the life of the late Russian leader, will be released in this country November 6 by Amkino Corporation. It opens at the Cameo theatre in New York on that date.

Stevenson Lecturing

Edward F. Stevenson, for many years president of Visugraphic Pictures, Inc., has begun his fourth year as a lecturer on public relations at New York University and Stevens Institute. He has been connected with Crosby Gaige in theatrical productions.



THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall	May 1	70	Aug. 23
Curtain Falls, The	Matty Kemp	Oct. 1	67	Oct. 6
Green Eyes	Henrietta Crosman	June 15	67	Sept. 7
Stolen Sweets	Charles Starrett-Shirley Grey	Mar. 15	75	Sept. 29

Coming Attractions

Dartmouth Murders, The	Sally Blane-Charles Starrett	Nov. 12		
Ghost Walks, The	Neil Hamilton			
World Accuses, The	Dickie Moore - Russell Hopton - Cora Sue Collins			

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	Oct. 20
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	Aug. 25
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly	July 20	72	Sept. 15
Crime of Helen Stanley, The	Neil Hamilton	Aug. 20	58	Aug. 11
Defense Rests, The	Ralph Bellamy-Shirley Grey	July 15	70	Aug. 25
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 29		
Hell Bent for Love	Tim McCoy-Lillian Bond	Aug. 20	58	Aug. 4
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3
Lady by Choice	Carole Lombard - May Robson	Oct. 15	85	Oct. 6
Man's Game, A	Walter Connolly-Roger Pryor	June 21	58	Oct. 20
Most Precious Thing in Life	Tim McCoy-Evalyn Knapp	June 21	58	Oct. 20
Name the Woman	Jean Arthur - Donald Cook	June 5	70	June 23
One is Guilty	Richard Cromwell-Arlene Judge	June 25	63	Aug. 25
One Night of Love	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
Party's Over, The	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Sisters Under the Skin	Stuart Erwin-Ann Sothern	May 15	65	May 19
Social Register	Elissa Landi-Joseph Schildkraut	Apr. 15	70	Apr. 14
That's Gratitude	Frank Morgan	Mar. 10	74	Apr. 14
Twentieth Century	Colleen Moore-Alexander Kirkland	Mar. 10	74	Apr. 14
Voice in the Night	Frank Craven-Shella Manners	Oct. 13		
Whom the Gods Destroy	Charles Sabin-Mary Carlisle	Oct. 13		
	John Barrymore - C. Lombard	May 11	91	Apr. 21
	Walter Connolly	Apr. 6	59	
	Walter Connolly-Robert Young	July 14	71	July 21

Coming Attractions

Against the Law	John Mack Brown-Sally Blane			
(See "Police Ambulance" "In the Cutting Room," Sept. 22.)				
Broadway Bill	Warner Baxter-Myrna Loy			
(See "In the Cutting Room," July 14.)				
Burnt Ranch	Tim McCoy-Marian Shilling			
Call to Arms	Willard Mack-Ben Lyon			
Captain Hates the Sea	Fred Keating - Wynne Gibson			
Carnival	Victor McLaglen-John Gilbert	Oct. 22	103	Oct. 27
China Roars	Jimmy Durante-Lee Tracy			
Depths Below, The	Jack Holt-Florence Rice			
Feud	Tim McCoy			
Fugitive Lady	Neil Hamilton-Florence Rice	Oct. 25		
(See "In the Cutting Room," Oct. 20.)				
Georgiana	Ann Sothern			
Girl Friend, The	Lupe Velez-Jack Haley			
I'll Fix It	Jack Holt - Walter Connolly	Oct. 13		
I'll Love You Always	Winnie Lightner-M. Barrie			
Jealousy	Nancy Carroll-Donald Cook			
(See "Spring 3100" "In the Cutting Room," Sept. 22.)				
Lady Beware	Bruce Cabot-Judith Allen			
Maid of Honor	(See "Stake Out" "In the Cutting Room," Oct. 27.)			
Men of the Night	May Robson - Victor Jory - Fay Wray			
Mills of the Gods	Edw. G. Robinson-Jean Arthur			
Passport to Fame	Tim McCoy-Shella Manners	Nov. 8		
Prescott Kid	Tim McCoy			
Quick Sand	Gene Raymond-Ann Sothern			
Sure Fire	Victor Jory-Fay Wray			
White Lies	(See "In the Cutting Room," Oct. 20.)			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Light	Leni Riefenstahl	Oct. 15	90	
Death of L'Aiglon	Jimmy Savo - Eddie Lambert	Oct. 1	75	
Girl in the Case	Dorothy Darling		60	
Man Who Changed His Name, The	Lyn Harding		65	Oct. 27

Coming Attractions

Old Bill	Anatole France story	Nov. 1	70	
----------	----------------------	--------	----	--

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Agent	Leslie Howard-Kay Francis	Sept. 15	81	Aug. 11
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dragon Murder Case, The	Warren William - Lyle Talbot	Aug. 25	67	Aug. 18
Fog Over Frisco	Margaret Lindsay	Oct. 27	86	Sept. 22
Happiness Ahead	Donald Wood-Bette Davis-Lyle Talbot	Sept. 29	61	Sept. 6
Lost Lady, A	Dick Powell-J. Hutchinson	June 2	68	June 16
Man with Two Faces, The	Barbara Stanwyck	Aug. 4	72	June 2
Merry Frinks, The	Edward G. Robinson - Mary Astor	May 26	68	July 7
Midnight Alibi	Aline MacMahon	July 14	59	May 26
Registered Nurse	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 7	62	July 21
Return of the Terror	Bebe Daniels-Lyle Talbot	July 7	65	June 2

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Babbitt	Aline MacMahon-Guy Kibbee			
(See "In the Cutting Room," Sept. 15.)				
Black Hell	Paul Muni-Karen Morley			
Casino De Paree	Al Jolson-Ruby Keeler			
Filiration Walk	Dick Powell - Ruby Keeler - Pat O'Brien	Dec. 1		
(See "In the Cutting Room," June 30.)				
Gentlemen Are Born	Franchot Tone-Jean Muir	Nov. 17	75	Oct. 20
Gold Diggers of 1935	Dick Powell-Gloria Stuart			
I Sell Anything	Pat O'Brien - Ann Dvorak - C. Dodd	Oct. 20	70	Oct. 20
In Caliente	Dolores Del Rio			
Maybe It's Love	Gloria Stuart-Ross Alexander			
(See "In the Cutting Room," Sept. 29.)				
Murder in the Clouds	Lyle Talbot-Ann Dvorak			
(See "In the Cutting Room," Oct. 20.)				
Singer of Naples	Enrico Caruso, Jr.			
Northshore	Barbara Stanwyck			
Six Day Bike Rider	Joe E. Brown-Maxine Doyle	Oct. 20		
(See "In the Cutting Room," Aug. 18.)				
What New York Wants	Joe E. Brown			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 18
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5	101	Sept. 3
Cat's Paw, The	Harold Lloyd-Uana Merkel	Aug. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell			
Charlie Chan in London	Ginger Rogers-James Dunn	May 18	76	May 12
Charlie Chan's Courage	Warner Oland-Drue Leyton	Sept. 14	77	Sept. 22
Constant Nymph, The	Victoria Hopper-Brian Aherne	July 6	71	Sept. 1
Dude Ranger, The	George O'Brien	Mar. 23	84	Apr. 14
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Sept. 21	65	Sept. 22
Grand Canary	Warner Baxter-Madge Evans	Mar. 10	78	Mar. 17
Handy Andy	Will Rogers-Peggy Wood	July 27	74	June 23
Judge Priest	Will Rogers	July 27	81	May 3
Love Time	"Pat" Patterson-Nile Arthur	Sept. 21	79	Aug. 11
(See "Serenade" "In the Cutting Room," July 28.)				
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Peck's Bad Boy	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie - Jackie Searl	Oct. 19	70	Sept. 8
Pursued	Rosemary Ames-Victor Jory - Russell Hardie	Aug. 24	68	
(See "In the Cutting Room," Aug. 11.)				
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	88	July 28
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1
She Learned About Sailors	Law Ayres-Alice Faye	June 29	76	June 23
Springtime for Henry	Otto Kruger - Nancy Carroll	May 25	73	Apr. 28
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	Apr. 18
365 Nights in Hollywood	Alice Faye-James Dunn	Oct. 12		
(See "In the Cutting Room," Sept. 1.)				
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
Wild Gold	John Boles-Claire Trevor	June 8	77	May 26

Coming Attractions

Bachelor of Arts	Tom Brown-Anita Louise	Nov. 23		
Bright Eyes	Shirley Temple - James Dunn - Judith Allen	Dec. 28		
Charlie Chan in Paris	Warner Oland			
County Chairman, The	Will Rogers			
Dante's Inferno	Claire Trevor-Alice Faye			
East River	Edmund Lowe-Victor McLaglen	Dec. 7		
(See "In the Cutting Room," Oct. 20.)				
Ellenor Norton	Claire Trevor-Norman Foster - Hugh Williams-G. Roland	Nov. 2	72	Oct. 27
First World War, The		Nov. 23		
Gambling	George M. Cohan	Nov. 2		
Hell in the Heavens	Warner Baxter-C. Montenegro	Nov. 9		
(See "In the Cutting Room," Oct. 6.)				
Hellorado	Richard Arlen-Madge Evans	Dec. 14		
Lottery Lover	"Pat" Paterson - Lew Ayres	Dec. 21		
Marie Galante	Spencer Tracy-Ketti Gallian	Oct. 26		
(See "In the Cutting Room," Sept. 15.)				
Musie in the Air	Gloria Swanson - John Boles - Douglas Montgomery	Nov. 30		
(See "In the Cutting Room," Sept. 15.)				
24 Hours a Day	Mona Barrie-Gilbert Roland	Nov. 23		
When a Man's a Man	George O'Brien			
White Parade, The	John Boles-Loretta Young	Nov. 16	80	Oct. 27

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chu Chin Chow	Anna May Wong-George Robey	Oct. 15	95	Sept. 29
Evansong	Evelyn Laye	Dec. 1		
Evergreen	Jessie Matthews-Sonnie Hale	Dec. 1	98	June 23
Iron Duke, The	George Arliss	Jan. 35		
Jack Ahoy	Jack Hulbert	Nov. 15	74	
Little Friend	Nova Pilbeam-Matheson Lang	Nov. 15	88	Oct. 20
Man of Aran	Robert Flaherty	Oct. 27	77	Oct. 27
Power	Conrad Veldt-Benita Hume	Nov. 1	103	Oct. 13
Princess Charming	Evelyn Laye-Henry Wilcoxon	Jan. 35	81	

GOLDSMITH PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Hang	All-Star Cast			
I Hate Women	Wallace Ford-June Clyde	Apr. 15	72	Apr. 14

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Fifteen Wives	Conway Tearle-Noel Francis	June 1	68		
(See "House of Strangers," "In the Cutting Room," June 2.)					
Fugitive Road	Erich von Stroheim - Leslie Fenton - Wera Engels	June 1	66		
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 19	
One in a Million	Dorothy Wilson-C. Starrett	Sept. 15	66		

Coming Attractions

Ghost Walks, The					
Port of Lost Dreams	Wm. Boyd-Lola Lane	Oct. 15			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackall-Leila Hyams-Phillips Holmes	Oct. 8	70	July 21	
No Ransom	June Collyer	June 1	68	May 19	
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	Sept. 15	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13	
When Strangers Meet	Richard Cromwell-Arlene Judge	July 20	74		

Coming Attractions

Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 19	
School for Girls	Sidney Fox-Paul Kelly	Mar. 22	75		
Without Children	Marguerite Churchill - Bruce Cabot	May 10	75		

MAJESTIC

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Broken Lives	Edward Arnold - John Miljan - Barbara Brandon - Dorothy Revier	Apr. 23	67	May 5	
(Reviewed under the title "Unknown Blonde.")					
Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner-Fuzzy Knight	Sept. 22	65	Sept. 22	
Scarlet Letter, The	Colleen Moore-Hadie Albright-Henry S. Walthall	Sept. 14	70	July 14	
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	65	Aug. 11	
You Made Me Love You	Thelma Todd-Stanley Lupino	May 29	69	Oct. 14	33

Coming Attractions

Perfect Clue, The	David Manners-Dorothy Libaire-Skeets Gallagher-R. Harold-Robert Gleckler				
-------------------	--	--	--	--	--

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Crimson Romance	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6	
Lost Jungle, The	Clyde Beatty	June 13	68		
Young and Beautiful	William Haines-Judith Allen	Sept. 2	68	Sept. 8	

Coming Attractions

In Old Santa Fe	Ken Maynard	Nov. 1			
Marines Have Landed, The	William Haines-Armida				

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68		
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68		
Oil Raider, The	Buster Crabbe-Gloria Shea	July 15	65		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Freddie March	Sept. 21	74	Aug. 4	
Chained	Joan Crawford-Clark Gable	Aug. 31	72	Sept. 1	
Death on the Diamond	Robert Young-Madge Evans	Sept. 14	72	Sept. 29	
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 8	74	July 21	
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27	
Hide-out	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11	
Hollywood Party	(All Star Musical)	June 1	70	June 2	
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30	
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10	
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28	
Marry Widow, The	Maurice Chevalier - Jeanette MacDonald	Nov. 2	100	Sept. 8	
Murder in the Private Car	Charles Ruggles-Una Merkel	Nov. 29	65	June 30	
Operator Thirteen	Marian Davies-Gary Cooper	June 15	86	June 16	
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 18	79	Sept. 8	
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14	
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31	
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12	
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 8	
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14	
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	July 28	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	115	Apr. 28	
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19	
Treasure Island	Wallace Beery-Jackie Cooper - Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14	
Viva Villal	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7	

Coming Attractions

Babes in Toyland	Laurel and Hardy-C. Henry				
(See "In the Cutting Room," Oct. 13.)					
Backfield (Tont.)	Robt Young-Betty Furness	Nov. 30			
Biography of a Bachelor Girl	R. Montgomery-Ann Harding	Dec. 7			
(See "In the Cutting Room," Sept. 8.)					
David Copperfield	Frank Lawton - Freddie Bartholomew - Charles Laughton - L. Barrymore-Edna M. Oliver	Nov. 9			
(See "In the Cutting Room," Sept. 29.)					
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery				
(See "In the Cutting Room," Oct. 20.)					
Night Is Young, The	Ramon Novarro-Evelyn Laye				
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent	Nov. 23			
(See "In the Cutting Room," Sept. 15.)					
Reckless	Joan Crawford-Wm. Powell				
Repeal	Carole Lombard-Chester Morris	Dec. 14			
(See "In the Cutting Room," Oct. 13.)					
Sequela	Jean Parker-Russell Hardie				
(See "In the Cutting Room," Sept. 1.)					

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Student Tour	Charles Butterworth-J. Durante	Oct. 12			
(See "In the Cutting Room," June 23.)					
What Every Woman Knows	Helen Hayes - Brian Aherne	Oct. 19	92	Oct. 13	
Wicked Woman	Mady Christians-Chas. Bickford	Nov. 16			
(See "In the Cutting Room," Oct. 6.)					

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Blue Steel	John Wayne	May 10	64	May 13	
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23	
Girl of the Limberlost	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1	
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4	
House of Mystery, The	Verna Hillie - Ed Lowry	June 1	61		
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14	
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept. 15	66	Sept. 15	
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12	
Man from Utah, The	John Wayne	May 15	55		
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19	
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62		
Moonstone, The	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11	
Randy Rides Alone	John Wayne	June 5	54	June 23	
Redhead	Bruce Cabot-Graze Bradley	Nov. 1	76	Sept. 22	
Shock	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 30	
Star Packer, The	John Wayne-Verna Hillie	July 30	54		
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason	Oct. 15	62	Oct. 6	
Tomorrow's Youth	Dickie Moore-Martha Sleeper	Sept. 15	63		
Trail Beyond, The	John Miljan-Gloria Shea	Oct. 22	55	Sept. 28	

Coming Attractions

Flirting With Danger	Robert Armstrong-Marion Burns	Dec. 1			
(See "In the Cutting Room," Sept. 22.)					
Girl of My Dreams	Mary Carlisle-Creighton Chaney	Nov. 17	65		
(See "In the Cutting Room," Sept. 22.)					
Lawless Frontier	John Wayne-Shelia Terry	Nov. 15	64	Oct. 27	
Lost in the Stratosphere	June Collyer-William Cagney	Nov. 15	64	Oct. 27	
Mysterious Mr. Wong, The	Bela Lugosi-Wallace Ford				
Neath Arizona Skies	John Wayne-Shelia Terry				
Reckless Romeo	Robt. Armstrong-Wm. Cagney				
Sing Sing Nights	Mary Doran-Hardie Albright	Dec. 15			
(See "In the Cutting Room," Oct. 20.)					

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Belle of the Nineties	Mae West	Sept. 21	75	Aug. 25	
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 5	101	Aug. 25	
Crime Without Passion	Claude Rains	Aug. 24	70	Aug. 25	
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 21	
Elmer and Samet	Samet-Francis Fullo	July 27	64	July 21	
Great Flirtation, The	Elissa Landi-Adolphe Menjou	June 15	71	June 9	
Here Comes the Groom	Jack Haley-Patricia Ellis-Nell Hamilton-Isabel Jewell	June 22	64	June 16	
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 8	70	June 16	
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 29	
Lonely Kid	Helen Mack-Lee Tracy	Sept. 28	68	Sept. 29	
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5	
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12	
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12	
Notorious Sophie Lang	Gertrude Michael - Paul Cavagnagh	July 20	64	July 28	
Now and Forever	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4	
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14	
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5	
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept. 7	100	Apr. 28	
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14	
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arlene Judge	June 29	81	June 30	
Thirty Day Princess	Sylvia Sydney-Cary Grant	May 18	80	May 5	
Wagon Wheels	Randolph Scott - Gail Patrick	Sept. 21	57	Sept. 8	
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 8	
You Belong to Me	Lee Tracy-Helen Mack	Sept. 8	66	Sept. 22	

Coming Attractions

Behold My Wife	Sylvia Sydney-Gene Raymond				
Caprice Espagnole	Mahlene Dietrich-Joel McCrea				
College Rhythm	Joe Penner-Lanny Ross	Nov. 23			
(See "In the Cutting Room," Sept. 8.)					
Code of the West	Jackie Coogan-Randolph Scott	Nov. 16			
(See "In the Cutting Room," Oct. 27.)					
Enter Madame	Elissa Landi-Cary Grant	Nov. 2			
(See "In the Cutting Room," Sept. 8.)					
Father Brown, Detective	Walter Connolly - Paul Lukas - Gertrude Michael				
Gilded Lily, The	Claudette Colbert-R. Milland				
Here Is My Heart	Bing Crosby-Kitty Carlisle				
(See "In the Cutting Room," Sept. 22.)					
It's a Gift	W. C. Fields-Baby LeRoy	Nov. 30			
(See "Back Porch," "In the Cutting Room," Sept. 15.)					
Kids on the Cuff	Max Baer-Grant Withers - Gertrude Michael				
Limehouse Blues	George Raft-Jean Parker	Nov. 9			
(See "In the Cutting Room," Sept. 8.)					
Lives of a Bengal Lancer	Gary Cooper-Franchot Tone				
(See "In the Cutting Room," Oct. 13.)					
Me Without You	Joe Morrison-Helen Twelvetrees	Oct. 26	58	Oct. 13	
Menace	Paul Cavanagh				
Mississippi	Bing Crosby - W. C. Fields - Joan Bennett				
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor	Oct. 19	73	Aug. 25	
Once in a Blue Moon	J. Savo-Michael Dalmatoff				
President Vanishes	Arthur Byron-Janet Beecher	Nov. 16			
(See "In the Cutting Room," Oct. 13.)					
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Nov. 16	72	Sept. 15	
Ready for Love	Richard Arlen - Ida Lupino	Oct. 12	65	Oct. 6	
Ruggles of Red Gap	Charles Laughton-Mary Boland - Charles Ruggles-Zasu Pitts				
Wings in the Dark	Cary Grant-Myrna Loy				

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 8	54		
Little Damsel	Anna Neagle-James Rennie	June 11	59		
Peck's Bad Boy	Jackie Cooper-Thomas Melghan-Dorothy Peterson - O. P. Heggie - Jackie Searl	Oct. 19	70	Sept. 8	

Coming Attractions

Return of Chandu, The	Bela Lugosi - Maria Alba				
-----------------------	--------------------------	--	--	--	--

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Girl	Jean Lowell	Aug. 17	76	Aug. 25
Age of Innocence, The	Frank Dunne-John Boles	Sept. 14	82	Sept. 8
Bachelor	Pert Kelton	July 27	74 1/2	June 18
Cockeyed Cavaliers	Wheeler and Woolsey	June 20	72	June 10
Down to Their Last Yacht	Sidney Blackmer - Sidney Fox	Aug. 31	64	Sept. 20
Finishing School	Ginger Rogers - Frances Dee	May 4	73	Apr. 7
Fountain, The	Bruce Cabot	May 4	73	Apr. 7
Hat, Coat, and Glove	Paul Lukas	Aug. 31	84	Aug. 18
His Greatest Gamble	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
Let's Try Again	Richard Dix-Dorothy Wilson	Aug. 10	70 1/2	June 23
Life of Vergie Winters	Diana Wynyard-Clive Brook	July 6	67	June 30
Murder on the Blackboard	Anna Harding-John Boles	June 22	82	June 23
Of Human Bondage	James Gleason-Edna May Oliver	June 15	71 1/2	June 23
Richiest Girl in the World, The	Leslie Howard-Bette Davis	July 20	83	July 7
Stingaree	Miriam Hopkins-Joel McCrea	Sept. 21	76	Sept. 15
Strictly Dynamite	Irene Dunne-Richard Dix	May 25	76 1/2	May 12
Success at Any Price	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan	June 1	74 1/2	May 5
Their Big Moment	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
This Man Is Mine	Zasu Pitts-Slim Summerville	Aug. 17	68	July 26
Wednesday's Child	Wm. Gaxton-Bruce Cabot	Aug. 13	76	Apr. 21
We're Rich Again	Irene Dunne-Ralph Bellamy	Oct. 26	69	Sept. 29
Where Sinners Meet	Karen Morley-Edward Arnold	Oct. 13	71 1/2	June 23
	Reginald Denny - Buster Crabbe - Edna May Oliver	July 18	72 1/2	Apr. 28

Coming Attractions

Anna of Green Gables	Anne Shirley-Tom Brown	Oct. 26	79	Oct. 27
By Your Leave	Genevieve Tobin-Frank Morgan	Nov. 9	80	Oct. 6
Dangerous Corner	Melvyn Douglas-Virginia Bruce	Oct. 5	67	
(See "In the Cutting Room," Aug. 18.)				
Enchanted April, The	Ann Harding-Frank Morgan	Oct. 27		
(See "In the Cutting Room," Oct. 27.)				
Gay Divorcee, The	Fred Astaire-Ginger Rogers	Oct. 19	107	Oct. 13
Gridiron Flash	Eddie Quillan-Betty Furness	Oct. 26	64	
(See "The Kick Off," "In the Cutting Room," Sept. 8.)				
Kara	Steffi Duna-Regis Toomey	Nov. 16		
(See "Girl of the Islands," "In the Cutting Room," Oct. 13.)				
Kentucky Kernels	Wheeler & Woolsey	Nov. 2	75	Oct. 27
Lightning Strikes Twice	Ben Lyon-Pert Kelton	Dec. 14		
Little Minister	Katharine Hepburn-John Beal	Dec. 21		
Portrait of Laura Bates	May Robson-Hale Hamilton	Jan. 4	35	
(See "In the Cutting Room," Oct. 27.)				
Radio City Revels	Fred Astaire-Ginger Rogers	Dec. 28		
Romance in Manhattan	Francis Lederer-Ginger Rogers	Dec. 28		
(See "In the Cutting Room," Oct. 13.)				
Silver Streak, The	Sally Blane-Charles Starrett	Nov. 30		
West of the Pecos	Richard Dix-Martha Sleeper	Dec. 7		
(See "In the Cutting Room," Oct. 6.)				

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head				
Souls in Pawn				
Special Duty				
Unlimited				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are We Civilized?	William Farnum	Raspin	Sept. 10	70	June 23
Bride of the Lake	John Garrick	AmerAnglo	Sept. 10	69	Sept. 29
Brides of Sulu	Adelina Moreno	Exploration	Sept. 10	67	July 20
Deserter, The	Boris Livanov	Garrison Film	Oct. 12	105	Oct. 27
Not Against Flesh	Julian West	General Foreign	Oct. 12	67	July 20
Petersburg Nights	B. Dobron Ravov	Sales Corp.	Aug. 25		
Ramu, the King of the Sun	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 6
Thunderstorm	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 6
Unknown Soldier Speaks					
White Heat	Virginia Cherrill	Lincoln Prods.	Sept. 28	67	June 2
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	
World in Revolt, The					

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cellinal, The	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Cristo, The	Robert Donat-Elissa Landi	Sept. 7	113	Sept. 8
House of Rothschild, The	George Arliss	Sept. 21	86	May 12
Last Gentleman, The	George Arliss	Sept. 21	72	May 12
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18

Coming Attractions

Brewster's Millions	Jack Buchanan-Lili Damita			
Call of the Wild, The	Fredric March-Edward Arnold			
Cardinal Richelieu	George Arliss			
Clive of India	Ronald Colman-Loretta Young			
Congo Raid	Leslie Banks - Paul Robeson			
Folies Bergere de Paris	Nina Mae Mackinney			
It Had To Happen	Maurice Chevalier-Merle Oberon			
Kid Millions	Clark Gable			
Les Miserables	Ethel Merman		92	Oct. 27
Mighty Barnum, The	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce			
(See "In the Cutting Room," Oct. 13.)				
Nell Gwyn	Anna Neagle-Cedric Hardwicke		75	July 14
100 Years From Now				
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30		Sept. 22
Queen's Affair, The	Anna Neagle-Fernand Graeveney			
Serlet Pimpernel, The	Leslie Howard-Merle Oberon			
Transatlantic Merry-Go-Round	Gene Raymond-Nancy Carroll			
(See "In the Cutting Room," Aug. 18.)				
We Live Again	Anna Sten-Fredric March	Nov. 16	83	Sept. 29
Wedding Night, The	Anna Sten-Gary Cooper			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Leila Hyams	May 14	66	May 12
Black Cat, The	Patricia Ellis	May 7	65	May 28
Countess of Monte Cristo	Boris Karloff-Bela Lugosi-David Manners	Mar. 19	78	Mar. 3
Crosby Case, The	Fay Wray-Paul Lukas	May 19	65	Mar. 26
Embarrassing Moments	Wynne Gibson-Onslow Stevens	Mar. 5	60	Apr. 7
Gift of Gab	Alan Dinehart	July 9	67	Oct. 6
Great Ziegfeld, The	Chester Morris-Marian Nixon	Sept. 24	71	Sept. 18
Half a Sinner	Edmund Lowe - Gloria Stuart	Apr. 30	78 1/2	Apr. 28
Honor of the Range	Alice White	Apr. 16	61	May 5
Human Side, The	Joel McCrea-Sally Blane	Apr. 16	60	May 5
I Give My Love	Ken Maynard	Apr. 27	60	Aug. 18
I Like It That Way	Adolphe Menjou-Doris Kenyon	June 25	69	June 2
I'll Tell the World	Wynne Gibson-Paul Lukas	Feb. 12	67	Apr. 28
Let's Be Ritzy	Gloria Stuart-Roger Pryor	Apr. 16	78	Apr. 14
Let's Talk It Over	Lee Tracy-Gloria Stuart	Mar. 26	68	Mar. 17
Little Man, What Now?	Lew Ayres-Patricia Ellis	June 11	69	June 23
Love Birds, The	Chester Morris - Mae Clarke	June 4	98	May 29
Love Captive, The	Montgomery	Mar. 12	62	Apr. 21
Million Dollar Ransom	Summerville-Pitts	May 21	61	June 10
One Exciting Adventure	Nils Asther-Gloria Stuart	Sept. 17	67	Sept. 29
One More River	Mary Carlisle - Edward Arnold	Oct. 15	73	Oct. 6
Romance in the Rain	Phillips Holmes	Aug. 6	88	Aug. 11
Smoking Guns	Binnie Barnes-Nell Hamilton	Aug. 13	75	Aug. 11
There's Always Tomorrow	Paul Cavanagh	June 11	65	Apr. 21
(Reviewed under the title "Doomed to Die")	Diana Wynyard - Colin Clive			
Uncertain Lady	Frank Lawton - Jane Wyatt	Sept. 10	87	
Wake Up and Dream	Reginald Denny	Apr. 23	65	June 30
Wheels of Destiny	Roger Pryor - Heather Angel	Oct. 1	78	Oct. 14

Coming Attractions

Cheating Cheaters	Cesar Romero-Fay Wray	Nov. 5	67	
Good Fairy, The	(See "In the Cutting Room," Sept. 29.)			
Great Expectations	Margaret Sullivan - Herbert Marshall-Frank Morgan	Dec. 31		
Imitation of Life	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20
(See "In the Cutting Room," Sept. 15.)				
I've Murdered A Man	Claudette Colbert-W. William	Jan. 7	35	
Life Returns	(See "In the Cutting Room," Oct. 13.)			
Man Who Recaptured His Head	Claude Rains-Joan Bennett	Dec. 3		
Mystery of Edwin Drood, The	(See "In the Cutting Room," Oct. 6.)			
Night Life of the Gods	Alan Mowbray	Jan. 14	35	
Princess O'Hara	(See "In the Cutting Room," Sept. 8.)			
Rocky Rhodes	Buck Jones-Sheila Terry	Jan. 28	35	
Secret of the Chateau	Claire Dodd-Clark Williams	Sept. 24	68	Sept. 15
Straight from the Heart	Mary Astor-Roger Pryor-Baby Jane	Nov. 21	35	
Strange Wives	June Clayworth-Roger Pryor	Nov. 12		
When A Man Sees Red	Buck Jones	Nov. 12		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big-Hearted Herbert	Guy Kibbee-Aline MacMahon	Oct. 6	60	Aug. 25
Case of the Howling Dog, The	Patricia Ellis-Philip Road	Sept. 22	75	Sept. 1
Dames	Warren William-Mary Astor	Sept. 1	90	Aug. 23
Desirable	Ruby Keeler - Dick Powell	Sept. 8	68	Aug. 25
Dr. Monica	Jean Blondell	Sept. 23	52	May 20
Friends of Mr. Sweeney	Kay Francis-Warren William	July 28	68	Aug. 18
He Was Her Man	Charlie Ruggles-Ann Dvorak	July 16	70	May 26
Here Comes the Navy	James Cagney - Pat O'Brien	July 21	86	July 7
Housewife	Gloria Stuart	Aug. 11	69	July 28
Kansas City Princess	George Brent-Bette Davis	Oct. 13	64	Aug. 10
Key, The	Robert Armstrong	Oct. 13	64	Aug. 10
Madame Du Barry	Edna Best - William Powell	June 9	71	May 28
Merry Wives of Reno	Colin Clive	Oct. 13	77	Aug. 18
Modern Hero, A	Dolores De Rio-Victor Jory	May 12	64	May 19
Personality Kid, The	Glenda Farrell-Margaret Lind	Apr. 21	71	Apr. 28
Smarty	say-Donald Woods	July 7	68	June 9
Smarty	Richard Barthelmess	May 19	64	May 26

Coming Attractions

Bordertown	Paul Muni - Bette Davis - Margaret Lindsay			
(See "In the Cutting Room," Sept. 29.)				
Concealment	Barbara Stanwyck - Warren William			
(See "In the Cutting Room," Oct. 27.)				
Devil Dogs of the Air	James Cagney - Pat O'Brien - Margaret Lindsay			
Earthworm Tractor	Joe E. Brown			
Firebird, The	Verree Teasdale-Ricardo Cortez	Nov. 3	75	Oct. 13
I Am A Thief	Mary Astor-Ricardo Cortez	Nov. 24		
(See "In the Cutting Room," Sept. 29.)				
Irish in Us, The	James Cagney-Pat O'Brien			
Living On Velvet	Kay Francis			
Midsummer Night's Dream	Josephine Hutchinson			
Racing Luck	Lyle Talbot-Mary Astor			
Right To Live	George Brent-J. Hutchinson			
St. Louis Kid, The	James Cagney	Nov. 10	67	Oct. 20
(Reviewed under the title "A Perfect Week-End")				
Sweet Adeline	Irene Dunne-Donald Woods			
(See "In the Cutting Room," Oct. 20.)				
Sweet Music	Rudy Vallee-Ann Dvorak			
White Cockatoo	Jean Muir-Ricardo Cortez			

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Blossom Time	Richard Tauber	Wardour Films	July 28		
Cities of the Desert	Dolores De Rio	L. M. B. Films	May 26		
Crime on the Hill	Judy Kelly	British Int'l	60	Oct. 20	
Gay Love	Florence Desmond				
Girls Will Be Boys	Sophie Tucker	British Lion	Sept. 18		
Great Defender, The	Dolly Haas	Assoc. British	Oct. 20		
How's Chances?	Matheson Lang	Wardour Films	July 21		
Lost in the Legion	Tamara Dean-Harold French	Fox-British	June 30		
My Song Goes Round the World	Leslie Fuller	Wardour Films	July 28		
Return of Bulldog Drummond	John Loder		Oct. 20		
Unfinished Symphony, The	Ralph Richardson	British Int'l	67	June 16	
	Marta Eggerth	Gaumont-British	Oct. 13		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PRODUCTIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 r.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 r.
The Valiant Tailor	Oct. 29	1 r.
Don Quixote	Nov. 26	1 r.
Jack Frost	Dec. 24	1 r.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Solt	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hollywood Here We Come	June 29	2 rls.
Punching for Gold	July 13	2 rls.
Punch Drunk	July 13	2 rls.

1934-35		
Counsel on Defense		
Harry Langdon		

It's the Cat's		19
Andy Clyde		
Men in Black		19
(3 Steoges)		

COLOR RHAPSODIES

1934-35		
Holiday Land	Nov. 30	
Snowmaker and the Elves	Oct. 26	

KRAZY KAT CARTOONS

Busy Bus	Apr. 20	1 r.
Bewary Daze	Mar. 30	1 r.
Cinder Alley	Mar. 9	1 r.
Masquerade Party	May 11	1 r.

1934-35

1. The Trapeze Artist	Sept. 7	
2. Katnips of 1940	Oct. 13	7
3. Krazy's Waterloo	Nov. 16	
4. Birdman		
5. Hotcha Melody		

LAUGHING WITH MEDBURY

5-In Ethiopia	June 15	1 r.
7-In the Islands of the Pacific	July 23	1 r.
8-Among the Latins	Aug. 3	1 r.

1934-35

Laughing With Medbury		
In the Arctics	Sept. 15	10
Among the Silkworms		

LIFE'S LOST LAUGHS

1934-35		
No. 1	Sept. 15	
No. 2	Oct. 12	10

MARCH OF THE YEARS

No. 8	Mar. 23	1 r.
No. 9	May 15	1 r.

MICKEY McGUIRE COMEDIES

5-Mickey's Rescue	Mar. 23	20
6-Mickey's Medicine Man	May 18	2 rls.

MINUTE MYSTERIES

No. 6-Hidden Evidence	May 30	1 r.
No. 7-One Way Out	June 13	1 r.
No. 8-Simple Solution	July 6	1 r.
No. 9-By Persons Unknown	July 14	1 r.
No. 10-The Professor Gives a Lesson	Aug. 3	1 r.

MUSICALS

No. 5-Women Haters	May 5	2 rls.
No. 6-Susie's Affair	June 1	2 rls.
No. 7-Tripping Through the Tangles	July 27	2 rls.

SCRAPPY CARTOONS

Aw, Nurse	Mar. 9	7
Scrappy's Dog Show	July 7	1 r.
Scrappy's Relay Race	July 15	1 r.
Scrappy's Theme Song	June 15	1 r.
Scrappy's Toy Shop	Apr. 13	1 r.
Scrappy's Experiment		8

1934-35

Concert Kid	Nov. 2	
-------------	--------	--

SCREEN SNAPSHOTS

No. 6	Mar. 16	1 r.
No. 7	Apr. 24	1 r.
No. 8	May 18	1 r.
No. 9	June 8	1 r.

SPICE OF LIFE

1934-35		
No. 1	Sept. 10	
No. 2	Sept. 29	

WORLD OF SPORT

Anything for a Thrill		1 r.
Cycolomania	May 30	1 r.
Deeks Awash	Aug. 10	1 r.
Dumb Champs	Apr. 20	1 r.
Bearded Lightning	May 17	1 r.
Helah-He the Fox	June 20	1 r.

1934-35

Flying Pigskins		
Gold Golfers Start Young	Sept. 20	10
Polo Thrills		10

DU WORLD PICTURES

Title	Rel. Date	Min.
-------	-----------	------

QUEST OF PERFECT WOMAN SERIES

(TOM TERRIS)		
1. Vellied Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9

SEMI-FEATURES AND SHORTS

Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Hal Skelly		

Title	Rel. Date	Min.
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Miro Unga	Aug. 15	9
Prisoner	Sept. 15	18
George Sani		
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
Hello Prosperity	Apr. 20	18
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY		
SPECIALS		
1-Surrender Dear	Aug. 3	22
2-One More Chance	Aug. 31	20
3-Billboard Girl	Oct. 5	21
4-Dream House	Sept. 28	19

CORONET COMEDIES

Hell's Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Rural Romeo	Nov. 16	2 rls.
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19

FROLICS OF YOUTH

Boosting Dad	Dec. 14	2 rls.
Campos Hooper, The	Nov. 3	2 rls.
Educating Papa	Nov. 2	2 rls.

MARRIAGE WOVES SERIES

Domestic Bliss-ers	Oct. 12	19
How'm I Doing?	Dec. 28	2 rls.

MERMAID COMEDIES

No Sleep on the Deck	Apr. 6	21
----------------------	--------	----

MUSICAL COMEDIES

Big Business	Dec. 7	2 rls.
Girl from Paradise, The	Nov. 23	2 rls.
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22

ROMANTIC JOURNEYS

Lost Race, The	Apr. 13	8
Paradise of the Pacific	June 1	9

SONG HIT STORIES

Bounding Main, The		
House Where I Was Born		
Mountain Woody	Oct. 26	1 r.
Rolling Along	Nov. 30	1 r.
Time on Their Hands	Sept. 14	11

STAR COMEDY SPECIALS

Allez Oop	May 25	21
Dog-Gone Babies	July 6	20

STAR PERSONALITY COMEDIES

His Lucky Day	Sept. 21	20
---------------	----------	----

TERRY-TOONS

Black Sheep, The	Oct. 5	6
Busted Blossoms	Aug. 10	6
Dog Show, The	Dec. 28	
Hokey Sando	Nov. 2	1 r.
Irish Sweepstakes	July 27	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Joe's Lunchwagon	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Mad House, A	May 18	6
Mad House, A	May 23	6
Magie Fish, The	Oct. 19	
Mice in Council	Aug. 24	6
My Lady's Garden	July 13	6
Pandora	June 1	6
See the World	June 29	6
Sting But Sure	June 15	6
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	
Why Mules Leave Home	Sept. 7	6

TOM HOWARD COMEDIES

Good Scout, A	Apr. 27	18
Woe, Bottle, The	July 13	18

TREASURE CHEST

Besom Friends	Mar. 30	8
Hollywood Gad-About	Oct. 5	9
Hollywood Movie Parade		
The	Nov. 2	1 r.
Hula Honeymoon	Mar. 2	7
Paillard	Apr. 6	11
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11

YOUNG ROMANCE

Three Cheers for Love	Nov. 30	2 rls.
-----------------------	---------	--------

FIRST DIVISION

18 MUSICAL MOODS (Technicolor)

1. In a Monastery Garden		7
2. Mexican Idyl		
3. Fingal's Cave		

FOX FILMS

Title	Rel. Date	Min.
-------	-----------	------

ADVENTURES OF THE NEWSREEL CAMERAMAN

Chasing the Champions	May 18	9
Man's Mania for Speed		10
Marching With Science		9
On Foreign Service		9

MAGIC CARPET SERIES

In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Gnatemala	June 22	9
The Coast of Catalina		9
Picturesque Portugal		9

MOVIE TINTYPE SERIES

The Heart of Valeska	Mar. 9	10
----------------------	--------	----

MASTER ART PRODUCTS

Title	Rel. Date	Min.
-------	-----------	------

HUMAN SIDE OF THE NEWS (EDWIN C. HILL)

1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9

MELODY MAKERS

Fields and McHugh		9
-------------------	--	---

ORGANOLOGUES

Organologue-ing the Hits		8
Melodies of Love		8
Songs of the Range		8
Rhapsody in Black		1 r.
Wine, Woman and Song		1 r.
Ellie Ellie		1 r.
What's in a Name		8

SPECIAL

Slit Whoops to Conquer		2 rls.
Zasu Pitts-Billy Bevan		
Daphne Pollard		
Take a Letter Please		
Eddie Stanley		
Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
-------	-----------	------

ALL-STAR COMEDIES

Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20

CHARLEY CHASE

Another Wild Idea	June 16	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	10
Something Simple		19
You Said A Hatful		19
IRVIN S. COBB		
Ballad of Paduchak Jali		19
Near the Sea		19
Sneaking of Relations		16
You Bring the Ducks		16

FITZPATRICK TRAVEL TALKS

Africa, Land of Contrast		9
Citadels of the Mediterranean		9
Colorful Ports of Call	Jan. 13	9
Crumbing in the South Seas		1 r.
Egypt, Kingdom of the Nile	May 18	10
Glimpses of Erin		9
Holland in Tulip Time		9
Italy, Land of Inspiration	Feb. 24	9
Switzerland, The Beautiful		9
Temple of Love, The		10
Time and Land of Isolation	Mar. 17	9

GOOFY MOVIES

No. 3	Mar. 24	10
No. 4	May 5	9
No. 5		9
No. 6		1 r.
No. 7		1 r.
No. 8		9
No. 9		10
No. 10		1 r.

HAPPY HARMONIES (Technicolor)

1-The Discontented Canary		9
2-Old Pioneer		8
3-A Tale of the Vienna Woods		9
4-Bored's Parlor Pranks		9
5-Toyland Broadcast		9

LAUREL & HARDY

Gone Bye Bye		21
Them Thar Hills		2 rls.

MUSICAL COMEDIES

Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Musie in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19

MUSICAL REVUES

Big Idea, The	May 12	20
Jail Birds of Paradise	Mar. 10	18

(Color)

Gentlemen of Polish		2 rls.
Grandfather's Clock		17
Spectacle Maker, The		20
What Price Jazz?		18

ODDITIES

Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		7
Flying Hunters	May 12	7
Little Feller	May 28	8
Nipups	June 23	9
Pichtanni Troupe		9
Pre Football		9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10

PARAMOUNT SOUND

Two Editions Weekly		
GRANTLAND RICE		
SPORTLIGHTS		
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Lucky Anglers	June 8	11
No. 13—Good Shape	July 6	11

GRANTLAND RICE

SPORTLIGHTS		
(NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Cham-		
plions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	10
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11

TWO-REEL COMEDIES

Gold Nuggets	Feb. 2	18
Walter Catlett		
Just an Echo	Jan. 19	20
Blug Crosby		
Making the Rounds	July 6	21
Paillette-Catlett		
New Dealers, The	Apr. 6	20
Paillette-Catlett		
News Hounds	June 1	20
Paillette-Catlett		
No More Bridge	Mar. 16	21
Leon Errol		
Oil's Well	May 4	22
Chie Sale		
Old Bugler, The	Jan. 5	20
Chie Sale		
Potting Preferred	Apr. 27	19
Up and Down	Mar. 2	21
Franklyn Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
Death Day	17	
Glory of the Kill	May 23	28
Newsflash—No. 2	Dec. 20	33
Wonders of the Tropics	Dec. 15	33

CONFLICTS OF

NATURE SERIES		
Circle of Life of the Ant		
Lien, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen		
Bee	Dec. 1	33
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6	33

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY		
CARTOONS		
Lisa Tamer, The	Feb. 2	8
Russlin' Match, The	Jan. 5	11

BLONDE AND RED		
HEAD SERIES		
Bridal Bell	Feb. 9	21
Contented Calves	Aug. 9	20 1/2
Ocean Swells	Oct. 12	20
Rough Necking	Apr. 27	20
Uddle World, The	June 15	21

CHICK CHANDLER		
COMEDIES		
Unlucky Strike	Aug. 31	20 1/2
CHARLIE CHAPLIN		
SERIES (Re-Issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.

CLARK & McCULLOUGH		
SERIES		
Alibi Bye Bye	July 26	35 21 1/2
Bedlam of Boards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26	35 19
Hey Nanny, Nanny	Jan. 12	21
In A Pig's Eye	Dec. 28	21
In the Devil Dog House	Feb. 2	21
Love and Hises	June 8	17 1/2
Order in the Court	Aug. 2	21 1/2

CUBBY THE BEAR		
CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
Mild Cargo	May 18	7 1/2

DUMBBELL LETTERS		
No. 1	June 22	4 1/2
No. 2	July 20	4
No. 3	Aug. 17	4

FOUR STAR		
COMEDIES		
Fixing Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18

GRIBBON-KENNEDY-		
STANTON COMEDIES		
Cracked Shots	May 4	19 1/2
Strictly Fresh Yeggs	Apr. 6	21 1/2
Trailing Along	June 1	21
What No Groceries	July 26	20 1/2

HEADLINER SERIES		
No. 4—Autobiography	Mar. 16	20
No. 5—The Old Maid's		
Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19

HEADLINER SERIES		
(1934-35)		
No. 1—Songs of the		
Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	15
No. 3—This Band Ago	Feb. 1	35

MR. AVERAGE MAN		
COMEDIES (EDGAR		
KENNEDY)		
Blasted Event	June 29	19
Brio-a-Brac	19	
Law-Laws Are Out	Mar. 2	18
Love on a Ladder	Sept. 7	20 1/2

Title	Rel. Date	Min.
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21

MUSICALS

Bubbling Over	Jan. 5	20
Ethel Waters		
Everybody Likes Music	Mar. 9	19 1/2
Henry the Ace	Jan. 28	2 rls.
Bert Lahr		
No More West	Mar. 30	19
Bert Lahr		
Sea Sore	Apr. 20	2 rls.

MUSICOMEDIES SERIES

Derby Decade	July 13	21 1/2
If This Isn't Love	22	
Southern Style	Sept. 14	20
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-34)		
Released once a month		

PATHE TOPICS

Released seven times a year		
RAINBOW		
PARADE CARTOONS		
Parrotville Fire Dept.	Sept. 14	.....
Pastystown Wedding	July 27	8

SOGLOW'S "THE KING"

CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rls.
Royal Good Time, A	Apr. 13	7

SPECIALS

Century of Progress	June 15	22
Grand National Irish		
Sweepstake Race, 1934	Apr. 2	10
La Cucaracha	20 1/2	
Steffi Duna-Don Alvarado		
(Technicolor)		

TODDLER TALE

CARTOONS		
Along Came A Duck	Aug. 10	.....
Grandfather's Clock	June 29	9 1/2
VAGABOND ADVENTURE		
SERIES		
Damascus	June 8	1 rls.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the		
Mediterranean	May 4	10
Red Republic	10	

STATE RIGHTS

FILM EXCHANGE		
Desert Dangers	16	
PEPPER HILLS		
EXCHANGE		
What A Man Thinks	25	

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Flamingo Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa	Sept. 29	.....
9. The Dognappers	Oct. 17	.....

SILLY SYMPHONIES		
3. Grasshopper and the		
Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 rls.
7. The Flying Mouse	July 12	7
8. Peewee Penguins	Sept. 6	8
9. Goddess of Spring, The	8	

UNIVERSAL		
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	1 rls.
GOING PLACES		
with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1 rls.
No. 3	Nov. 7	1 rls.
No. 4	Dec. 3	1 rls.
No. 5	Dec. 31	1 rls.

GOOFTY TONE NEWS		
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbus, Jr.	July 23	9
Diddle Dwarf	Aug. 6	9
Gingerbread Boy	Apr. 16	8

Bears	May 14	8
Happy Pilgrims	Sept. 3	1 rls.
Kings Up	Mar. 12	7
Park in the Spring	Nov. 12	.....
Robinson Crusoe, Jr.		
Sky Larks	Oct. 22	9
Wax Works, The	June 25	9
William Tell	July 9	8
Wolf, Wolf	Apr. 2	8

STRANGE AS IT		
SEEMS SERIES		
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN		
FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	10
No. 3—Novelty	Oct. 22	1 rls.
No. 4—Novelty	Nov. 19	1 rls.
No. 5—Novelty	Dec. 17	1 rls.

UNIVERSAL COMEDIES		
At the Mike	Oct. 10	2 rls.
(Mentone No. 5-A)		
Beau Bashful	June 6	21
Herbert Corthell		
Demi Tasse	Oct. 3	2 rls.
(Doane Musical No. 1)		
Ed Sullivan's Headliners	May 2	20
(Mentone No. 10)		
Fads and Fancies	Aug. 22	20
(Mentone No. 13)		

Title	Rel. Date	Min.
Financial Jitters	July 3	2 rls.
Eddie Nugent-		
Gray Sutton		
Good Time Henry	May 3	20
Henry Armetta		
Gus Van and		
His Neighbors	Sept. 19	18
(Mentone No. 2-A)		
Heartburn	Apr. 11	20
Sterling Holloway		
Hits of Today	Aug. 15	2 rls.
(Mentone No. 12)		
Just We Two	Aug. 8	19
Night in Night Club, A	Sept. 2	18
(Mentone No. 1-A)		
Oh What A Business	Nov. 28	2 rls.
(Mentone No. 5-A)		
Post, The	Apr. 18	19
(Mentone No. 9)		
Plastic Perils	July 18	21
Sterling Holloway		
Pleasing Grandpa	June 20	20
Sterling Holloway		
Soup for Nuts	June 27	2 rls.
(Mentone No. 11)		
Sterling's Romeo Rival	Nov. 14	2 rls.
There Ain't No Justice	May 23	19
Thrift and Hurd		
Tid Bits	Oct. 24	2 rls.
(Doane Musical No. 2)		
Well, By George	Oct. 31	2 rls.
(Mentone No. 4-A)		
George Price		
World's Fair and Warmer	Oct. 17	22

Financial Jitters	July 3	2 rls.
Eddie Nugent-		
Gray Sutton		
Good Time Henry	May 3	20
Henry Armetta		
Gus Van and		
His Neighbors	Sept. 19	18
(Mentone No. 2-A)		
Heartburn	Apr. 11	20
Sterling Holloway		
Hits of Today	Aug. 15	2 rls.
(Mentone No. 12)		
Just We Two	Aug. 8	19
Night in Night Club, A	Sept. 2	18
(Mentone No. 1-A)		
Oh What A Business	Nov. 28	2 rls.
(Mentone No. 5-A)		
Post, The	Apr. 18	19
(Mentone No. 9)		
Plastic Perils	July 18	21
Sterling Holloway		
Pleasing Grandpa	June 20	20
Sterling Holloway		
Soup for Nuts	June 27	2 rls.
(Mentone No. 11)		
Sterling's Romeo Rival	Nov. 14	2 rls.
There Ain't No Justice	May 23	19
Thrift and Hurd		
Tid Bits	Oct. 24	2 rls.
(Doane Musical No. 2)		
Well, By George	Oct. 31	2 rls.
(Mentone No. 4-A)		
George Price		
World's Fair and Warmer	Oct. 17	22

Financial Jitters	July 3	2 rls.
Eddie Nugent-		
Gray Sutton		
Good Time Henry	May 3	20
Henry Armetta		
Gus Van and		
His Neighbors	Sept. 19	18
(Mentone No. 2-A)		
Heartburn	Apr. 11	20
Sterling Holloway		
Hits of Today	Aug. 15	2 rls.
(Mentone No. 12)		
Just We Two	Aug. 8	19
Night in Night Club, A	Sept. 2	18
(Mentone No. 1-A)		
Oh What A Business	Nov. 28	2 rls.
(Mentone No. 5-A)		
Post, The	Apr. 18	19
(Mentone No. 9)		
Plastic Perils	July 18	21
Sterling Holloway		
Pleasing Grandpa	June 20	20
Sterling Holloway		
Soup for Nuts	June 27	2 rls.
(Mentone No. 11)		
Sterling's Romeo Rival	Nov. 14	2 rls.
There Ain't No Justice	May 23	19
Thrift and Hurd		
Tid Bits	Oct. 24	2 rls.
(Doane Musical No. 2)		
Well, By George	Oct. 31	2 rls.
(Mentone No. 4-A)		
George Price		
World's Fair and Warmer	Oct. 17	22

Financial Jitters	July 3	2 rls.
Eddie Nugent-		
Gray Sutton		
Good Time Henry	May 3	20
Henry Armetta		
Gus Van and		
His Neighbors	Sept. 19	18
(Mentone No. 2-A)		
Heartburn	Apr. 11	20
Sterling Holloway		
Hits of Today	Aug. 15	2 rls.
(Mentone No. 12)		
Just We Two	Aug. 8	19
Night in Night Club, A	Sept. 2	18
(Mentone No. 1-A)		
Oh What A Business	Nov. 28	2 rls.
(Mentone No. 5-A)		
Post, The	Apr. 18	19
(Mentone No. 9)		
Plastic Perils	July 18	21
Sterling Holloway		
Pleasing Grandpa	June 20	20
Sterling Holloway		
Soup for Nuts	June 27	2 rls.
(Mentone No. 11)		
Sterling's Romeo Rival	Nov. 14	2 rls.
There Ain't No Justice	May 23	19
Thrift and Hurd		
Tid Bits	Oct. 24	2 rls.
(Doane Musical No. 2)		
Well, By George	Oct. 31	2 rls.
(Mentone No. 4-A)		
George Price		
World's Fair and Warmer	Oct. 17	22

Pleasing Grandpa	June 20.....	20....
Sterling Holloway		
Soup for Nuts	June 27.....	2 rls.
(Mentone No. 11)		
Sterling's Romeo Rival.....	Nov. 14.....	2 rls.
There Ain't No Justice.....	May 23.....	19....

CLASSIFIED ADVERTISING



*the great
national medium
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

BARGAIN SIZZLERS—NATIONAL EXHIBITOR headquarters for guaranteed equipment: Simplex-Powers 6B projectors—mechanism; Peerless—Strong—Brenkert—Gardiner—Morelite reflector arc lamps; Strong—Garver—Baldor rectifiers; GE—Simplex-Mazda lamp-houses—regulators; Mercury arc rectifiers—generators; Simplex double and single bearing movements; Cinephor-Ross—Superlite lenses; Soundheads—amplifiers—speakers—portables: Swapping and trading. Before you buy consult MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

BIG BARGAINS IN UPHOLSTERED OPERA chairs and Simplex projectors. Everything for the theatre at "live and let live" prices. BLAND BROS., 1018 S. Wabash, Chicago, Ill.

REALLY WORTHWHILE USED EQUIPMENT—money-back guarantee if not as represented—Mazda lamp-houses, \$29.50; syncroverters or generators rebuilt, \$83.70; lenses, from \$4.95; motors, from \$1.95; Simplex intermittents, from \$9.95; rear shutters for Simplex, rebuilt, \$39.50. Will swap. S. O. S. CORP., 1600 Broadway, New York.

NEW EQUIPMENT

BIG DISCOUNT—BUY PARTS FOR SIMPLEX, Powers, Motiograph. Write for catalog. OHIO THEATRE SUPPLY CO., 1383 East 30th, Cleveland, O.

RCA PHOTOPHONE REPLACEMENT PARTS. We stock a complete line of parts for Photophone equipment. Write for our catalog and prices. \$1503 and \$1432 sprockets, \$5.00 and \$2.00; \$1741 and \$1797 film tension springs, \$1.00 and 75c; stripper plates, 70c; \$1616 brushes, \$1.00; \$22491 belts, 50c; Storage battery eliminators, \$135.00; "B" battery eliminators, \$25.00. Dealers and jobbers write for our catalogs. AUDIO EQUIPMENT MAINTENANCE, INC., 596 St. Marks Ave., Brooklyn, N. Y.

BUSINESS A PLEASURE HERE—NO DELAYED shipments—Bio 8/12 carbons, hundred sets, \$6.95; Automatic changeovers, \$39.85 pair; exciter lamps, 39c; photo cells, \$5.95; Simplex lenses, \$6.75; Powers, Simplex replacement parts, 32% off; Jensen Western Electric type Wide Range speakers, \$19.50. S. O. S. CORP., 1600 Broadway, New York.

SOUND EQUIPMENT

"SIXTEEN MONTHS OLD—ENTIRELY SATISfactory," says Roth, Royal Theatre, Hammelstown, Pa. "No parts needed yet." SOS Wide Fidelity runs years without service. S. O. S. CORP., 1600 Broadway, New York.

BEFORE CONTRACTING FOR EXTENDED range, send for free bulletin QF explaining "Tweeters," "Woofers" and other baffling secrets. BOX 469, MOTION PICTURE HERALD.

YOUR PROJECTIONIST WILL OKAY THIS—9,000 cycle frequency test loop with copyrighted instruction booklet, \$1.50. Trade old opticals for Wide Range, \$19.75, liberal allowances. S. O. S. CORP., 1600 Broadway, New York.

BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43 Galesburg, Illinois.

GENERAL EQUIPMENT

DO NOT LET YOUR CHAIRS FALL APART—re-upholster them yourself, and save money. Can supply in any quantities and any quality, grain, color, finish—imitation Spanish leather goods—cheaper than you can buy direct from mills. BLAND BROS., 1018 S. Wabash, Chicago, Ill.

We solicit your orders and inquiries—THE QUEEN FEATURE SERVICE, INC., BIRMINGHAM, ALA-BAMA. Complete theatre equipment and supplies. "The Independent House of Quality." Established 1913.

DON'T STAND STILL—DISCARD DEFECTIVE sound—install instead SOS Wide Fidelity, \$179.70 up complete! Soundheads, \$59.50 up; unified control amplifiers, \$39.50 up. Trades taken. S. O. S. CORP., 1600 Broadway, New York.

MAZDA LAMP USERS: A REAL BUY TO IMPROVE your projection 100%, pair Morelite deluxe lamps, rebuilt and refinished, \$125.00; pair Forest 15 amp. rectifiers with bulbs, \$80.00. CROWN, 311 West 44th St., New York.

CHAIRS—CHAIRS—CHAIRS—CHAIRS. NEW, used, rebuilt. Parts, Firmastone. Patch-a-seat. Anything and everything. Lowest prices. GENERAL SEATING CO., Chicago.

ROTO-COLOR BABY SPOT WITH AUTOMATIC color wheel A.C., \$18.00—our price, \$11.00. A buy for a theatre wishing attractive display. CROWN, 311 West 44th St., New York.

WANTED TO BUY

SPOT CASH FOR SIMPLEX, POWERS, RE-lector lamps, generators, rectifiers, lenses, sound equipment, portables. BOX 389, MOTION PICTURE HERALD.

MODERN TWO UNIT TICKET MACHINE AS new and bargain. BOX 186, Morehead, Ky.

HARD UP? FUNDS TELEGRAPHED WITHOUT delay—Simplex, Powers projectors wanted. Wire us collect. S. O. S. CORP., 1600 Broadway, New York.

THEATRES FOR SALE

PAYING THEATRES IN ILLINOIS, IOWA, Missouri, Oklahoma, Wisconsin. ALBERT GOLDMAN, 1402 Mallers Bldg., Chicago, Ill.

500 SEAT THEATRE IN THRIVING TOWN OF 5,000, large trade territory, owner retiring after 25 years. FRANK SLAUGHTER, Lyric Theatre, Idabel, Okla.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3 COLORS, \$3.75; no C.O.D. BERLIN PRINT, Berlin, Md.

LETTERHEADS—125 2-COLOR, 125 ENVELOPES, \$2.19 delivered. SOLLIDAYS, Knox, Ind.

POSITIONS WANTED

PROJECTIONIST, EXPERIENCED, GO ANYWHERE. Salary secondary. JOE GUNTHER, Avella, Pa.

PROJECTIONIST—18 YEARS' EXPERIENCE, references. BOX 468, MOTION PICTURE HERALD.

ASSISTANT OR MANAGER—YOUNG, RELIABLE, large chain experience, references. Salary or percentage. FRANK HAI, Auburn, N. Y.

BANNERS AND SHOW CARDS

ADVERTISE YOUR ATTRACTIONS WITH hand painted, rainproof banners and showcards. The best cost no more—one day service. DRYFOUT SIGNS, 728 So. Wabash Ave., Chicago, Ill.

INSURANCE

W. VAN GELDER, 175 W. JACKSON BLVD. Phone: Wabash 0173. Specializing in motion picture theatre insurance.

THEATRES WANTED

CAN SELL YOUR THEATRE QUICKLY. SEND particulars. ALBERT GOLDMAN, 59 E. Madison St., Chicago, Ill.

WANTED—LEASE THEATRE IN SMALL EASTERN Pennsylvania town, give details. BOX 470, MOTION PICTURE HERALD.

HELP WANTED

HIGH CLASS POSTER-ARTIST, MUST HAVE snap and speed—send photos—state salary. BOX 460, MOTION PICTURE HERALD.

THEATRES FOR LEASE

FOR LEASE—MODERN THEATRE POPULATION 10,000—seats 1,100—motion picture, stage facilities. KNOX COUNTY MEMORIAL, L. E. Sperry, Secy., Mt. Vernon, O.

THEATRE FOR RENT, OR LEASE FIVE AND ten years. Seating 400. New screen and two Simplex projectors. Population 1,600 and other small towns to draw from. OPERA HOUSE, Coal City, Ill.

TRAILER SERVICE

SPECIAL ANIMATED DELUXE SOUND TRAILER for Thanksgiving Day, 60 feet in length for \$2.00. Order now. BLACHE FILM LABORATORIES, 292 Turk St., San Francisco.

EQUIPMENT EXCHANGE

HOLDING IT FOR RANSOM? WE PAY "SPOT" for used equipment—trades taken, bargains galore. S. O. S. CORP., 1600 Broadway, New York.

Proof of **PREEMINENCE**

THE claims made for Eastman Super-Sensitive "Pan" have been borne out again and again by its contributions to the greatest motion-picture successes. It is actual performance that proves the preëminence of this Eastman film, and that gives it its unrivalled acceptance among cameramen everywhere. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*
Panchromatic Negative



COLLEGE RHYTHM

OH, YOU
NASTY
MAN!"

"COLLEGE RHYTHM"

with Joe • Penner • Lanny Ross • Jack
Oakie • Helen Mack • Lyda Roberti
Mary Brian • George Barbier
and The All-American Co-Eds • A Paramount
Picture directed by Norman Taurog

With plenty of words and music by Gordon
& Revel: "Stay As Sweet As You Are"...
"Let's Give Three Cheers for Love"... "College
Rhythm"... "Take A Number From One To Ten"



MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

MANAGERS' ROUND TABLE

*The industry's forum of the men who run the
box office—Every week in Motion Picture Herald*

First and exclusive story of the German inventors
of Tri-Ergon and their litigations at home



HE'S PEEKING AGAIN!

(not what you're thinking, dearie!)

A cheerfull eyefull! You'll soon know! Leo knows already! JOAN CRAWFORD! CLARK GABLE! ROBERT MONTGOMERY! All in one picture! And what a picture is "Forsaking All Others." Directed by W. S. ("Thin Man") Van Dyke. Please, oh please, Mr. Showman get up on your marquee and shout to the world: *It's marvelous!*

EXTRA

**THEY'RE IN THE
MOVIES NOW**

EXTRA

Warner Bros. Win Dizzy Race
for Film Services of That De-
lirious Duo of the Diamond—

DIZZY & DAFFY
DEAN

Direct from the front pages
to you! The \$7,000-a-week
stage attraction—now
yours for the price of a

VITAPHONE SHORT

Grab that 'phone and grab the timeliest attrac-
tion of the hour, in a 2-reel "Big V" Comedy-
"DIZZY & DAFFY"
READY DEC. 8th
with Shemp Howard and Roscoe Ates added
to make it surefire laugh entertainment for
every member of the audience.

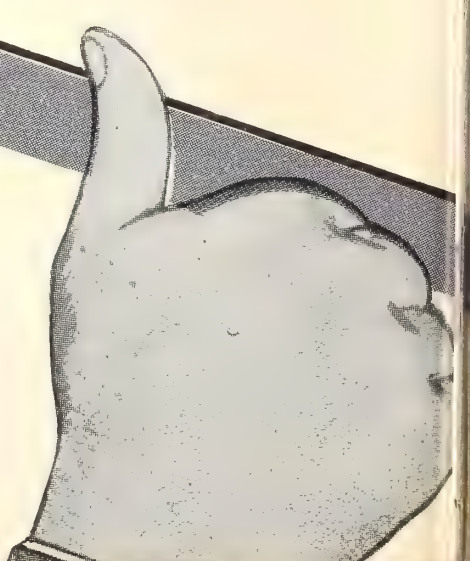
NO WONDER WE SAY—VITAPHONE LEADS IN STARS!



RECEIVED BY
WIRE FR
POSTAL TEL
STANDARD TIME IN
IN THIS MESSA

55 N KFY 6
CAGNEY=WA

KID YOU'RE COL
CRACKING ALL C
MORE DOUGH TO D
OVER INDEFINITELY
YOU AND O'BRIEN IN
HOUSES DAY AND DATE
OF YOU AND SO ARE TH



PRIVATE
GRAPH
TED

Postal Telegraph

THE INTERNATIONAL SYSTEM

Commercial
Cables



Mackay

All America
Cables

Radio

This is a full rate Telegram or Cablegram unless otherwise indicated by signal in the check or in the address

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER

NEWYORK NY NOV 5 1934
ER STUDIO BURBANK CAL=

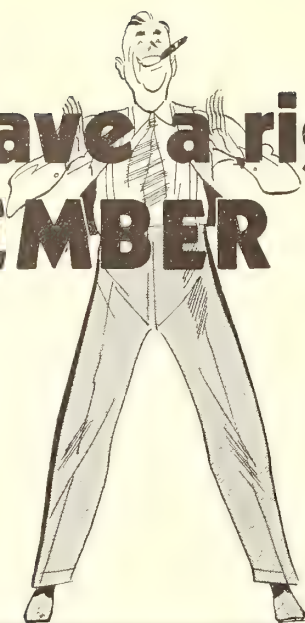
SAL EXCLAMATION STOP STLOUIS KID
DY RECORDS AT NEWYORK STRAND STOP
THAN HERE COMES NAVY AND HOLDING
TOP LOOKS LIKE WILL HAVE TO BOOK
EVIL DOGS OF AIR IN THREE BROADWAY
TOP STLOUIS MUST BE MIGHTY PROUD
HAPPINESS BOYS OF PICTURE BUSINESS=
WARNER BROS

"★★★★½★"

for

JAMES CAGNEY in
"THE ST. LOUIS KID"
With Patricia Ellis,
Allen Jenkins. Directed
by Ray Enright. Vita-
graph, Inc., Distributors

You have a right to *boast* about your NOVEMBER program from FOX!



YOU can tell your townsfolk that you've never shown finer entertainment . . . and they'll agree enthusiastically. You can swap stories with fellow-exhibitors about peak November grosses . . . and have the facts to back you.

For this latest crop of FOX releases measures right up with those great first-quarter hits!

A fellow showman you all admire presents a star all America loves!

GEORGE M. COHAN, America's First Actor, in **"GAMBLING"** with Wynne Gibson, Dorothy Burgess. A Harold B. Franklin Production. Directed by Rowland V. Lee.

A role as great as his "Cisco Kid" . . . with twice the driving drama!

WARNER BAXTER in **"HELL IN THE HEAVENS"** with CONCHITA MONTENEGRO, RUSSELL HARDIE, Herbert Munding, Andy Devine, William Stelling, Ralph Morgan. Produced by Al Rockett. Directed by John Blystone.

Absorbing story of student nurses . . . the girls everybody wonders about, nobody knows!

"THE WHITE PARADE" with LORETTA YOUNG and JOHN BOLES. A Jesse L. Lasky production. Directed by Irving Cummings.

Secret archives of great nations at last yield up their grimmest scenes!

"THE FIRST WORLD WAR." Secret Films from Nations' Archives. Edited by Laurence Stallings. Produced by Truman Talley. (In association with Simon & Schuster).

An exploitation natural to fill your town with college cheer!

"BACHELOR OF ARTS" with TOM BROWN, ANITA LOUISE, Henry B. Walthall, Mae Marsh, Arline Judge and STEPIN FETCHIT. Produced by John Stone. Directed by Louis King. From John Erskine's novel.

The clink of its grosses will be music to your ears!

"MUSIC IN THE AIR" (Music by Jerome Kern. Lyrics and libretto by Oscar Hammerstein, 2nd). With **GLORIA SWANSON** and JOHN BOLES . . . DOUGLASS MONTGOMERY, June Lang. An Erich Pommer production. Directed by Joe May.

And when November's over you'll have plenty of money for Christmas presents . . .
THANKS TO



MOTION PICTURE HERALD

Vol. 117, No. 6



November 10, 1934

THE REAL BOSSES

ADDRESSING the workers of General Motors, Mr. Alfred P. Sloan, Jr., president of the corporation, has written a letter remarking: "We have got to make products which the public will buy and we can do it only by all working together with the same idea in mind. The buyers of our products are the real bosses. . . . We must satisfy them or lose our jobs."

That's perhaps a bit obvious, but it seems that it has to be said in many industries over and over again. Everything important has to be said over and over again.

Also, to say it again, it is quite as true of the motion picture as it is of motor cars—probably truer.

△ △ △

EFFICIENCY

ENGINEERS are supposed to be dusty fellows of facts and slide rules and tabulations. So just fancy the thrill of discovering, in an article for the next issue of *Better Theatres*, that Mr. J. T. Knight, Jr., engineer in charge of maintenance for Paramount Publix, says: "Motion Pictures have definitely established themselves as the means of distributing the greatest amount of pleasure to the greatest number, at the lowest unit cost, of any method or medium of creative expression in the history of the world. If motion pictures cost twice as much the world could not do without them. . . ."

△ △ △

STEPHEN DECATUR'S PAPER

WITH its usual genius for misunderstanding *The Chicago Tribune* last week presented a page one cartoon plaint by the venerable Mr. John T. McCutcheon, wanting to know why Chicago "never gets the first run movies until long after they appear in most other American cities?" The answer is that Chicago does get them, but that the Loop is "first run" and the neighborhood houses are subsequent runs, even in glorious Chicago. Mr. McCutcheon and the *Tribune* have been misled by scattering returns from a few outlying precincts.

△ △ △

THE Administration is proud of the fact that part of its reconstruction program looks ahead 120 years—the time it will take the walnut trees in the reforestation projects to mature. Even Washington will agree the answer is nuts.

NO AMATEURS

IN a statistical moment the other day we sent for the employment records of the Motion Picture Herald's editorial staff and engaged in some profound tabulations and calculations. When we emerged and verified the results with a comptometer we found that the average editorial worker on this journal is 40.1 years old and has had 15.7 years experience in the world of the motion picture. The longest term of service to Motion Picture Herald and publications merged therein is twenty-seven years, and the newest member of the staff has been on the job for two years, with some years of the stage and studio behind him.

△ △ △

ALL TIED-UP

WHILE it is true that "The Silver Streak" by RKO Radio Pictures is not one of its most pretentious addresses to the box office, it is none-the-less a scheduled dramatic release. And that, to those who can remember the days of "sponsored pictures" and the hostility of the screen to what they represented, causes one to raise at least one eyebrow at the publicity element of this train picture project. The Burlington streamlined Zephyr is the star of the piece and has been the focus of railroad publicity from the RKO ranch all through the late summer. Now the Burlington is to put the train in service November 20 in sequel to the release of the picture, according to RKO publicity copy labeled "Trade News 11334." In addition, to add, one may suppose, to the aromas of the event there is a Camel cigarette "tie-up," promoting train-cigarette-picture.

No one can properly decry endeavours for the promotional support of motion pictures. But if pictures are to be made around publicity campaigns they are likely to prove of the same quality as other products which consist entirely of selling points.

The box office can be served only by production which shoots first at a good story and thinks about how to tell the world it is good afterwards. When tie-ups start at the camera they are likely to show on the screen.

△ △ △

RAW MATERIAL

THE market price of the chemical components of the human body, iron, carbon, hydrogen, calcium, etc., averages about 70 cents. At a Massachusetts Institute of Technology dance last week the girls were subjected to electroanalysis meters as a basis for the admission prices paid by their escorts. The girls assayed from 55 to 85 cents. Maybe they run that way in Cambridge—in Hollywood they rate higher.

MOTION PICTURE HERALD

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Neues, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative. Member Audit Bureau of Circulations. All contents copyright 1934 by Quigley Publishing Company. Address all correspondence to the New York Office. *Better Theatres*, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac, published annually, and the Chicagoan.

MARTIN QUIGLEY, Editor-in-Chief and Publisher

THIS WEEK ---



FILM COUNCILS

When the National Council of Women, in Canada, recently passed a sweeping resolution noting the influence of the motion picture and urging character-developing films, the Whig-Standard, Kingston, Ontario newspaper, was moved to editorialize: "... films cannot be produced down to the level of the child mind. . . . The majority of films are for adults, and . . . are good. . . . The trouble is often not with the pictures, but with the parents. . . ." Also a letter to the paper from the local Council of Women of Kingston commended manager E. O. Smithies of the Capitol for his children's matinees, interpreted as an answer to such resolutions. . . .

LUBITSCH ART

Andrew R. Kelley, speaking out in the Washington Times, says: "Director Ernst Lubitsch is among those who complain that the new production code hobbles art. I began to take this seriously until I read further and discovered he had the same conception of art as Mr. Earl Carroll. This is the kind of art that Minsky burlesque parades in strip numbers and that is shown in its highest form on French post-cards."

ELECTION DAY

In its usual annual effort to cut into the strong radio competition which is offered film houses over the country on Election Day when returns are broadcast throughout the evening, theatres this week offered returns from their stages, the largest single group being in New York where 90 local houses, in a tieup with the Hearst New York American, announced the swing of the public voice. . . .

STAGE UNITS

Soundly successful appears the switch by Edward M. Fay, wellknown Providence circuit head, from old-style vaudeville to modified musical comedy stage presentations as an adjunct to feature pictures. Regular bookings are expected to follow the initial experimentation. . . .

NOT "ROXY"

Meeting to reach a final decision, a first mortgage bondholders' committee for the Roxy theatre in New York last week determined that Samuel Lionel (Roxy) Rothafel was not their choice to return to the theatre as its operating chief. . . .

RECOVERY AID

With Maurice F. Barr in charge of distribution, New Orleans exhibitors in large numbers are cooperating in the exhibition of a three-minute trailer supporting the recent statement of President Roosevelt that the aid of the nation's local community chests is indispensable to the recovery program. . . .

NUDITY AND JAIL

Of little avail was the old standby plea of attorneys of "artistic and educational" when the Seattle censor board in its first prosecution in many a year hailed into court Spencer Fox, manager of the Star, charging him with showing allegedly obscene films. The sentence: \$100 fine, 30 days in jail, the jail sentence suspended on his promise to discontinue the showings. Two one-reelers was the cause, one "art" poses of a nude girl, the other depicting a Hawaiian "strip-tease" dancer. . . .

AN RKO ASSISTANT

To South America to develop RKO's Brazilian and Argentinian business shortly will go Ben J. Cammack, former Warner St. Louis manager recently appointed assistant to Phil Reisman, vice-president of RKO Export. James Winn succeeds Mr. Cammack in St. Louis, Hall Walsh remaining as assistant. . . .

LANGUAGE LESSONS

Adding a new note to its educationally-sponsored selected features, the Fine Arts theatre in Boston offers free lessons in modern languages following the performance on certain nights of the week. In connection with the showing of "The Blue Light," lessons in German were presented, with future similar instruction appropriate to the film planned. . . .



In This Issue

Supreme court, granting review of patent case, halts Fox-Tri-Ergon attack	Page 9
First and exclusive story of the inventors of the Tri-Ergon patents	Page 11
2,000 in 20 Fan Clubs organize to stop false stories concerning stars	Page 15
There Aint Gonna Be No English	Page 16

FEATURES

Editorial	Page 7
The Camera Reports	Page 13
J. C. Jenkins—His Colyum	Page 60
The Hollywood Scene	Page 50
The Cutting Room	Page 46
De Casseres on the new plays	Page 33

DEPARTMENTS

What the Picture Did for Me	Page 61
Showmen's Reviews	Page 38
Managers' Round Table	Page 67
Technological	Page 52
The Release Chart	Page 75
Code Question Box	Page 54
Short Features on Broadway	Page 65
Box Office Receipts	Page 56
Classified Advertising	Page 80

TAX BATTLE

A descent en masse on the state legislature, demanding repeal of the 10 per cent amusement tax (plus a 2 per cent sales tax) is the plan of the MPTO of Mississippi. Meeting in Jackson last week in semi-annual session, the organization heard president Ed Kuykendall of the MPTOA, principal speaker. Retaining their offices are: R. X. Williams, Jr., president; J. E. Alford, first vice-president; J. A. West, second vice-president; W. E. Elkin, secretary-treasurer. . . .

LOST OPPORTUNITY

Forced by ill health and physician's orders to six months of recuperation in Tahitian seclusion, Ann Harding thus loses her opportunity to be the first actress to star in a full length feature done in the new Technicolor process, Walter Wanger's production of "Peacock Feather" for Paramount release. . . .

IN WARNER POST

Groomed for two years by Harry Charnas, managing director of Warner Metropolitan houses, Irving Windisch has been appointed advertising and publicity manager for the Warner Broadway houses, succeeding Charles Curran. Dividing the duties will be Zeb Epstein, manager for 11 years of the Strand on Broadway. . . .

MALOY HOME LOOTED

Kidnaping a deputy sheriff to induce entrance, five gunmen recently looted the Michigan City, Ind., home of Tom Maloy, veteran head of the Chicago operators' union, of \$50,000 in cash and \$13,000 in jewelry. The often-headlined Mr. Maloy is at the moment under federal scrutiny for alleged income tax evasion. . . .

EXPERIMENTATION

Sponsored by Radio Pictures at the Palace theatre in New York recently was an experimental reel, developing a premise of Mary E. Bute, Houston artist and music student, that enabling an audience to "see" as well as hear screen music in theatres not having orchestras should hold audience interest in overture selections. . . .

PERENNIAL "HEAVY"

Unique is the clause in the new contract signed with MGM by Harvey Stephens, a player, which stipulates that the actor shall not be trained for leading roles, since he plans to remain a "heavy" type in all his screen appearances. . . .

"SHORT" PRESS BOOK

In preparation by Warner are press books concerning the new short subject series, "See America First." The books accompanying the 13 subjects will be identical with those prepared for features.

SUPREME COURT HALTS FOX—TRI-ERGON ATTACK

U. S. Bench Grants Review of Patent Case in Response to Petition Charging Fox with Attempt to Coerce Industry

The United States Supreme Court at Washington—highest tribunal in the land—figuratively administered to William Fox last Monday afternoon a stinging slap after it had been informed that he was using his position in the matter of the Tri-Ergon sound patents to "coerce substantially the entire motion picture industry."

Reconsidering its refusal of October 8th to review lower court decisions upholding the validity of two Tri-Ergon patents, the Supreme Court granted the industry a rehearing for a review of the claims, thus bringing to an abrupt halt Mr. Fox's widely-publicized legal attack against the industry, and, thereby, considerably weakening his present so-called "dominant" position through which he hopes to collect royalties by the bushful on the "flywheel" mechanism in sound equipment and on the "double printing" process in production.

Acting with dramatic suddenness, on behalf of virtually all companies, Paramount Publix Corporation petitioned the court at Washington over the week-end to again consider the validity of the Tri-Ergon patents as a result of the wholesale filing by Mr. Fox of infringement suits against some 20 important producers and laboratories. These suits, it is felt, had the immediate effect of threatening to interfere with the entire industry in its business of producing and exhibiting motion picture entertainment for the public.

Paramount Wins Point

Paramount and Electrical Research Products, Inc., won an important point over American Tri-Ergon in federal court in Brooklyn when Judge Marcus B. Campbell ruled that certain provisions in the interlocutory decree submitted by Tri-Ergon to put into effect the court's original findings of a year ago in the double print patent infringement case would work undue hardship on Paramount and eliminated the provisions from the decree.

Charles Neave, of counsel for Erpi, which is defending Paramount, had argued that the interlocutory decree prepared by Tri-Ergon for Judge Campbell's signature might, if approved, result in an injunction "against the products of the patented process" which, Mr. Neave said, might restrain Paramount from distributing films made with the double print process, rather than merely enjoining Paramount from further use of the patented process held to be infringed.

Mr. Fox is now right back where he started from four weeks ago. His former position can be restored only by a formal decision from the Supreme Court affirming that of the courts below.

No date was set by the Supreme Court

ALL QUIET ALONG THE FOX FRONT

Silence prevailed over the William Fox Tri-Ergon camp in New York this week after the United States supreme court agreed to investigate the validity of the Tri-Ergon patents. The Fox machinery, which had been grinding out lawsuits by the carload against motion picture companies, came to a sudden halt. There was nothing to be said by any one of the brilliant array of Fox legal representatives. "The situation speaks for itself," declared a spokesman for Kenyon and Kenyon, of Fox counsel. "There is nothing that we can add."

Nor was Mr. Fox heard describing—as has been his habit of late—to old cronies seated around the luncheon table at the New York Picture Club on Broadway, his plans for opening 16 branch offices in strategic locations to serve as collection agencies for Tri-Ergon royalties.

Instead, he was on the receiver's end of a wire that emanated from the office of a Metro-Goldwyn-Mayer studio executive at Culver City, which said: "Hope you didn't spend the money you didn't get."

for hearing oral arguments in the review, which may yet upset the validity of the Fox claims. The hearing will probably not be held for a month or two, with another two months elapsing before a decision is likely. Mr. Fox, therefore, cannot proceed with his damage and injunction suits against the individual companies until mid-January, at least.

Of considerable importance in connection with the new development is the fact that they Supreme Court has never declared that the patents are valid, or that they are being infringed, or that Mr. Fox is their rightful owner, which point is being disputed by Fox Film in another court. By its former action the court merely refused to review the lower courts because it felt there was not sufficient reason for a review.

The review will be made both on the "flywheel" and "double printing" patents. The federal court for the eastern district of New York originally ruled that the printing process for which Fox claimed patents, in a suit against Paramount, was not patentable because "the patentees made no contribution to the art of photography." But the Circuit Court of Appeals reversed this finding on the ground that the process developed by the three German inventors—Hans Vogt, Joseph Massolle and Jo Engl—"marked an important advance in the art." Paramount, in asking a Supreme Court review, maintained that the Appellate Court had "disregarded

Tri-Ergon Suits Stayed for Prob- ably Three Months; Former Refusal to Review Did Not Signify the Patents' Validity

the findings of fact made by the trial judge."

The basis of the industry's defense is that the patents covered methods well known in the industry that do not constitute patentable inventions.

Filing a petition at the same time with Paramount for a review of an action involving the "flywheel" were Wilmer and Vincent and Altoona Publix Theatres, both of which lost the original decision and an appeal, heard in federal district court in Pennsylvania.

Since the refusal of the Supreme Court last month to review the case, it was set forth in Paramount's petition, Mr. Fox has filed suits charging infringement and asking for injunctions and damages, against: Amer-Anglo, Cinelab, Columbia, Consolidated Film, Du-Art Laboratories, Filmfab, First Division, H. E. R. Laboratories, Loew's, Malcolm Laboratories, Metro-Goldwyn-Mayer, Monogram, Producers' Laboratories, Reliance, Talking Picture Epics, Twentieth Century, Universal and Warners. Suits had previously been filed against RKO, Electrical Research Products and Radio Corporation (Photophone).

It was charged in the Paramount petition this week that William Fox was seeking, through American Tri-Ergon, to dominate the business of talking motion pictures. It has been said that he is seeking \$100,000,000 damages for alleged infringement, with which to stage a "come back" in the industry.

On a showing to the Supreme Court of the great importance of the controversy and the potential effect of its economic and social significance, the court granted the hearing.

Another Device Substituted

Unless the patents are set aside the alleged offenders—virtually the entire industry—must either pay for past usage of the processes involved or else engage in a long and complicated fight in the courts.

A decision of the Pennsylvania court, handed down last week in the disposition of the Wilmer and Vincent and Altoona Publix case, makes it necessary to change reproducing machines in theatres so as to take them out of the field covered by the patents, or else meet license terms imposed by Tri-Ergon. However, RCA has already started to substitute another device for the "flywheel," and it is generally understood that Erpi is prepared to do likewise.

The Pennsylvania court has already appointed a special master to work with Tri-Ergon and the defendants in preparing an accounting of profits to serve as a basis for computing damages.

Meanwhile, none of the principals in Mr. Fox's impressive and expensive array of

(Continued on following page)

TRI-ERGON LOSES ROUND

(Continued from preceding page)

legal talent were available to discuss the new Supreme Court development.

Paramount, in its petition, admitted that, "There is no conflict of decisions as between different circuits (courts) on the question of the validity of this patent, but," the company contended, "events have occurred since the denial of the writ (last month by the Supreme Court) which clearly take the case outside the general rule requiring a conflict of decisions as a prerequisite to the grant of a writ of certiorari in the ordinary patent case."

Holds Actions in Abeyance

"Since the denial of the writ of certiorari the overwhelming majority of motion picture producers have been sued in the second circuit, where the courts are committed on the validity of the patent, and the respondent (Fox) can thus achieve its purpose without extending litigation beyond the second circuit," the Paramount petition declared. "Therefore, the court should not dispose of this petition upon the mere ground of lack of a conflict of decision."

The new action of the Supreme Court ordering a rehearing does not automatically suspend the various court actions against the producers and laboratories, but it does hold them in abeyance until a final decision is made by the Supreme Court. The reversal of a refusal to review the case by the Supreme Court is very rare in the history of that court. The last time such a reversal was made occurred in 1928 in the case of *Olmstead vs. U. S.* in connection with wire tapping. The petition at that time was based on the fact that wide questions of public policy were involved.

Charge Ruling Used for Coercion

"In the usual course of patent litigation the opportunity exists and is exercised of having suits brought and determined in several circuits involving the same or substantially the same issues," Paramount's petition explained. "But the instant decision of the Circuit Court of Appeals for the second circuit is not the mere beginning of patent litigation which will extend into the several circuits. By reason of peculiar circumstances the respondent is in a position to confine this litigation to the second circuit."

"A decree of infringement in the second circuit against any infringer will bind it not only in that circuit but throughout the whole United States and will permit the patent owner, in further proceedings in the second circuit, to have accounting for infringements occurring anywhere in the United States," said the petition.

The decision, it was charged, is "being used to coerce substantially the entire industry."

It was argued by the petitioner, Paramount, that there is, despite the Supreme Court's original finding, basis for consideration of the case on its merits and that the Circuit Court reached an erroneous conclusion on the question of invention.

"The making of separate negatives of sound and picture to permit the desirable separate development of each negative ac-

cording to its needs followed by separate printing on separate positive films was old," it was said. "The question was presented whether it required invention to print the separately developed negatives side by side on the same positive film. The District Court held invention was not required, basing its decision upon a finding of fact, supported by the testimony of witnesses who appeared before it that those skilled in the art of photography already knew that separately developed negatives could be printed side by side on the same positive film."

"The Circuit Court of Appeals did not dispute this finding of fact, but held that invention was involved nevertheless. In reaching this conclusion, the Circuit Court of Appeals gave controlling weight to testimony showing widespread adoption of the patented process by the talking picture industry and other evidences of commercial success. So, to decide the question of invention is to decide that the evidence of commercial success outweighs the direct testimony of witnesses familiar with the available knowledge of the art," declared the Paramount petition.

On the eve of the granting of a rehearing by the Supreme Court, Judge John P. Nields, in district court at Wilmington, Del., set November 16 as the date for a hearing on the motions of Tri-Ergon for temporary restraining orders against Warner Brothers, Loew's and Metro-Goldwyn-Mayer to enjoin them from using disputed Tri-Ergon patents, until settlement of the patent infringement filed against the defendants at Wilmington on October 23. It is assumed, however, that this development will be postponed until after the Supreme Court acts at Washington.

Pathe Producer-Financing Awaits Court Decision

Until the New York courts grant permission for recapitalization of Pathe Exchange, Inc., there will be no new producer-financing contracts negotiated, it was said in Los Angeles this week by Arthur B. Poole, Pathe vice-president, on the eve of his departure for New York. Mr. Poole spent 10 days in Hollywood establishing an office to represent Pathe interests at the RKO Pathe studios. John Jasper is in charge.

Pathe, anticipating an early decision by the courts, is seeking to enlarge its eastern laboratory production and is reviewing many proposals from leading independents, Mr. Poole said.

Cleveland Variety Club Holds Its First Banquet

More than 700 attended the first annual banquet and ball of the Cleveland Variety Club, held last Saturday in the Statler hotel in that city. President Frank Drew and the directors greeted the guests wearing their red "barker" coats and top hats. More than 40 acts were presented. The waiters wore slickers and rain hats with the fish course, and wild west costumes with the meat course. Nat Holt, RKO division manager, was general chairman. Nat Wolf, Warner zone manager, was in charge of the floor show.

CHAPLIN SOLILOQUY: "TALK OR NOT TALK"

Charlie Chaplin, who once toyed with the idea of publicly soliloquizing Hamlet's "To Be or Not To Be," and considered Napoleon for a screen role, is now actually in the throes of Hamlet's indecision. Each day, in conference with himself, Charlie asks Chaplin, "To talk or not to talk, that is the question. Whether 'twere better to leave my tramp untrammelled by word or speech, or let him be dumb—silent—'tis still a question."

New York Union Hires Pickets Outside Ranks

It was revealed last week that pickets employed by the Allied Motion Picture Operators Union in New York have been recruited from outside the ranks of the union, hired at \$2 and \$2.50 per day from employment agencies. The revelation was made at a hearing before Robert Marsh, acting as referee. Sol Fine, business agent for Allied, noted the method of picket employment under questioning.

The \$25,000 claim made against Loew's State in New Orleans by the local musicians' union for alleged breach of contract is to be referred to the National Compliance Board at Washington, with a possibility of the case going to court if Loew's loses. In Milwaukee a dispute between the local union and the Park theatre was settled by the local labor committee. The Cashiers', Ushers' and Doormen's union there has called a strike against the Riverside theatre, operated by E. J. Weisfeldt. The Windsor, Canton, O., has sought a restraining order against the activities of the IATSE, charging the union seeks to interfere with theatre operation.

Creditor Session Called

A special meeting of the creditors of the Selznick Distributing Corporation, New York, has been called for November 13, at the office of Irwin Kurtz, referee, at which a compromise offer from William I. Rosenfeld in relation to a claim held by the trustee will be discussed.

Universal Sued

Trimble De Roode has filed suit against Universal asking an injunction, an accounting and damages in connection with the company's use of an animated word process claimed to have been invented by Mr. De Roode. It is understood other suits are to follow.

Finance Plan Approved

Federal Judge Alfred C. Coxe last week in New York approved a plan of refinancing a \$400,000 mortgage on the Capitol, a Paramount theatre in Worcester, Mass. The plan avoids a foreclosure on the house.

Paramount Sues Theatre

Paramount Distributing Company has filed suit in common pleas court, Sandusky, Ohio, against Howard Carter, operating the Liberty, Vermilion, Ohio, seeking judgment for \$900 for failure to play or pay for Paramount product per contract.

German Tri-Ergon Inventors— Their Lives and Litigations

Being the first and exclusive story of three men
whose genius brought them only a broken friendship

By JOACHIM K. RUTENBERG

Berlin Correspondent

The story of the Tri-Ergon sound patents does not begin with William Fox. There is another, more dramatic and more important chapter. But it lacks the glamour and embraces none of the fantasy that was recently attached by American newspapers to their presentation on page one of "William Fox—the



Hans Vogt

'Hero' of Tri-Ergon."

Victory in two preliminary court skirmishes with the motion picture industry in this country may have brought to William Fox fanciful dreams of receiving millions in royalties for the use of Tri-Ergon's "flywheel" and double printing processes, but to the inventors—Hans Vogt, Joseph Massolle and Jo Engl—the devices brought nothing more than a bare existence during their development, and virtually nothing afterward. So pronounced was the failure of these three young German inventors to realize commercially on their labors that their disappointment caused them to dissolve a long friendship and association. And today they work alone.

The Three Inventors

The prelude to the Tri-Ergon drama opens on the last decade of the last century:

Hans Vogt, a professional engineer now residing at Garystrasse 10, Berlin-Dahlem in Germany, was born shortly after the end of the summer of 1890, on September 25, in the old town of Wurlitz in Oberfranken, Bavaria. At 6 he was hustled off to a grade school, from which he was graduated in 1905. Immediately thereafter he served an apprenticeship with a German locksmith.

In the years 1908 and 1909 young Vogt worked his mechanical mind overtime in various German machine shops, the while he burned the proverbial midnight oil advancing his knowledge of technical things and their solutions. In 1910, when he was but 20, Hans invented a tricky toy for which he was given a patent.

About this time the thing to do—under compulsion—was to serve a term in the mili-

tary and he selected the navy, serving for three years as a telegraphist. On off hours he read technical books and some of the classics almost constantly.

One of his marked characteristics, which became noticeable long before he reached maturity, was a fondness for active participation in the Fatherland's movement for juvenile development.

Early in 1913 Hans Vogt was mustered out of the German Navy and he immediately sought a position to further his scientific leaning. A large German machine plant engaged him in an unimportant technical capacity and he worked there industriously until the World War began in mid-1914. Meanwhile he married Gisela Schwarz.

His work in the airship division of the navy during the war, developing important communication devices, won him a commission.

A glimpse at his private living quarters both in the navy and in his home in Berlin indicated that young Vogt had an early realization of the possibilities of the talking film. As early as 1912 he could be found pattering around sound-film technics.

One month to the day following the Armistice in November of 1918, Hans Vogt was at work on his theories concerning the talking picture. With him were Joseph Massolle, his companion during the War, and Jo Engl, a young and aspiring scientist who had hailed from Vogt's native Bavaria.

Several developments were completed by the summer of 1923, and the trio then spent the next three years in unsuccessful attempts to commercialize them. Always they were dogged by financial shortcomings and stockholders' dissatisfaction.

In 1926 Mr. Vogt set out on his own to engage in independent technical research in his own little laboratory in Berlin. In recent years he has, in addition, served as technical advisor to the Allgemeine Elektrizitäts Gesellschaft interests in Berlin and also to the large Klangfilm sound equipment factory.

His principal concern these days is the condenser, the loud speaker and the use of iron throughout for high-frequency coils. Such coils are now built with an iron core around which copper wires are wound.

A natural interest in the sciences and in the advancement of the talking picture has kept pace down through the years with his studies of a philosophical and sociological nature.

Joseph Massolle, the second Tri-Ergonite, was born on a windy morning in 1889, some 18 months earlier than the birth of Hans Vogt. The town of Bielefeld, in Westfalia, Germany, was his birthplace.

Young Massolle had already made noticeable progress as a student scientist when he enlisted for service in the World War in 1918. Shortly after his enlistment he met Hans Vogt and there subsequently developed a sturdy friendship.

Mr. Massolle likewise was assigned by the navy to work on the development of wireless telegraphy, several phases of which he was accredited with perfecting. There was much of Massolle and Vogt effort in the wireless sta-

tions erected along the German border and coastline to guide the courses of the German dirigibles on their way to bombing expeditions over England, France and Belgium.

Upon the termination of hostilities, Joseph Massolle struck out with Vogt and Engl on the talking picture development. The three worked together until 1925, when Massolle joined Tobis Film in Berlin in a technical capacity. He is still with Tobis.

Dr. Jo Engl was named Joseph when he was born on August 8th, 1893, in Munich. He expressed an early preference in school for physics and for a study of natural sciences, which subjects he pursued through the University of Gottingen and the University of Berlin. Some of his first advanced instruction was given him by Professor Roentgen, who discovered the X-ray. In 1916 young Engl got his doctor's degree at Gottingen.

At about this time Jo Engl started to work on the construction of cathode ray valves and on Roentgen valves. He conducted explorations into the discharge of electrical energy, which he made in the great German factories of Siemens and Halske. Mr. Engl did not participate in the World War, but at its end he met Vogt and Massolle and proceeded with them to work on various sound processes.

Engl Confers with Fox

When the tri-cornered partnership was dissolved in 1925, Dr. Engl opened a private technical laboratory in Berlin to continue his work on natural science, at Bismarckstrasse 97, Charlottenburg-Berlin. Since 1927 he has been, in addition, lecturing at the University of Berlin on the technical problems of the motion picture, specializing on sub-standard film. Several trips have been made by Dr. Engl to New York to confer with William Fox on Tri-Ergon matters.

German scientists today place the development of the German sound system in three divisions.

(1) The inventions of Ernst Ruhmer in 1901 in connection with the principle of photographic sound recording on film tracks.

(2) The invention of the amplifying valve by Robert von Lieben (1905), bringing inertialess control of electric currents.

(3) The work of Hans Vogt, Joseph Massolle and Dr. Jo Engl from 1918 to 1925.

Vogt, Engl and Massolle started their work in the winter of 1918-19, when they opened a private "Laboratory for Kinematograph" at Babelsberger 49, Berlin-Wilmersdorf, where for three years they labored behind locked doors on fundamental sound experiments. Their small savings were soon exhausted and the financial aid of friends was enlisted, the inventors and stockholders forming Tri-Ergon, A.G. The economic situation in Germany was daily becoming more acute and it was with considerable difficulty that they managed working models.

In the first three years 170 patent specifications were filed by the trio with the Deutsches Reichs-Patent Office, which subsequently granted patents to 150 of the various devices and processes. The most important of these devices,

(Continued on following page)

THE WHY OF THE TRI-ERGON PATENTS

(Continued from preceding page)

numbering 30, were then patented in virtually all important foreign countries, including the United States. They ranged from a "gamma-ray" patent to a "flywheel," and from a resistance amplifier to a "double printing" sound process. The rights to all of them were held by the original German Tri-Ergon company.

After the first experiments, a demonstration of a Tri-Ergon sound system was staged in the Laboratory Kopenickerstrasse, Berlin, in March, 1921, and, on September 17, 1922, the first showing of sound films made by Tri-Ergon devices was held before a large gathering of motion picture technicians and production people, in the German Alhambra Cinema. Some weeks later, on October 19th, Hans Vogt reported on the results of the demonstrations before the German Kinematograph Society. Dr. Johannes Rolle further explained the demonstrations in an article in *Kinotechnik*, Volume 23, 1922.

Meanwhile the Tri-Ergon stockholders got to worrying about their investments in the research and development of the various devices and they sold out in 1923 to M. Curti, a Swiss lawyer, who paid 1,000,000 Swiss francs for the whole works. (This sum, at the present rate of exchange, represents about \$330,000.)

To the three inventors went some \$82,000 of the sale price and this they were compelled to use at once to satisfy debts which had accumulated during their four years of research.

Set Out on Their Own

The motion picture industry in Germany refused to take seriously the plans presented by the trio for furthering sound motion pictures, and so, backed by limited capital advanced by M. Curti, they set out to produce talking pictures on their own.

They rented space in a dentist's house on Bulow Street in Berlin, where the acoustic conditions were fairly satisfactory, and proceeded to build a recording room, reproduction room and a combination wardrobe and dressing room. There were nearly 50 persons on the staff, and so far as is known they were paid little or nothing, working on promises of a future.

On September 23, 1923, after weeks of tedious production, which never exceeded 150 feet a day, the first reproduction of the new Vogt-Massolle-Engl Tri-Ergon sound film was reproduced, in the old Schubert Saal. This film was roadshowed some time later in the Marmorhaus, Berlin, and in other places, including Switzerland.

The first money began to trickle in and the company started to show some gains. But the commercial and financial advisers of Tri-Ergon appeared to have exercised poor judgment in conducting the business affairs of the development and the Swiss lawyer Curti was bought out by three Swiss financial groups: Hugo Heberlein, Heuser Staub, both large textile manufacturers, and an unnamed Swiss bank. These three groups, through their acquisition of the whole of Swiss Tri-Ergon, A.G., obtained control of the 150 patent rights of the three inventors. They still hold them.

Wearied of the difficulties which plagued them, and disconsolate over the lack of financial success, the three inventors separated in 1925, Dr. Engl engaging privately as a researchist, Mr. Massolle taking an advisory post with Tobis

LOOK, SEE, HEAR IN ONE PROCESS

A wire recorder on which, it is said, can be recorded the vibration of both light and sound waves, is being subjected to experimental tests at the Paramount studios in Hollywood. The new process, which the inventors believe will have a vital bearing on the future of radio, phonograph and film recording, is said to make use of the principle of arrested magnetism.

Despite the fact that the inventors maintain it can record light as well as sound at the present stage of experimentation only sound is being recorded with complete success, the inventors say.

Clay Woodmansee is credited with designing the wire recorder machine.

Film in Germany and Vogt pursuing in his own laboratory the solution of other sound problems.

At about this time, in 1925, the important Ufa-Film interests in Germany acquired a license for the German patent rights from the Swiss Tri-Ergon headquarters at St. Gallen, Switzerland, and produced, unfortunately for the immediate future of Tri-Ergon, a German language talker entitled, "The Girl with the Matches" (*Das Mädchen mit den Schwefelhölzern*). The film was such a disappointment that it was almost immediately withdrawn from distribution and Ufa thence regarded the sound film as valueless. Accordingly, the company annulled its contracts with Tri-Ergon. The result was that on February 1, 1926, all Tri-Ergon experiments came to a standstill.

The next year, W. T. Case, a wealthy scientific experimenter, and a collaborator of Dr. Lee de Forest, then connected with the William Fox motion picture interests in New York, having stumbled across the Tri-Ergon patents while engaged in some sound research, influenced Mr. Fox to make a bid for the United States rights. These previously had been offered to the American "electrics" by the Tri-Ergon holding company of Switzerland. Mr. Fox, while still president of Fox Film, made the purchase for 200,000 Swiss francs (about \$66,000 at the present rate of exchange). The story of how Mr. Fox took the patent rights with him when he sold his interests in his film companies has already been told.

Meanwhile, in Europe, an "outsider" named Bruckman acquired the Tri-Ergon rights for Germany, founding the Tobis sound company. There followed legal skirmishes between Tobis and Klangfilm, founded in Germany by Siemens, and eventually agreements were drawn giving sound production rights in Germany to Tobis and the rights to manufacture sound systems to Klangfilm.

When, in September, 1928, most of the German sound film patents were combined under the Tobis banner, the German rights to Tri-Ergon were taken over by Tobis as a patent holding company, cooperating with Klangfilm in the matter of recording and reproducing.

There exists in Germany at this time a legal

situation over the status of the Tri-Ergon patents that is comparable to the controversy now raging in the American courts. The Supreme Court of Germany (Deutsches Reichsgericht) on December 22, will decide a bitterly contested action involving the "flywheel" and the "double printing" patents, between Ufa-Afifa-Schonger and Tobis, which, as the plaintiff, is in much the same position as William Fox.

The five principal patents held by Tri-Ergon on applications granted originally to Vogt, Massolle and Engl by the Deutsches Reichs-Patent Offices, Berlin, are:

Deutsches Reichs-Patent No. 368,367, filed June 3rd, 1919, on a recording glow lamp invented by Hans Vogt in collaboration with Joseph Massolle and Dr. Jo Engl.

Deutsches Reichs-Patent No. 368,383, filed April 15th, 1921, on a double printing process invented by Hans Vogt in collaboration with Joseph Massolle and Dr. Jo Engl.

Deutsches Reichs-Patent No. 387,058, filed May 23rd, 1920, on a fly-wheel device invented by Hans Vogt in collaboration with Joseph Massolle and Dr. Jo Engl.

Deutsches Reichs-Patent No. 387,059, filed July 26th, 1919, on a resistance amplifier invented by Joseph Massolle in collaboration with Hans Vogt and Dr. Jo Engl.

Deutsches Reichs-Patent No. 389,598, filed June 6th, 1922, on a gamma ray process invented by Dr. Jo Engl in collaboration with Hans Vogt and Joseph Massolle.

Deutsches Reichs-Patent No. 417,967, filed March 4th, 1919, on a photoelectric cell invented by Hans Vogt in collaboration with Joseph Massolle and Dr. Jo Engl.

The specific claims set forth in the original German patent applications for the flywheel and the double printing process—both of which are involved at the moment in the American litigation launched by William Fox against all producers, distributors and film laboratories were:

FLYWHEEL—Equipment for phonographs for the steady drive of the linear phonogram track, especially intended for the purposes of the sound film, whereby in the interest of a constant and adjustable average speed at the spot of control the phonogram track is coupled with a rotating flywheel; (b) a method whereby a speed controller and speedometer are used; (c) a method whereby two rotary systems control the phonogram track; (d) a method whereby the film feed sprockets of the rotary systems possess different circumferential speed; (e) a method whereby a friction coupling is used between the phonogram track and the rotary system.

DOUBLE PRINTING—A method for the making of positive films which contain pictures and photographically recorded sound, whereby the negatives are developed separately; (b) a method whereby the recording of the sound and the photography of the picture is done on the same film which is separated afterwards; (c) a method whereby the negatives are lengthwise combined with each other after the treatment.

Meanwhile the fight for royalties proceeds merrily in the courts of both countries, with the inventors looking in from the outside.

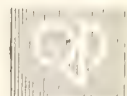
Laemmle, Jr., Says "U" May Not Produce Abroad

Carl Laemmle, Jr., arriving in New York Tuesday from Hollywood, said Universal has made no definite plans to produce pictures either in England or elsewhere in Europe. Mr. Laemmle will sail November 23. "Nothing is definite and we may not even produce in England," he said.

Accompanying the Universal production chief were Harry Zehner, his assistant; Polan Banks, author, and Archie Gottler, song writer.



THE CAMERA REPORTS



AWARDS SALES TROPHY. Clayton Sheehan, general foreign manager for Fox, with cup won by Fox organization in Chile. The award will be made annually to the Fox Latin American branch with the best sales record.



VISITING IN EAST. H. M. Warner, head of Warner Brothers, and Mrs. Warner as they greeted their daughter, Mrs. Mervyn LeRoy, and Mr. LeRoy, Warner director, on their arrival in New York from the Coast.



CAST. Jean Arthur, Columbia contract player, who has been assigned the feminine lead in "Passport to Fame."

INSPECTING. (Left) Jules Levy, RKO sales chief, as he embarked on nationwide tour of the RKO branches.

ROSITAS BOTH. (Right) Rosita Moreno, a Fox player, welcoming a Spanish compatriot, Rosita Diaz (left), whom Fox recently signed.





TO AID REINHARDT. Erick Wolfgang Korngold, Viennese composer, reaches New York, accompanied by Mrs. Korngold, en route to Hollywood to assist Max Reinhardt in Warner filming of "A Midsummer Night's Dream."



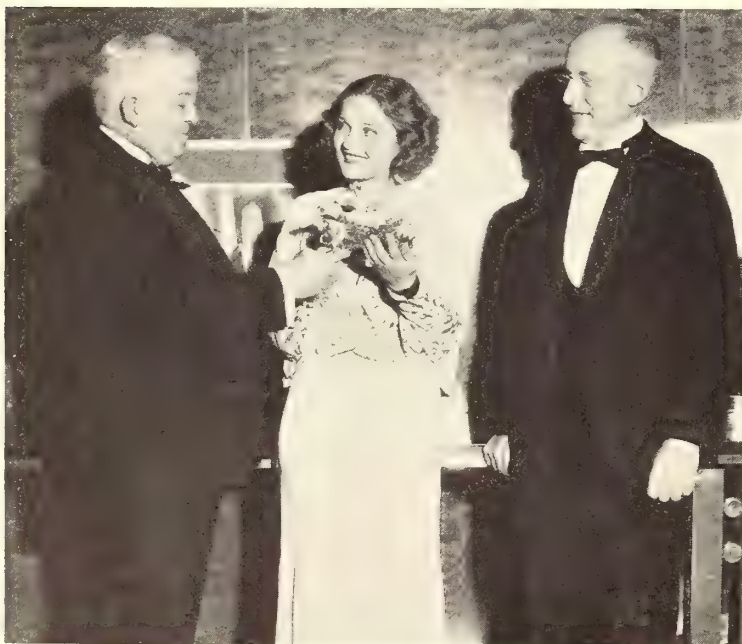
SIGNED ANEW. Heather Angel, whom Universal has given a new contract, with her first role thereunder in "The Mystery of Edwin Drood," Charles Dickens classic.



HAS LEAD. Gloria Stuart, who will be seen in the principal feminine role, opposite Dick Powell, in Warners' "Gold Diggers of 1935."



RECEIVES FILM AWARD. Ned E. Depinet, head of RKO Distributing Corporation, accepting 1933 Photoplay Magazine medal from Miss Kathryn Dougherty, editor of the publication. The award was made for "Little Women."



TRIBUTE TO STAR. Anna Sten with W. G. Van Schmus, her host at a dinner given by the director of Radio City Music Hall in her honor preceding opening of her latest Goldwyn-United Artists picture, "We Live Again." A. L. Scott (right), president of Rockefeller Center, was also a guest.



THEIR ACHIEVEMENT. Is "The White Parade," Fox release which opens at the New York Paramount this week. Pictured together on the occasion of an initial showing in Los Angeles are the producer, Jesse L. Lasky, and Loretta Young, who stars in the role of a hospital nurse.

2,000 in 20 FAN CLUBS JOIN FORCES TO STOP FALSE STORIES ON STARS

New Units in the Small Towns Would Aid Exhibitors With News of Pictures and War on Numerous Gossip Columns

A concerted drive to curb the spurious distortion of facts by many of Hollywood's gossip columnists and fan magazine writers was launched in New York this week when some 2,000 young men and women representing more than 20 so-called "fan clubs" combined their numerical strength in the Fan Club Federation—an organization which promises to extend its activities to every key territory in the country in its campaign to get at "the real truth about Hollywood."

Of interest to many exhibitors is the fact that the Federation's first move is to be a nationwide membership drive in small cities and towns where fan clubs are not at present established. It is the Federation's intention to give widespread publicity through inter-organization channels to pictures in which favorite stars may be playing, it being the Federation's contention that this may in a large measure stimulate real interest among potential members as to the ultimate possibilities of such a nationwide organization. The resultant benefit to the exhibitor, especially in the small town where such publicity will not be so difficult to put before the public eye, is obvious.

Primarily, however, the purpose of organization by the Federation of individual fan clubs into one national body is to bring to an end what its sponsors consider the gross misrepresentation of Hollywood personalities, carried on for years, often without the knowledge or consent of the principals involved until too late, under the guise of gossipy news and the excuse that "this is what the fans want."

Unfavorable Publicity Fatal

"This is distinctly not what the majority of fans want," said Miss Gwen Troughton, Federation president, this week. "Such publicity as has been accorded stars and feature players through the medium of the fan magazines and the gossip columns for many years has brought about the absolute downfall of all too many players and has halted abruptly, if only temporarily, the careers of dozens of them."

"In many instances it was discovered that writers had invented utterly untrue and, often, libelous concoctions about certain stars," she said. "In more cases than it is possible to calculate stars have been and are still being misquoted and in a great many cases statements are made in stories which the player involved never sees or hears of until he reads it in print."

The fans of the country are, therefore, up in arms against misrepresentation, she said.

It will be the function of the Federation,

acting for all of its member fan club units, to protest directly to studio publicity departments whenever a story appears in a fan magazine or daily gossip column which is considered unfair to any star or about which there may be some element of doubt. At the present time, Miss Troughton indicated, protests are being made directly to the star himself.

"Apparently, however, the stars are able to bring little influence to bear on their publicity departments," Miss Troughton said.

The fan club is not a new type of organization on the motion picture horizon. News of their activities has been reported regularly in the very magazines against which they are now about to launch protests. Never before, however, have they organized, possibly because of the lack of interest displayed by film companies themselves in their purpose and functions.

Most producing companies have felt for some time that the average fan club represented not a true cross section of public opinion but merely an excuse for the same type of intimate gossip about the stars as is purveyed to the public by the fan magazines. Added to this is the fact that some of the companies have publicly expressed themselves as being completely out of sympathy with fan clubs as an institution, it being the consensus that stars were obligated to considerable expense in the matter of financial upkeep of the clubs in question.

No Financial Calls on Stars

This, it now seems, is a mistaken idea. No fan club which to date has merged into the national Federation, Miss Troughton said, has ever made a request for financial assistance from a star, "nor will we allow any club joining us in the future to pursue such a policy." Miss Troughton explained that sometimes stars make small voluntary contributions, sometimes financial, but more often in the form of a typewriter or mimeograph machine.

The cost of the Federation's program is to be borne exclusively by club members themselves. After the beginning of the new year the Federation's affiliation charge will be \$1 per club and 50 cents for each individual club member. Honorary memberships—admittance to which requires a majority vote of the regular members in each club—are assessed at \$1.

"As far as cooperation in our aims and purposes from the motion picture companies themselves is concerned we quite realize we have considerable opposition to break down," Miss Troughton said. "At present Paramount is the only company which definitely forbids its contract players to be members of clubs or to sponsor clubs. The Bing Crosby and Lanny Ross clubs are, therefore, ostensibly radio fan clubs, but this certainly does not keep the members from boosting Crosby and Ross pictures for all they are worth."

Miss Troughton explained that the average individual fan club has a member-

Cost To Be Borne by Federation Members with 50-Cent Dues; Clubs Barred From Soliciting Financial Help from Players

ship approximating 100 persons and that when its sponsor's picture is playing at the local theatre the club members generally attend en masse.

Other film companies, while not forbidding contract players to have fan clubs, "do not seem to approve of it," Miss Troughton said. The two exceptions to this are RKO Radio and Universal, who, the Federation's executive said, had been "most helpful."

Clubs already belonging to the Federation—which has been in active existence for only a few weeks—are as follows:

The Mae Clark Club; The Official June Clyde Club; The Donald Cook Club; The Official Joan Crawford Club; The Bing Crosby Club; the Official Bette Davis Club; The Johnny Downs Club; The Hamiltonians (Neil Hamilton); The Official Jean Harlow Club; The Francis Lederer Club; The Gertrude Niesen Club; The Maureen O'Sullivan Club; The Ginger Rogers Club; The Lanny Ross Legion; The Norma Shearer Club; The Vagabond Lovers (Rudy Vallee); The Rudy Vallee Boosters; The Rudy Vallee Heigh-Ho Club; The Irene Dunne Club; The Ruth Etting Club; The Madge Evans Club and the Onslow Stevens Club.

Represented in this list of clubs by the stars for whom they are named are MGM, Paramount, Warner, RKO, Fox, Universal and others.

Federation's Officers

Officers of the Federation, in addition to Gwen Troughton, the president, are Minnette Shermak, president Jean Harlow club, vice-president; Marian L. Dommer, president Joan Crawford club, secretary; Alice M. Kelly, vice-president Mae Clarke club, financial secretary; Marion L. Hesse, president Ginger Rogers club, assistant secretary; Irene L. Brettman, president Maureen O'Sullivan club, chairman of committees. Directors of the Federation are Mildred Buck, Thomas J. Ellis, Beatrice Gordon, Jane Greenberg, Dorothy M. Hulse, Jerrie Matatia, Marionne Oppenheim, William J. Schoeller, Winny J. Thompson and Olga Troughton, all of whom are executives of individual clubs.

The Federation plans to publish every two months a magazine called *Fan-Club-Fare*. The editor-in-chief of the publication is Jean Betty Huber and subscription is included in the membership charge.

Through cooperation with the New York chapter of the national Irene Dunne Club the RKO Keith at Flushing, L. I., this week attracted attention to its showing of "The Age of Innocence." The club's New York members met at the theatre and the manager had photographers on hand. Much space, with art work, was obtained in two Long Island daily newspapers. A wire from the star was used in the lobby.

AIN'T GONNA BE NO MORE ENGLISH

*That's the Fear of the Educators,
So Something Is To Be Done About
It; More Classics Held Solution*

Motion picture players will have to mind their p's and q's, and their broad a's as well, for the educators are about to put English—as spoken in Hollywood—"on the spot." Henceforth, if the educators have their way, the letter *r* will be pronounced something like a cross between the double-*d* sound employed by the British and the growling tiger-like *r* of the Philadelphian, but it will be pronounced. In any event, the American English in the film medium must be improved if the language is to survive—at least so say teachers of English and the English classics.

According to William Cabell Greet, of the department of English at Columbia University, President Roosevelt's diction and general deportment of speech is "a fine example of an educated American using few localisms and little of the vestigial British accent typical of his class."

"We want to make Americans speak like Americans," said Dr. Greet, "not like a cross between Walter Hampden and an Englishman. I doubt if I have anything of real interest to say to Hollywood in this respect, but it was with considerable pleasure that I agreed with the statement I saw attributed to Lionel Barrymore that concern about speech had hurt more actors than it had helped."

"I think it unfortunate, on the other hand, that as the influence of the 19th Century American school of elocution is growing weaker—except, perhaps, in the speech departments of our public high schools—an admiration for an equally false, so-called British accent is taking its place. These affected accents, lying outside the historic development of American English, may be said to be 'like the mule, without pride of ancestry or hope of progeny.'"

Phonographing the Frosh

Announcement was made recently at Columbia that Dr. Greet would supervise a full graduate course there, in addition to his regular duties, in a new "Language Room," equipped with recording instruments, discs, phonographs, charts and a phonetics exhibit. In addition, each Columbia freshman is to be required to make three phonograph records during the year, by which his speech defects may be corrected. These speeches are to be extemporaneous.

Speaking for the industry's production branch in this weighty matter, Cecil B. De Mille last week expressed the fear that if Americans continue dropping their consonants there soon will be no recognizable English spoken anywhere in the country.

They will be talking in grunts, like Indians, Mr. De Mille said.

"When I cast a feature picture, approximately 70 per cent of the talent is immediately out," he said. "They simply can't speak the lines in English as required."

Mr. De Mille bespoke a fear that the word *yes* will have become extinct in

RASSLIN' WITH KING'S ENGLISH

Cecil B. DeMille, erstwhile professor of English during the producing of "Cleopatra," found a real problem on his hands—and tongue—to wit:

"I tried with desperation to get extras in the mob scene to speak the word 'wrestling' as it should be spoken. Seventy-five per cent of them said 'rasslin'.'"

America, this item having already become little more than a grunt, such as *yeah* or plain *yah*. The yes-men, however, are expected to survive.

Says Film Classics Would Help

Dr. Stella S. Center, head of the department of English in Theodore Roosevelt high school, New York, felt that picturization of more of the classics would do much to improve the speech of Hollywood's actors and actresses.

"Teachers of English all over the country are much concerned with trying to raise the literary taste of young people and are trying to tie up English instruction in school with the entire life of the child," Dr. Center said. "That is why we have conversation groups of students and discuss radio programs and what books and magazines to read."

"On the subject of motion pictures, it should be understood that teachers of English do not approve of the average screen version of classics. But it is felt that the motion picture is with us and that its influence must be reckoned with. There is no sense in adopting an academic, highbrow, superior attitude. We cannot merely ignore the fact that children do go and will go to see moving pictures."

Two Objectives

"So we have been trying to attack the problem with two objectives in view, our main purpose being to make possible conditions that shall result in the presentation on the screen of pictures having higher standards—both as to speech and method of presentation. We are trying to show the producers our ideals of better pictures and to train our pupils to more intelligent appreciation."

Pupils in Dr. Center's classes are asked to note whether a picture is well cast, whether it is authentic as to dress and background, whether the acting is sincere and artistic and, most important of all, whether the actors' speech is generally satisfactory.

It is Dr. Center's firm conviction that within a few years, when the level of intelligent discrimination is raised everywhere, the result must be the production of higher class pictures and better speech, "since the taste of the audiences will demand them."

Speaking for the Hollywood acting profession—unofficially—Mary Boland said it

was her conviction that the language of purest Boston eventually would become the standard of good American speech. This, of course, involves the broad *a* and the eliminated *r* in the middle of words.

"Boston English will become the standard speech of the films and from the movies it will be adopted by the people of the United States generally," Miss Boland said. "Language as dispensed in the 'Hub' is the purest English in the United States, and educated Bostonians speak better English than Londoners—always excepting King George, whose English is perfect."

Miss Boland describes as "absurd" the "Oxford accent"—the affectation of many of those who have attended the British university and "a lot who haven't."

The finest diction on the American stage or screen is that employed by John Barrymore, Miss Boland said, with Irving Pichel and Warren William deserving honorable mention.

Warner Considers Film Scholarship

A scholarship for students in colleges and universities where courses in motion pictures are offered was suggested to students of New York University recently by Harry M. Warner, president of Warner Brothers. Mr. Warner had been invited to address the motion picture class on "Problems in Motion Picture Production."

"I am giving a great deal of thought as to what we can do to encourage what you are doing here," Mr. Warner told the students, "and I have several plans in mind. We may decide to select one student from each college where motion pictures are being studied, and give him one year's trial. Perhaps it will be something like a scholarship. I think there is a distinct possibility of that and I am going to get in touch with you later and probably give the idea a year's trial."

Sol G. Newman Dies in London

Sol G. Newman, managing director of Radio Pictures, Ltd., which handled RKO Radio pictures throughout the British Isles, died in London Tuesday. Mr. Newman's death followed a three-weeks illness.

Mr. Newman, who was in his late 50's, had been in charge of the British company since its formation. No successor as yet has been appointed.

Two RKO Units Dissolved

J. Henry Walters, RKO attorney, has filed certificates with the secretary of state at Albany dissolving the Flatbush Leasing Corporation and St. John Riviera Corporation, which have become obsolete and are no longer operating.

TO THE EDITOR
OF THE HERALD:

"Procrastination" is a sour fifteen letter word meaning alibi to most people. Anyway I wish you to know that I am now a subscriber to your magazine. Believing there is no substitute for authentic information I had to get on the list.

Your magazine is almost as essential as film in the operation of a successful theatre business. Your features such as the "Cutting Room," "Showmen's Reviews" and the "Release Chart" certainly contribute in making MOTION PICTURE HERALD the fine trade paper it is recognized to be.—Russell Anderson, Casino Theatre, Gunnison, Utah.

Circuits Thought Ready To Return to the ITOA

Several independent theatre circuits in New York which recently left the local Independent Theatre Owners Association, are understood planning to return, the chief reason being unity in handling labor problems. The ITOA is then expected to sign the code, and seek a clearance and zoning schedule for the territory. It is understood that Sam Rinzler and Louis Frisch may drop the Fox Metropolitan theatres from their operations in New York, since the houses are said to be unprofitable.

Springer and Cocalis, New York independent circuit, has benefited from the failure of RKO and Skouras to conclude a pooling deal on the Riverside and 81st Street theatres. RKO refused a Skouras pooling offer involving the houses and Skouras went to Springer and Cocalis. Maurice Browne and Bernard Barr are canvassing New York independents on their plan to merge 100 unaffiliated theatres into one large circuit.

Allied Says Distributors Violate Code on Shorts

Allied Theatres of New Jersey, in charging that some distributors are violating the code clause relative to short subjects, has claimed that complete shorts programs are being forced, and that some companies are requiring exhibitors to spend as much for shorts this year as last. President Sidney Samuelson, who is also national Allied president, plans to outline the attack on the code to members at the next meeting of the organization, November 13.

Independent exhibitors will meet in Des Moines, at the Hotel Kirkwood, November 13, to discuss the music tax, the Tri-Ergon patent situation and the code, under the auspices of Allied Theatre Owners, Inc. It is expected that 18 leaders of the Allied organization will meet in New Orleans next month for the national directors' meeting. Independent Exhibitors, Inc., Allied New England Unit, will meet on November 13 in Boston.

WASHINGTON HOUSES JOIN IN PRESS TIEUP

Competing Theatres Provide Cards and Question Boxes; Answers in the "Daily News"

First-run motion picture theatres in the city of Washington, D. C., are participating in a joint newspaper publicity venture in conjunction with the local *Daily News*, a Scripps-Howard publication, in the nature of a question-and-answer service for the city's 500,000 inhabitants. The cooperative arrangement is unique in exhibition annals and is so constructed that it can be adopted in any city by competitive theatre owners to the advantage of all.

The service was started last week with trailer announcements from the screens of the Earle and Metropolitan, both Warner houses; RKO Keith's theatre, and Loew's Fox, Loew's Palace and Loew's Columbia.

It was the idea of Don Craig, motion picture and drama editor of the *Daily News*, to devote a portion of the amusement page to the answering of questions pertaining to the city's current motion picture attractions in particular, and to the entire motion picture industry and its people in general, this to satisfy the public's curiosity and at the same time establish an outlet for motion picture news and information.

Theatres Distribute Cards

The theatres provide printed cards for patrons and have set "question boxes" in the lobbies, through which queries find their way into the *Daily News* regularly throughout the week, in a special column which runs daily from 10 to 16 column-inches.

In the first few days of the service, questions were being turned in at all theatres at the rate of about 100 daily.

Each exhibitor or theatre manager is responsible for the answering of those questions deposited in the question box at his theatre—at least, as many of the questions as are germane to that particular theatre's program.

The question cards must bear the name and address of the questioner, otherwise they are ignored. This gives the theatre additional names for development of the regular mailing list to which are addressed programs and announcements of coming attractions.

A single fundamental requirement must be met by all questioners (besides that of identification) and that is all queries must pertain to fact—no pure-opinion questions will be answered.

Interest in Page Increased

Of the questions deposited thus far, about 50 per cent are of such a nature that the answers are suitable for publication, the other half pertaining to matters outside the self-imposed limitations. Of the unacceptable 50 per cent, about half are obscene and bear no manner of identification.

One of the direct benefits cited for the arrangement is creation of additional interest of readers in the amusement page with its advertisements.

In the establishment of the service the *Daily News* created something of a record

in aligning all the city's first run theatres for a common newspaper tieup.

Newspapers heretofore have conducted question-and-answer services on the industry, but almost always in connection with some syndicated service. Usually the material is of a stock nature, and while these services have possessed some desirable qualities, they were manifestly inadequate for any particular locality and for the publicizing of the motion pictures then being screened.

As published in the *Daily News* the questions and the answers are tersely phrased, in order to get in print a maximum of queries. Each question bears the initials of the inquirer.

Gaumont British Gives Lee Five-Year Contract

The first of a series of long-term contracts to be entered into by Gaumont British with key men in its American organization was announced last week with renewal for a five-year period of the tenure of Arthur A. Lee as vice-president and general manager.

George W. Weeks, general sales manager, left New York Friday on a month's tour visiting Gaumont representatives in key cities. Deals placing Gaumont product in practically every first-run situation are reported to have been concluded with Publix, Loew's, RKO, Fox West Coast and Warner Bros.

Three new branch managers are Jack McCarthy, formerly with United Artists, Omaha; R. J. Heft, Des Moines, and Fred Abelson, Minneapolis.

Lou Goldberg resigned from Gaumont's New York publicity staff and Arline De Haas has joined as head of the publicity department.

Gaumont British has appointed Harry A. Eagles as exploitation representative for GB on the West coast. J. L. Schlaifer, New York branch manager, resigned his post this week.

Ditmars, Zoo Head, Named To National Board Group

The executive committee of the National Board of Review of Motion Pictures has elected Dr. Raymond L. Ditmars, curator of mammals and reptiles at the New York Zoological Park, to its membership.

Dr. Ditmars, who has just published in "Confessions of a Scientist" an account of many of his adventures in search of zoological specimens in strange parts of the world, has for years been making motion pictures for the purpose of spreading information about his special department of science, among which have been films showing the habits of little-known animals.

In addition to writing many books, he has prepared a series of 42 reels of motion pictures called "Living Natural History."

Goldstein With Rex

Jack Goldstein has been named sales manager for Rex Premiums, Inc., New York, a subsidiary of Progressive Poster Service.

18 MILLION BID MADE BY FWC CREDITORS

Move by Fox Film and Chase Bank Called "Legal Technicality"; Wesco Name Changed

A technical offer of \$18,000,000 for the assets of Fox West Coast Theatres—a circuit comprising 325 houses in actual operation and about 75 others closed—was reported this week from Los Angeles to be planned by the circuit's principal creditors. According to the report, which could be neither affirmed nor denied in New York by Fox officials, who said they were "at sea" on the technical arrangements being made for reorganization, these principal creditors, in effect Fox Film Corporation and the Chase National Bank of New York, are prepared to make the \$18,000,000 bid Thursday, following which Referee W. S. McNabb in Los Angeles is expected to set a hearing date, probably about two weeks later, when the private sale will take place.

Called "Legal Technicality"

Spyros Skouras, who is in New York, could not be reached for a statement, but one official described the \$18,000,000 reported offer as "purely a legal technicality" having to do with the claims of both Fox Film and Chase National.

"Even if they offered \$90,000,000 for the circuit's assets," this official said, "neither Fox nor Chase would have to put up any actual cash."

Under the reorganization plans understood to have been agreed upon by Chase and Fox Film, the name of Wesco as holding company for the theatres will be changed to National Theatre Corporation. Papers for incorporation of the new company, which will have as its head Sidney R. Kent, Fox president, were filed in Dover, Del., this week. Capital stock was increased from 1,000 shares to 1,800,000 at no par value. It is understood Charles Skouras will be first vice-president and W. C. Michel second vice-president. Mr. Michel is first vice-president of Fox Film. Mr. Kent also will head all Fox theatre units, including Fox Rocky Mountain and Fox Midwest.

A petition for leave to appeal from an order signed by U. S. district court judge Julian W. Mack denying Archibald Palmer, counsel for a group of Fox Metropolitan bondholders, the right to examine officers and members of the Fox Metropolitan bondholders' committee under Section 21-A of the bankruptcy law, was argued before the U. S. circuit court of appeals in New York Monday. Decision was reserved.

Subsidiaries to Follow Suit

The resignations of Archibald R. Watson as president of Fox Theatres Corporation and Watson & Wilguss as attorneys for receivers were accepted by Federal Judge Martin Manton.

Fox West Coast Theatres, under the new plan, will be known as Fox West Coast Theatres Corporation, the only difference being the addition of the word "corporation." Spyros and Charles Skouras, who are in

daily communication with Chase officials and Mr. Kent, are said to be the recipients of five-year contracts, with options for five additional years.

Actual completion of the reorganization plans is not expected before the new year. After Fox West Coast, subsidiary groups are expected to follow the same procedure.

On October 28 the last of the major claims against FWC was filed, one of these being for final settlement of compensation for the three trustees, Charles Skouras, William H. Moore and Charles C. Irwin. The sum asked is \$200,000 for services up to September 29. Another claim was filed by O'Melveny, Tuller & Myers, law firm, seeking \$212,000.

Spyros Skouras will continue as operating head of all FWC houses, it was said in New York this week.

Conferring in New York with Mr. Skouras and Mr. Kent is Rick Ricketson, operating head of Fox Rocky Mountain.

Theatrical, Film Groups Pledge Aid to Charity

Cooperating in the drive for \$2,000,000 for the Federation for the Support of Jewish Philanthropic Societies, representatives of the motion picture industry met last week in New York at the Motion Picture Club. Al Lichtman of United Artists heads the theatrical division.

Present at the meeting and pledging support were Phil Reisman, RKO; David Bernstein, MGM; Sam E. Morris, Warner; A. Schneider, Columbia; Edward Alperson, Fox; Harry Thomas of First Division, representing independents; Harry Brandt, representing independent theatres, and others.

Sonotone Stock Listed

Listing of 185,250 additional shares of Sonotone Corporation voting common has been approved by the New York Curb Exchange. According to the company, 100,000 shares of the \$1 par common will be sold for cash, 35,250 to employees, and 50,000 will be held for conversion of 2,000 shares of outstanding preferred.

Hal Horne Marries

Hal Horne, advertising and publicity director for United Artists, married Lea Sachs Wednesday morning at City Hall in New York. Immediately after a surprise luncheon tendered Mr. Horne at Leon and Eddie's, the bridegroom left for Hollywood.

McNamee Contract Renewed

Graham McNamee this week signed a new two-year contract to continue as Universal's Talking Newsreel Reporter.

Goldberg Joins Topical

Lou Goldberg, recently resigned from Gaumont-British, has joined Topical Films to handle the Broadway showing of "Dealers in Death."

Business Is Better Abroad: Klarsfeld

Conditions all over Europe are improving despite a bad summer season experienced by motion picture theatres, Henri Klarsfeld, general manager for Paramount in France, Belgium, Switzerland, Egypt and the north of Africa, said Tuesday on his arrival in New York from Paris.

"Big pictures are getting good grosses all over Europe," he said.

Mr. Klarsfeld plans to remain in New York three weeks for conferences on new policies and to look at new pictures.

Also arriving on Tuesday were Sol Lesser, Eddie Cline, director; Clarence Brown, Tullio Carminati, Katharine Cornell.

Milwaukee Variety Club Names George Fischer Chief

Officers of the recently organized Milwaukee Tent of the Variety Club have been named as follows: George Fischer, chief barker; Dave Weshner, first assistant chief barker; Charles Trampe, second assistant chief barker; Sam Shurman, third assistant chief barker; H. J. Fitzgerald, wagon man; Ben Koenig, property man, and E. J. Weisfeldt, Ed Maertz, A. C. Gutenberg, J. O. Kent, Al Kvoel, Art Schmitz, canvas men.

Committee chairman have been named as follows: Mr. Weisfeldt, entertainment; Mr. Fitzgerald, ways and means; Mr. Weshner, publicity; Mr. Trampe, finance; Mr. Shurman, house, and Mr. Gutenberg, constitution and by-laws.

John Hamrick Opens House In Portland, One in Seattle

John Hamrick, independent theatre operator in the northwest, has opened the New Orpheum in Portland, Ore., and plans to reopen the New Orpheum in Seattle. Andrew Saso is the manager of the Portland house. Stage and screen players featured the opening of the theatre. The Seattle theatre was formerly operated by Oscar Oldknow and associates, and will be completely renovated.

Court Upholds Theatre Refusal of Broker Tickets

Justice Albert Cohn of the New York supreme court last week upheld the right of a theatre to refuse admission to a person holding a ticket purchased from a speculator. The decision came when Justice Cohn refused an application for an injunction to restrain the Martin Beck theatre from refusing admission to holders of tickets purchased from Harry Cohen, ticket broker.

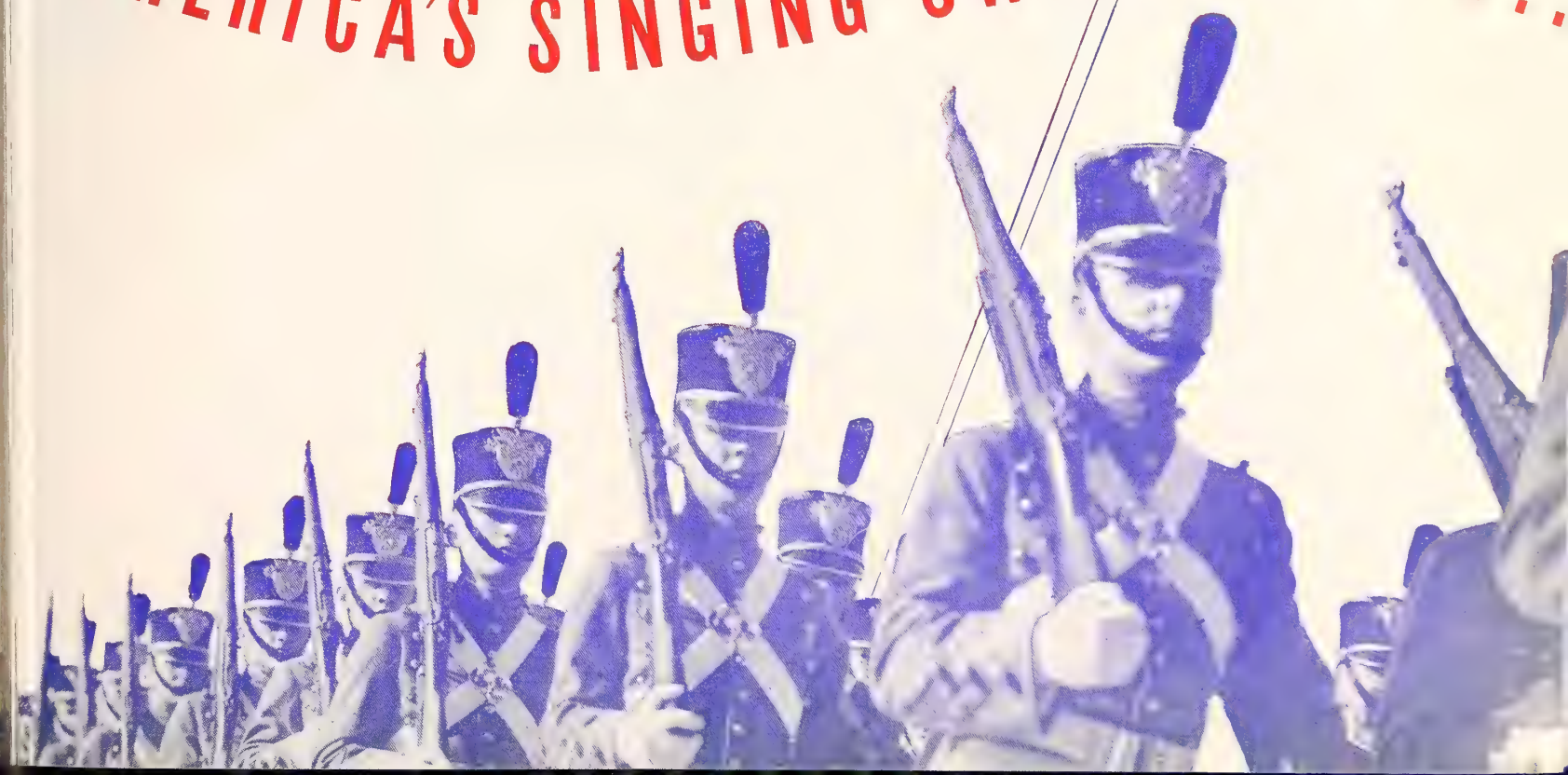
General Talking Wins Theatre Countersuit

General Talking Pictures has won a countersuit against Mermaid Cinema Corporation, operators of the Mermaid theatre, Coney Island, New York. The theatre owners removed De Forest reproducing equipment after having made severay payments, and sued General for the money paid. General filed countersuit for the unpaid balance. A jury awarded General \$3,400.

HERE THEY COME!



AMERICA'S SINGING SWEETHEARTS..





...AND THE WHOLE

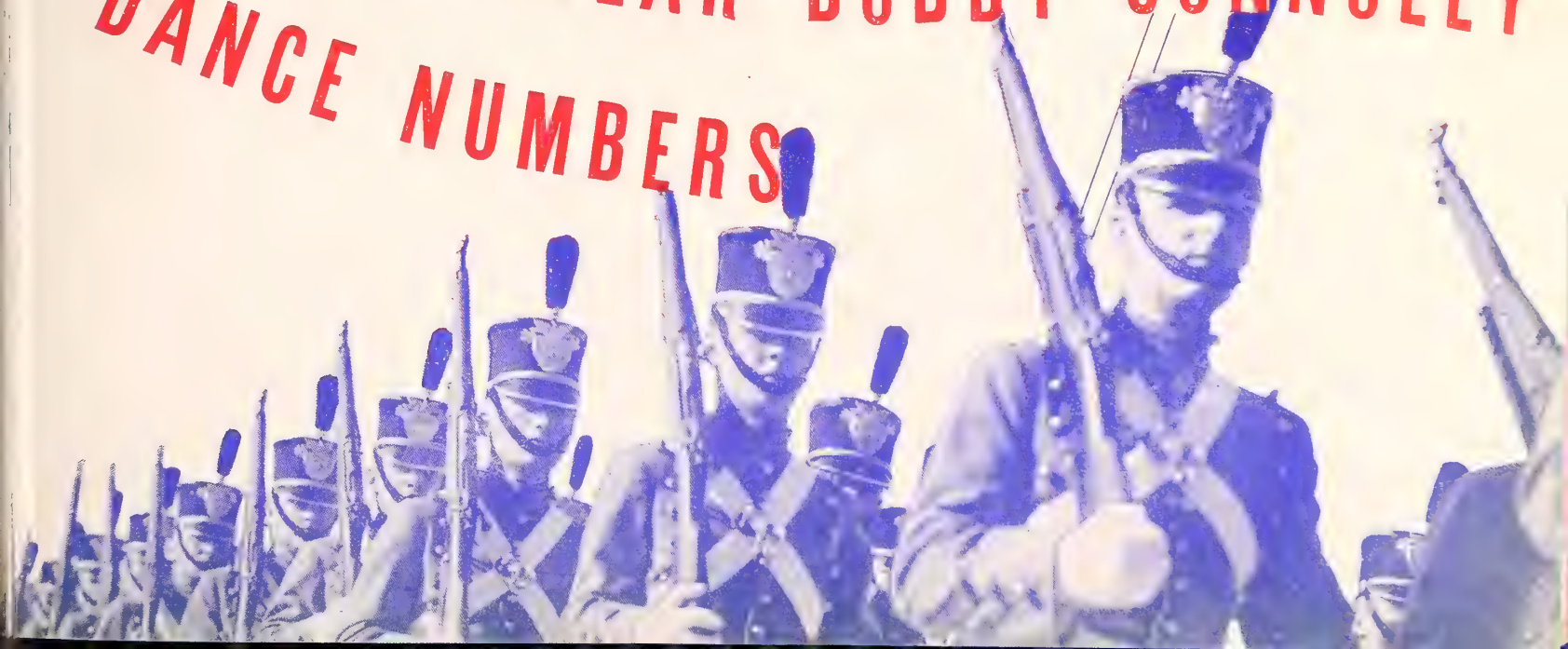
WEST POINT
CADET CORPS

... AND HUNDREDS

OF HAWAIIAN BEAUTIES



IN SPECTACULAR BOBBY CONNOLLY
DANCE NUMBERS





... AND 3 DICK POWELL SONG HITS BY
DIXON & WRUBEL



...AND FRANK BORZAGE'S



MOST BRILLIANT PRODUCTION EFFECTS



...IN THE
PEOPLE'S CHOICE
FOR THANKSGIVING ENTERTAINMENT...
WARNER BROS. ALL-AMERICAN HIT!

Flirtation Walk

with DICK POWELL • RUBY KEELER • PAT O'BRIEN

A First National Picture
Vitagraph, Inc., Distributors



STORY SALES

(Week Ending November 3rd)

COMPANY	SOURCE OF MATERIAL ORIG- INAL	BOOK	PLAY	TOTAL FOR WEEK
Fox	1	..	..	1
Metro	5	..	..	5
Paramount	2	..	1	3
Universal	1	1	..	2
Warners	..	2	..	2
TOTALS FOR THE WEEK	9	3	1	13
TOTALS SINCE SEPTEMBER 1	62	63	14	139

ALIBI IKE, book, by Ring Lardner, purchased by Warner for Joe E. Brown; to be adapted by Bert Kalmar and Harry Ruby.

COAST PATROL, original, by Dorell McGowan and Stuart Edward McGowan, purchased by Metro.

FEDERAL DICKS, original, purchased by Paramount for either George Raft or Cary Grant.

FLASH GORDON, original, by Alexander Raymond, purchased by Universal from King Features Syndicate for a serial.

GOODBYE AGAIN, book, by Ursula Parrott, purchased by Universal for either Margaret Sullivan or Jane Wyatt.

HELL AFLOAT, original, by Fritz Lang, purchased by Metro, to be produced by David O. Selznick and to be directed by Fritz Lang.

HAIRCUT, book, by Ring Lardner, purchased by Warners for George Brent.

LOVE WHILE YOU MAY, original, by Edgar Selwyn, purchased by Metro for Ramon Novarro and Evelyn Laye, with music by Arthur Freed and Nacio Herb Brown.

MAN ALIVE!, original, by J. P. McEvoy, purchased by Paramount as a possible vehicle for Charles Laughton.

SAFE IN JAIL, original, by Sidney Skolsky and Claude Binyon, purchased by Fox, to be produced by Robert T. Kane and adapted by Herbert Asbury.

SMALL MIRACLE, play, purchased by Paramount.

TYPEE, original, purchased by Metro, and to be produced by Phil Goldstone with Mala, the Eskimo, in the lead.

UNTITLED original, by Dashiell Hammett, purchased by Metro as a sequel to "The Thin Man," and as a possible vehicle for William Powell and Myrna Loy.

Metro Declares Dividend

Metro-Goldwyn Pictures Corporation has declared a regular quarterly dividend of one and three-quarters per cent on the preferred stock, payable December 15 to stockholders of record on November 30.

Legitimate Code in Effect

The revised code for the legitimate theatre became effective late last week following a meeting of the code authority at the League of New York theatre headquarters.

Elwell Booking Stage Shows

Jack Elwell has completed arrangements for booking stage shows into all Lucas and Jenkins theatres in Georgia, numbering approximately 60.

Variety Club Plans Party

The St. Louis Variety Club, one year old, will hold its annual banquet and ball shortly. There are now 100 members.

COMPOSERS' SOCIETY
RETURNS U. S. FIREAnswers Monopoly Suit with
Charges of Song "Piracy"
by Radio and Film Interests

Denying that it has created a monopoly in the music field, or that it ever attempted to create one, the American Society of Composers, Authors and Publishers last week filed its answer to the Government's anti-trust suit in U. S. district court, New York. Every allegation of the Government pertaining to the Society's violations of anti-trust laws and restraint of trade was denied by ASCAP in its 42-page answer. At the same time the Society flung charges of song "piracy" at both the radio and motion picture industries. Trial of the suit is expected in January.

The music tax compromise recently agreed upon between ASCAP and the Exhibitors' National Emergency committee is made a part of the Society's defense against federal charges of exorbitant royalty payments by theatre owners, ASCAP citing the agreement as an example of the "amicable system of collective bargaining through which the organization's music tax schedules are established." The answer also represents the exhibitors' committee as being "entirely pleased" with the compromise. The Motion Picture Theatre Owners of America and the Allied States Association still are opposing the Society's seat tax schedules.

Answers "Restraint" Charge

The answer sets forth that during the compromise negotiations "it was freely and unanimously stated by the members of the committee that the exhibitors of America would be confronted with a tremendously difficult and apparently insoluble problem in connection with the use of copyrighted musical works, were the Society to be dissolved."

This statement has been generally construed as being ASCAP's direct answer to those portions of the Government's suit charging it with being a monopoly in restraint of trade and recommending the Society's dissolution.

The answer also states that in nearly every hotel, restaurant, motion picture theatre, vaudeville theatre, cabaret, dance hall and other place of public amusement, prior to the Society's formation, the most successful works of American authors and composers were appropriated and publicly performed for profit in direct violation of the copyright laws. The answer also inferred that such "piracy" by many of the more "irresponsible" types of motion picture producers and exhibitors still goes unpunished and that constant friction between the Society and the radio broadcasters is encountered.

Cites Exhibitor Agreements

That part of ASCAP's answer intended to show that its music tax schedules are not "arbitrarily established," as charged, but are, rather, the result of agreements arrived at through collective bargaining, lists as further evidence the negotiations which, the

answer states, were consummated with the MPTO of Michigan, MPTO of Virginia and committees "representing an exhibitors' association of Minnesota and South Dakota" and one representing "an exhibitors' association of North Carolina."

Twenty-three exhibitor trade associations are named in the answer as "having been combined to form a united front for the purpose of defeating the right of composers, authors and publishers to a reasonable royalty." It also cites the "penny-a-seat war chest" championed by the exhibitors' emergency committee and charges the MPTOA with being responsible for an agreement "to issue questionnaires to every senator and congressman to get them committed to the fact that they would favor repeal of the law which secures performance rights to members of the society" and that "they proposed to engage in lobbying on a large scale for congressional action and to engage 100 contact men for the purpose of inducing senators and congressmen to act in favor of the united front and in opposition to the interests of the Society."

Campaigns Called Failures

Much of the past history of exhibitor and broadcasters' litigation against the Society and opposition to music taxes is recited in the answer as having been either ineffectual, or decided in the Society's favor. It further mentions many legislative campaigns of both exhibitor trade associations and broadcasters, asserting they were all failures, and while general denial of most of the Government's allegations is set forth, specific denials are made only as to the existence of a music licensing monopoly, an attempt to create one, or any violation of the anti trust laws or of restraint of trade.

In conclusion the answer maintains that the Federal Trade Commission, the Department of Justice, various congressional patents committees and federal and state courts have ruled in the past that the Society is engaged in "a lawful and legitimate enterprise under the copyright laws." It also goes into detail regarding the Society's work in helping underprivileged authors, composers and publishers and their relatives.

ASCAP's answer was filed Thursday in U. S. district court, New York by Gene Buck, Society president, after having been drawn up by Nathan Burkan, ASCAP attorney, who also is legal counsel for many of the large motion picture companies.

Publishing Firm Reorganized

Motion Picture Unit, publisher of the fan magazines *Movie Classic* and *Motion Picture*, has been reorganized. Stanley V. Gibson, the publisher, remains as president. Associated with him will be Samuel J. Campbell, Warren A. Angel and A. K. Taylor.

Warners Fete Fliers

Warner Bros. on Tuesday in Hollywood played host to Sir Charles Kingsford-Smith, Australian flier who last week arrived in California after a nonstop flight from Hawaii.

LONDON FILM STUDIO TO COVER 97 ACRES

**British Hollywood to Employ
1,000 When Completed; Film
Institute Finishes First Year**

By BRUCE ALLAN

London Correspondent

Preliminary details are now available as to the studio which London Film Productions is erecting at Elstree, in the close neighborhood of the British International Pictures and British and Dominions plants.

Elstree's claim to be the British Hollywood, and a serious rival to its American original, will be powerfully reinforced when this ambitious plan is in active operation.

The plans show that Jack Okey, architect of the First National Burbank plant, intends to provide London with a studio of comparable size and even more up-to-date equipment.

Ninety-seven acres of land will be occupied, with a frontage of three-quarters of a mile on a new bypass road, and such natural features as woods, lakes and farm buildings will be retained.

The main studio building, which has a striking frontage, will house the executive offices and, behind, three sound stages immediately will be complete and fully equipped.

Carpenters' and plasterers' shops and property rooms adjoin these floors and there is full provision for erection and transportation of sets without interruption.

Special plans have been made for "crowds," including separate entrances to costume and makeup departments and an off-set retiring room which will abolish waiting on the set itself.

Apart from small theatres for the viewing of "rushes" there will be a fully equipped preview theatre with armchair seats for 150 and spacious anterooms and refreshment rooms.

Air-Conditioning Against Fogs

An air-conditioning plant will not only provide against the possibility of fogs, but, in combination with new ventilation methods, will prevent overheating.

When London's plans are completed it is expected that close upon 1,000 will be employed at the studio and its accessory laboratory and other departments.

The studio will be wired by Western Electric. It should be ready for completion early in the spring of 1935.

John Barrymore, Charles Laughton, Fredric March and Maurice Chevalier will be among the first artists to face the camera at the new plant.

▽

Institute's First Year

Proceeding without any fuss, and in face of a certain amount of trade indifference, the British Film Institute has completed a useful first year's work, which, as its just published Report shows, has covered an extraordinarily wide field.

The Institute, founded in October of 1933, was the sequel to the investigations of an unofficial Commission on Educational and Cultural Films which represented more than a hun-

dred educational, scientific and social organizations.

The Commission's report, "The Film in National Life," is already a historic document. One of its main recommendations was the establishment of a central body to coordinate the efforts of all those concerned in advancement of the film.

The British Film Institute is the answer. With a semi-official status, it is financed by a grant of £5,000 a year from the Cinematograph Fund created by a levy on Sunday cinema receipts.

Its aims are to increase the quality of films as entertainment and to extend their use in non-entertainment fields. One of the valuable things it already has done has been, by means of sectional panels, to enlist the active aid of many public workers whose attitude to the cinema was previously highly critical.

There are panels on education, entertainment, international relations, medicine, social service and scientific research, among other things.

The Institute also has supported the establishment of film societies throughout the country.

Establishment of a central library of educational films is a probable future activity of the BFI.

▽

Production News

Rowland Brown is expected to sign to direct a film for British International Pictures.

* * *

Franz Planer's camera work is likely to be a feature of Toeplitz's first production, "The Dictator." Andre Andreiev, art director, has provided some magnificent sets.

* * *

Irving Asher gave a seven year Warner-First National studio contract to Errol Flynn after his first day's work for "Murder at Monte Carlo," in which Paul Graetz is starring at Teddington.

* * *

Maurice Sigler, Al Hoffman and Albert Goodheart, authors of "Little Man, You've Had a Busy Day," are coming to the Gaumont-British studio to write special numbers for Les Allen, British broadcasting crooner, who features in "The Code."

* * *

Raymond Massey, British stage and screen celebrity, is to play the lead in "Abdul Hamid," for B. I. P.; neither Charles Farrell nor John Loder, previously announced, is now in the cast.

* * *

Gaumont-British has shot the Battle of Waterloo sequences, completing "The Iron Duke" at Edinburgh, using the Scot's Greys regiment and their famous horses.

Korda, Marks on Board Of Colorgravure, Ltd.

Alexander Korda, managing director of London Films, and Montagu Marks, director, have joined the board of directors of Colorgravure, Ltd., London, and Harry George, secretary of London Films, has become secretary of Colorgravure. Mr. Korda plans use of the Hillman three-color process controlled by Colorgravure on a feature to be made on completion of the new London Films studio in the spring.

London Films has been associated with Colorgravure, a subsidiary of Gerrard Industries, Ltd., for some time. An exchange of stock has been arranged.

Newspapers Laud Warner's Plan To Classify Films

Commenting on the Warner plan to designate all pictures shown in houses of the circuit in the Philadelphia territory, as adult or family entertainment, and employing "A" or "F" for the designation, the *Philadelphia Evening Public Ledger* declared last week:

"Warner Brothers' new system of classifying photoplays, which goes into effect tomorrow in all their neighborhood theatres here, is a decided forward step in the delicate matter of public relationship between cinema and its customers. . . .

"One reasonable fear of the sponsors of the idea is that the audience may get the opinion that because a picture is labeled with an 'F' it is a childish or juvenile offering. I only hope that the fear is not justified. . . ."

Commenting editorially in the same connection, the *Philadelphia Bulletin* said:

"The plan of the Warner motion picture management to make a limited classification of their presentations at the neighborhood houses . . . is in the nature of an experiment. It remains to be seen whether the motion picture patrons have been waiting to be told and want to be told which of the varied offerings they may accept most advantageously. . . .

"But it is in a degree a recognition of the present problem of motion picture appeal and influence and the responsibility on the part of the exhibiting management for co-operation with the various efforts that are being made by individuals and organizations to solve that problem. . . .

"The new plan does not go very far. . . . But it is worth trying. And, perhaps, its most encouraging significance is its open assumption of responsibility on the part of an important producing and exhibiting interest of a more careful examination of its offerings warranting an open mark of judgment in classification. . . ."

The Warner plan is meeting with somewhat varied comment from the field. In Baltimore three exhibitors queried, J. Harry Gruver, Meyer Leventhal and J. Louis Rome, were agreed that the plan would not work satisfactorily. It is pointed out that the M. A. Lightman theatres in Memphis have long made a practice of designating films as to classification.

In Kansas, Missouri, Illinois and Iowa a similar plan was launched by Fox Midwest last August, and beneficial results have been reported. Chicago circuit operators were not enthusiastic, while in Milwaukee the reaction was favorable.

Adolph Barr Dies

Adolph Barr, head of a combine controlling four theatres in Bay Ridge, L. I., and one in Brooklyn, died at the home of a niece in Lorain, Ohio, Sunday. He was 60.

John E. Nash Dead

John E. Nash, the original "Orphan Boy" of the Gilbert and Sullivan operetta, "The Pirates of Penzance," died in Los Angeles Monday at the age of 70.

Consolidated Film Note Plan Okayed

Approval of the agreement reducing the monthly maturities on \$1,500,000 of RKO secured notes held by Consolidated Film Industries was given last week in an order signed in New York by Federal Judge William Bondy, who directed RKO to proceed with the carrying out of the agreement.

However, Judge Bondy instructed Irving Trust Company, trustee for RKO, to try to obtain a bank loan at 4 or 5 per cent with which to retire the entire amount of the obligation at one time. Under RKO's agreement with Consolidated, RKO is given 45 months in which to retire the notes with interest at 6 per cent, the maturities amounting to \$25,000 a month, plus interest, on the first of each month up to and including Feb. 1, 1937, and retroactive to last September 1, and \$50,000 on the first of each month beginning March 1, 1937, and ending May 1, 1938.

Under the original plan the maturities called for payments of \$300,000 on the first of each month up to and including Jan. 1, 1935, an arrangement which was described as "physically impossible for RKO to fulfill" by counsel for Irving Trust.

A new corporation, understood to be wholly owned by Rockefeller Center, has been formed to become lessee of the Radio City Music Hall under the new agreement among RKO, Radio Corporation of America and Rockefeller Center. This agreement must be approved by the federal district court in New York. A hearing has been scheduled for November 9, and if the agreement is approved, operation of the Music Hall, will, in effect, be completely independent of RKO, with W. G. Van Schmus continuing in charge of the Music Hall as managing director for Rockefeller interests. It is understood a minimum amount of RKO product will be contracted for annually. The Music Hall will pay \$700,000 minimum annual rental to Rockefeller Center.

Agreements covering RCA's advances to Rockefeller Center for rental deficiencies in the past, estimated at \$900,000, also are included.

RKO's remaining connection with the Music Hall under the agreement, it is understood, is through RKO Service Corporation, which will continue to perform certain management services and be paid weekly by the Music Hall on the basis of a percentage of average gross receipts.

Gaiety on Broadway To Show Foreign Films

The Samjux Theatre Corporation has completed a deal with the Erlanger interests to take over the Gaiety theatre on Broadway for the showing of foreign features. The date for the opening of the house has been set for November 13. Samuel Cummins and J. A. Koepel head the company. Opening attraction will be "Camicia Nera" ("Black Shirt"), by Mussolini.

Open Sunday at Last

The Linwood theatre at Pawnee City, Neb., one of the last theatres in Nebraska to start offering Sunday films, held its first Sunday performance recently.

WARNER WILL MAKE COSMOPOLITAN FILMS

Succeeds MGM As Producer and Distributor of Marion Davies Vehicles in Hearst Deal

On New Year Day, 1935, William Randolph Hearst's Cosmopolitan Productions—whose chief attraction for several years past has been Marion Davies—will move its entire production staff and equipment from the Metro-Goldwyn-Mayer lot at Culver City to the Warner-First National studios in Burbank, Cal., where all future Cosmopolitan pictures will be produced and distributed through Warner Bros.

The arrangement, which brings to a close eight years of production and distribution teamwork between Cosmopolitan and MGM, was consummated this week between Warner and Hearst officials as contracts were signed by Edgar B. Hatrick, vice-president of Cosmopolitan, and Jack L. Warner, vice-president in charge of all Warner production.

Mr. Hatrick's Hearst Metrotone News was not, however, included in the deal, and the reel will continue to be produced by the Hearst news staff and distributed by MGM, as at present.

The reason generally advanced for the break is that Miss Davies was becoming increasingly dissatisfied with the roles assigned her. Considerable friction was reported when the role of Elizabeth Barrett in "The Barretts of Wimpole Street" was assigned to Norma Shearer. Miss Davies' request for a test, according to reports, was denied. Matters came to a head when it was suggested to Irving Thalberg that Miss Davies play the title role in "Marie Antoinette." Miss Shearer was given the part.

Cosmopolitan-Marion Davies Productions, of which Miss Davies is president, under the MGM production and distribution arrangements was backed by William Randolph Hearst. Whether Mr. Hearst will continue to finance Miss Davies' pictures on the Warner lot has not been announced. Hearst officials in New York on Monday indicated, however, that Miss Davies' stories, casts, directors and production supervisors would be selected by the Hearst organization. As to Cosmopolitan productions other than those in which Miss Davies will appear on the Warner lot, Hearst representatives could make no official comment.

Other Cosmopolitans To Be Made

"We consider ourselves very fortunate in having obtained the services of Marion Davies for a series of star productions," said Jack L. Warner. "Our aim and ambition will be to produce pictures with Miss Davies that will create even greater success than she has heretofore attained. In addition to Miss Davies' star productions, we will also produce a series of Cosmopolitan pictures to be distributed by our company throughout the world."

Said Miss Davies:

"I feel very happy over my new arrangement with Warner Bros. I am confident

that they will give me every cooperation in the production of my pictures and that I shall have greater individual opportunity."

Whether Warner Bros. will actually finance Miss Davies' pictures was regarded this week in New York as of comparatively little importance in comparison with the fact of Warner distribution of her pictures with the vast resources of the Hearst newspapers behind it.

"Breaks" for Warner

For many years the 28 Hearst papers in the United States have accorded more publicity, probably, to Marion Davies' pictures than to those of any other star, while Mr. Hearst's publishers always have appeared slightly more partial to MGM stars than those of other companies. Although MGM will still maintain a definite *entrée* to the Hearst news columns through the Hearst Metrotone News, publicity "breaks" are expected to go to the Warner organization after the first of the year.

Discussions between the Hearst organization and Warner over possible affiliation is not new. At least four years ago the Warner production chief almost had concluded an arrangement with Mr. Hearst for Miss Davies and the International Newsreel, but at the last minute Hearst renewed the MGM contract.

Cosmopolitan Productions, Inc., Ltd.—the previous official title of Miss Davies' company—late last week changed its name to Cosmopolitan Corp., New York City. Formerly it was a Delaware corporation, but no special significance was attached to the name change by the Hearst office in New York, it being described simply as an inter-company move.

In Theatre and Films Since 1916

Miss Davies, who was born Marion Douras in New York City in 1900, has been engaged in the theatre and in films since 1916, her first professional appearance being in that year as a dancer in "Chu Chin Chow." Following this she cast her lot with the young motion picture business and in 1918 appeared in "Runaway Romany" for Ardsley-Pathe. "April Folly," "The Restless Sex," and "When Knighthood Was in Flower" followed in 1920-21-22 for Lasky, and in 1923 she appeared in Goldwyn's "Little Old New York." Since that time Miss Davies has worked on the MGM lot, in "Beverly of Graustark," "Tillie the Toiler," "Quality Street," "The Fair Co-Ed," "The Patsy," "The Cardboard Lover," "The Hollywood Revue," "Marianne," "Show People," "The Floradora Girl," "Not So Dumb," "Bachelor Father," "It's a Wise Child," "Five and Ten," "Polly of the Circus," "Blondie of the Follies" and "Operator 13."

The six Cosmopolitan productions slated for the 1934-35 season, two or three of which will star Miss Davies, will be released by Warner, which means that those pictures scheduled for MGM's new season list will not be made for that company. It is reported the first Davies vehicle under the new deal will be a Sidney Skolsky story, "Movie Queen."

Hoblitzelle To Aid Saenger Solution

With appointment late last week of Karl Hoblitzelle, head of the Interstate Theatres circuit and a theatre operating partner of Paramount Publix, as intermediary in the current negotiations between the Paramount trustees and E. V. Richards in connection with Mr. Richards' participation in reorganization of Saenger Theatres, Paramount took another step forward in bringing together the many loose ends which still remain in the way of final reorganization.

The Saenger negotiations, it is understood, center around an adjustment of the provisions for participation of Mr. Richards and Paramount, respectively, in the stock of the reorganized Saenger company. Under the original provisions, Mr. Richards was to receive all Class A stock of the new company for \$25,000, with Paramount retaining all Class B shares. The trustees feel these provisions should be revised somewhat more in Paramount's favor.

Settlement of the long pending \$5,099,000 anti-trust suit brought against Paramount by E. M. Loew of Boston was agreed upon and a petition asking court approval is being submitted at once in New York by special master John E. Joyce. The settlement figure, it is understood, is in excess of \$100,000.

This marks the second anti-trust suit settlement by Paramount within a month, the first being a settlement of the Edward Quittner suit of \$5,100,000 for \$10,000. A settlement of the anti-trust suit brought against Paramount by A. B. Momand of Oklahoma for \$4,900,000 is scheduled for early negotiation.

George J. Schaefer, Paramount Publix general manager, filed a \$98,000 claim Monday under his contract which the Paramount trustees disaffirmed in September, 1933. The agreement was to run until February, 1935.

A proposed agreement under which Madison Operation Company, Paramount subsidiary, would relinquish its lease on the McVickers theatre in Chicago, and obtain release from all obligations in connection with the \$1,600,000 mortgage bonds outstanding on the theatres, was approved by Federal Judge Cox, who also approved a compromise and settlement of all claims against Paramount by Cecil B. De Mille Productions, calling for payment to De Mille of \$202,915 by Paramount Productions.

Zanuck Takes Bromfield Story

Darryl Zanuck, production head of 20th Century, has purchased the film rights to Louis Bromfield's story, "De Luxe." A stage version, done by the author and John Gearon, will be produced on Broadway by Chester Erskin, in conjunction with 20th Century, in line with the Zanuck plan to use the stage in the nature of a laboratory for the screen.

To Release French Films

Paramount plans the release in this country of eight French pictures, beginning with this month. The pictures were produced at the company's Joinville studio near Paris. They will only be released in French-speaking communities and generally in Canada.

PAPER COMMENDS FILM EDITORIALLY

The management of the Harrison Theatre Corporation of Indiana calls attention to a highly laudatory editorial in the Fort Wayne News-Sentinel, commending the MGM picture, "The Barretts of Wimpole Street," which was held over at the local Emboyd theatre. The editorial points out that the newspaper had not hesitated in the past to criticize "off-color" pictures, but declares it "is just as eager to praise as to condemn."

Six Memphis Theatres Indicted for Sunday Films

Indictments were returned recently against six Memphis theatres for operating on Sunday in the face of state and city "blue laws" by the new Shelby County grand jury. The indictments came as a surprise to theatre managers, as the old grand jury repeatedly had refused to indict.

Indictments were returned against the Orpheum, Loew's State, Loew's Palace and the Strand, downtown theatres, and against two neighborhood houses.

Germany Bars Two Of Most Popular Stars

Two of the most popular motion picture players in Germany have been barred by the government from appearance in any future films. Adolph Wohlbreuck was barred on the ground that he is non-Aryan, Paul Hoerbiger for making indiscreet remarks concerning the Nazi regime during a private conversation.

Miss Rolf Due in January

Tutta Berntzen Rolf, Scandinavian actress signed by Winfield Sheehan of Fox while he was abroad recently, will come to the United States in January. She has appeared in films in various European countries.

Abeles Assumes Duties

Arthur Abeles has begun his new duties as manager of the Warner Mexico City exchange, succeeding Felipe Mier, who has taken over a projection and accessory business.

Goldstein Heads Schine Club

Louis Goldstein, chief booker for the Schine circuit, at Gloversville, N. Y., has been elected president of the Schiners Club, an employees' benefit association, for the year 1934-35.

Graham With United Artists

John Graham, until recently British International Pictures representative in Kansas City, has joined the local United Artists sales staff.

Reports Business Better

Charles Stern, assistant to Al Lichtman, general sales manager of United Artists, returning from a Buffalo trip, reported business in upstate New York better.

Fred Meyer New Aide to Laemmle

Fred S. Meyer, former president of the Motion Picture Theatre Owners of Wisconsin and Upper Michigan, and long a leader in exhibition circles, leaves Milwaukee this week to become assistant to Carl Laemmle, as advisor on production from the exhibition standpoint at the Universal Studios on the Coast. A farewell party was given him Wednesday night.

Mr. Meyer began his motion picture career, so to speak, in 1910 as manager of the Grand theatre in Chicago. From that time he was successively salesman, local branch manager in several cities and for several companies, theatre manager, and on several occasions representing Universal.

He has been president of the Milwaukee Theatre Managers Association. In 1933 he took over the lease of the Alhambra theatre in Milwaukee, which he had previously managed. He is a vice-president of the MPTOA, and has represented the unaffiliated exhibitors on the grievance board.

Royster Heads Ohio Paramount Subsidiary

Harry L. Royster has been named general manager of South Ohio Theatres, Inc., at Hamilton, Ohio, a subsidiary of Paramount's Famous Theatres, organized to operate three theatres in Hamilton and two in Middletown. The move returns Paramount to a dominant position in both cities, involving leases on the Paramount, Rialto and Palace in Hamilton and the Paramount and Strand in Middletown. All but the Strand had been returned to the former owner, the Taft Estate, Cincinnati.

Shirley Temple Is Sued By Agents in California

Shirley Temple, 6-year-old Fox star, was named defendant in a suit filed in California supreme court last week. Elinor O'Reilly and Gene Mann, complainants, declared they are the agents of the child and obtained for her a five-year Fox contract and another for New York personal appearances at \$7,500 per week. They asked the court to construe the terms of their contract in view of these engagements. The suit also named George and Gertrude Temple, Shirley's parents.

New Orleans Neighborhoods Book Serials and Vaudeville

Neighborhood theatres of New Orleans, 80 per cent of them, are turning to serials and vaudeville to supplement films in fighting the competition of night clubs and beer gardens. The move is made also to avert an expected attendance decline because of the new admission tax.

Clifton Brennan Dead

Clifton Brennan, 49, former president of the Motion Picture Operators' Local No. 163, Louisville, died there last week, following a heart attack. He had been president of the local for many years.

DANGER and DEATH CANNOT WAIT

—even for a woman!

Maddening nightmares of blazing planes tortured the sleep of this valiant band... whose terrors their comrades never knew. Some sought courage in the warmth of wine...others found comfort in soft, cool arms. But none could forget the horrible dreams... that only too often came true!

And Warner Baxter smashes to the heights in his most compelling dramatic role!

WARNER BAXTER

in

HELL in the HEAVENS

with
Conchita

MONTENEGRO RUSSELL HARDIE

Herbert Mundin • Andy Devine
William Stelling • Ralph Morgan

Produced by Al Rockett Directed by John Blystone

Screen play by Byron Morgan and Ted Parsons

Based on the play "The Ace" by Herman Rossmann



I have never done this

exclaims Exhibitor Sidney Meyers

- 2 -

seen. It will make a ton of money and makes me look forward to an extended run.

I am going to advertise it like a road show and base my advance campaign on a personal money-back-if-you-don't-agree guarantee. I have never done this with any picture, but I'll stake my reputation as a film man that this will bring home the bacon in huge chunks.

(Signed) Sidney Meyers*

* Fellow-exhibitors know Mr. Meyers, operator of the Mayfair Theatre, Miami, and Wometco Circuit of Florida, as one of the South's outstanding showmen.

PHONE YOUR FOX EXCHANGE FOR A SCREENING

with any picture...
as he joins the parade of praise



THE WHITE PARADE

JESSE L. LASKY
Production
with

LORETTA YOUNG
JOHN BOLES

Directed by Irving Cummings. Screen play by Sonya
Levien and Ernest Pascal. From the novel by Rian
James. Adaptation by Rian James and Jesse Lasky, Jr.



AND *You'll* JOIN THE PARADE OF PRAISE

EQUIPMENT CODE HEARD; FILM LEVIES IN EFFECT

Large Companies Protest Rules Framed by Authority Agency Committee; Decision Soon

With the exception of the hearing on the motion picture theatre supply dealers' revised NRA code at Washington and the final settlement of the controversy between independent distributors and members of the Code Authority over the producer-distributor assessment schedule, the motion picture code front was comparatively quiet during the week.

Other developments included:

1. Opposition by major companies to rules framed by the Agency Committee of the Code Authority.

2. Division Administrator Rosenblatt ruled that members of code boards appointed with industry approval may not be dismissed because any particular group fears they may be antagonistic to that group's interest in the future.

Equipment Code Presented

With a mere handful of witnesses present, a code for the motion picture and theatre equipment and supplies distributors was presented to the NRA through Deputy Administrator Frank H. Crockard on November 2 by J. E. Robin of New York, president of the Independent Theatre Supply Dealers' Association.

Proposed as a supplement to the general wholesale code, the agreement contained no labor provisions but an amendment regulating hours of employment and wages was submitted during the hearing.

In submitting the code, Mr. Robin said his organization represented 56 of the 69 companies in the industry which last year had sales of about \$7,000,000, of which non-members of his organization accounted for about \$3,000,000.

The code was also supported by Mrs. M. G. Ashcraft, of the Sears Ashcraft Manufacturing Company, Los Angeles. While the company would not come under the agreement, Mrs. Ashcraft explained, it is deeply interested because unfair trade practices among the distributors had brought conditions to a point where they were no longer able to meet their bills and the company was in a position where it could no longer finance them.

The proposal was further supported by J. C. Hecht of the Daylight Screen Company, Chicago, also a manufacturer.

Emphasizing that his opposition to the code was in no way to be construed as opposition to the NRA and explaining that his company was operating under the recovery program, R. P. LaRue of the National Theatre Supply Company opposed adoption of any agreement on the ground that such benefits as would accrue would not offset the inconvenience and expense.

Assessment Schedule Settled

Final settlement of the controversy between independent distributors and the members of the code authority over the producer-distributor assessment schedule was reached November 2 following conferences between Harold S. Bareford of the finance committee of the Authority and officials of the NRA. The schedules are now in effect.

With but one protest filed, and that apparently designed to lay the basis for future action, should such be desirable, on the ground that it constituted taxation without representation, the exhibitor assessment schedule was approved by

the recovery administration, covering contributions for the last half of the current year.

No changes were made in the amounts to be charged under the producer-distributor schedule, but provisions were incorporated to safeguard the interests of the independents, and as approved by the administration it is provided that the total contribution of the independent group shall not exceed \$18,000. If the contributions exceed that amount they will be credited to the independents, pro rata, against their 1935 contributions and if found to be greater than the sum to be collected next year, the excess will be refunded.

Further, it was stipulated, the 1935 schedule shall be revised so as to eliminate as far as possible any chance of collecting excess contributions.

As a third concession to pacify the independents, it is provided that any company which believes its assessment is too heavy may appeal to the code authority for relief.

Agency Reports Debated

Acceptance of the report of the agency committee was urged by Harold S. Bareford and an attorney for the MPPDA November 1 at a brief public hearing at which were present less than a half-dozen persons, none of them members of the committee.

As a result of the arguments presented by the producer representatives, it is considered probable the recovery administration will reject the rules proposed by the committee and require it to prepare new rules more in conformity with the instructions of the motion picture code.

The rules as written, it was declared, are confusing and ambiguous and deal more with relations between agents and their principals than between agents and producers, although the latter was the only subject contemplated in the code.

Further, the committee, it was charged, seeks to have the President sign the order making the rules effective, giving them an importance out of proportion to their place in the code, of which they should properly be a part.

As an added argument, the producer representatives asserted that the rules were written on the basis of the California laws and would likely be found to be in conflict with the laws of other states where they might be applied as well as with the Federal statutes.

Partial explanation of the failure of any West Coast agents to attend the hearing was found in a letter from Ralph H. Blum, Beverly Hills, Calif., protesting that the meeting should have been held in Los Angeles because "all the persons affected" are in the West.

The statements were challenged by the MPPDA attorney, who declared there are as many agents and nearly as many artists in New York, and that Eastern activities have so expanded in the past few years that the East is becoming recognized as a production center.

Laying down the principle that members of code boards appointed with the approval of the industry may not be dismissed because any particular group fears that they may be antagonistic to that group's interest at some undefined future date, Division Administrator Sol A. Rosenblatt last week rejected an appeal of the Independent Exhibitors Protective Association, Inc., of Philadelphia, for reorganization of the Philadelphia clearance and zoning boards.

While it was indicated in New York this week that Kansas City's clearance and zoning schedule will in all probability be adopted by the Code Authority and put into effect around December 1, Jay Means, Kansas City Independent Theatre Owners president, said that "it looks as if the major distributors are out to sell protection."

B. and K. Answers Newspaper Charge Of Delayed Runs

A cartoon drawn by James Tinney McCutcheon, appearing last week on the first page of the Chicago *Daily Tribune*, and which intimated that Chicago "never gets first run movies until long after they appear in most American cities," was answered this week by circuits in that city as being contrary to fact.

While the local motion picture censors were admitted to be the cause of the postponement of some films, and that extended runs of highly successful pictures likewise delay general exhibition, officials of Balaban and Katz declared Monday that the Chicago situation is no different than that existing in other large cities insofar as prompt release of new pictures is concerned.

It was pointed out that "Monte Cristo," which is only just closing its Los Angeles first-run exhibition, was shown in Chicago some time ago.

"No other city, not excepting New York, has the important neighborhood theatres which Chicago has," said William Hollander, publicity and advertising director of B. & K. "And, to hundreds of thousands these neighborhood houses are their first-run theatres. When these pictures appear in key houses five weeks after a 'Loop' showing, many feel that Chicago is behind in release schedules. They forget the 'Loop' must come first."

Equity Council Approves Screen Guild Affiliation

Formal approval of the Screen Actors' Guild as an affiliate of Actors' Equity Association was given Friday in New York by Equity's Council. The Equity approval vote will now be resubmitted to the Class A membership of the Guild in Hollywood. A two-thirds majority vote must be recorded before the organization can be recognized under the American Federation of Labor charter for the entertainment industries, held by Equity.

Producers in Hollywood this week declared unanimously that they have no objections to individuals or groups joining either Equity or the Guild so long as such memberships do not instigate labor troubles in Hollywood.

The Friday approval provides that any affiliation agreement between Equity and the Guild may be terminated, that where the Guild seeks the aid of organized labor such labor shall be sought through Equity, and that the Guild pay a share of the tax which Equity pays to the A. F. of L.

The question of a possible double set of dues remained unsettled.

Warner Cuts Prices In Milwaukee Houses

The Warner circuit has announced new low price scales for the Egyptian, Venetian and State, Milwaukee neighborhood theatres. Numerous of the cities in the state have instituted double features. Several of the circuit's local neighborhood houses are expected to be dropped in the near future.

'HERE'S DEFINITELY A PICTURE BUY'

Says DeCasseres of "Lost Horizons," But "Order, Please" and "Bridal Quilt" Are Less Adaptable

By BENJAMIN DeCASSERES

LOST HORIZONS

This is definitely a picture buy and a box-office topper, or else I lose my gift as the descendant of old Tiresias, the famous second-sight man of Athens at the time Xantippe was razzing Socrates for hanging around with the soap-box fix-its of the Pershing Square of the Greek metropolis instead of bringing home the bacon and kiddie-cars for the little Socrateasers.

In twenty scenes, three acts, using up exactly 54 characters, with two or three revolving stages and planting the beautiful and accomplished Jane Wyatt definitely in the big headlines, "Lost Horizons" (Lawrence Rivers, Inc., producing), is, strangely enough, without any real author. It has been tinkered and re-tinkered with by several persons. The result is, as usual, the play sometimes lacks intelligibility, drags, and is often non. seq.

However, the boys out on the big camera ranches (where the snow on the mountain-tops needs cleaning—have you noticed?) will remedy all that. For here, in concept, is a mighty grand picture of what would have happened to Janet Evans if she hadn't committed suicide.

The moral of this drama is: if you are thinking of Having Done with the Whole Bloody Thing—don't! Stick around just a day or two longer. Prosperity, Happiness and, maybe, Uncle Morgenthau are right around the corner with a Big Surprise.

Janet, an aspiring young actress (Los Angeles), has great hopes. She is abandoned, however, by the fellow she loves and whom she was engaged to marry. He has got a job in the East. She has given up her career for him. She commits suicide—gun.

Now we are taken to "the Hall of Records," which are located on the other side of the grave. Here the "Director" gives Janet several books to read which show what her life would have been and how through suicide she has destroyed the pattern of other lives that would have touched her own.

The ensuing scenes of this Broken Thread and Ruined Patterns play take us to Atlantic City, Montreal, New York, Kansas City and finally back to the Hall of Records.

When Janet's whole life is spread before her and she sees the havoc she has done not only to herself but to others she knows the meaning of purgatory.

She meets again the man who jilted her. He has become District Attorney. She has made a great success on Broadway and he finds her glamorous again and wants her. And Janet wonders how the emotion she had once held for him had deceived her into thinking it was love.

She has found her real mate in the playwright whose play she has put over, and has brought to him both fame and success. They adore one another and are to be married.

And what happens instead? By her unfortunate act she brings blight and disaster upon the heads of others. Another girl takes

her part in the play. It is a complete failure. The playwright in despair takes his own life. Murder, seduction, and many other things run the sub-plots and sub-sub-plots.

So you see here are all the blood and gizzard of a swell picture entertainment, which is not swell at all in the stage presentation because of lack of vividness, incoherence and too many chefs.

And Miss Wyatt should do this in pictures. She's the lady for this show.

Picture value, 100 per cent.

ORDER, PLEASE

Just about the time when I feared that the murder-mystery play was going into what the doctors call a senile slump up bob George Bushar and John Tuerk with a play called "Order, Please," by Edward Childs Carpenter, who adapted it from a play by Walter Hackett, and who, in turn, for all I know may have taken it from Alec Dumas.

The screen—thank God!—is never without its murder-mystery show. I can always find somewhere in this New York burg a house that's playing wall-tapping dicks, pistols that suddenly come out of innocent door-drapes, and a long shot of a good sound corpse stretched out on a swell rug as though it were trying to look through a hole in a floor at a reception to Dizzy and Daffy Dean.

Although Vivienne Osborne and James Bell do their best in Mr. Carpenter's boisterous and breath-panting "murder comedy," I cannot here report anything high and mighty or tasty for the picture trade. It is all too obvious, too stagey, too ancient.

Nevertheless, "Order, Please" will undoubtedly go to Hollywood. It will make a fair program filler between a W. C. Fields schnozzle-comedy and the esoteric connipations of Slim and Zasu.

We are in what the scholarly George Raft would call a New York hostelry—the Hotel Diplomat, to be more precise.

In blows a young guy from Wyoming who has come to New York to sample brunettes, or what have you. He once longed from the depth of his Cheyennesque soul to become a detective. Kismet grants his wish—and how!

Next to him a stockbroker has been murdered. "His body lies crumpled on the floor" (I quote one of my old Paramount titles).

The Wyoming Wonder skins downstairs (oh, I forgot—there's a valuable bracelet lying alongside the *corpus balonie*, the property of a Russian Countess) to unfold the news.

Ha! Ha! When he, they and those get back to his room the corpse is in his trunk!

When the dead ex-dabbler in stocks rolls out of the trunk, when the lights go out and Great Doings are done on the stage, when women scream and strong men yank out their flasks and some lout in the gallery yells "Heil, Hitler"—you may be sure you are in the right place.

Well, anniehow, the Wyoming Van Dine

solves the murder with a button, I think, and goes west with Phoebe, the telephone operator. O chortle, ye cherubs!

Nothing here for Max Reinhardt or Monsieur Zanuck, as you see.

Picture value, 40 per cent.

BRIDAL QUILT

"The Bridal Quilt" is the story of a lamb from Kentucky who got stewed on the Romantic Ideal.

It will be a picture some day, but not one that will cause the flight of any great number of exhibitors to the Riviera to spend their gains.

Tom Powers wrote this play. Powers is the memorable "Dear Old Charlie" of "Strange Interlude." He is a fine actor, but as a playwright he is too thin, too vague—too—too—too—well—I regret to say it—mushy.

Vera Murray, Charles Dillingham's secretary for many years, produced "Bridal Quilt." It was her initial venture. She had a grand first night—a regular Hollywood opening night—but I fear that that will end the matter—at present.

The smart Bartons of New Jersey are motoring down through Kentucky. Car runs into a ditch, or something, oh, I remember—a crick.

While Jim Barton is doing the fixing the wife is picked up in the arms of a mountain Launcelet, Wash Alexander, and he carries her over the crick to keep her fleshlings from being splashed.

He falls for her—necking is so proletarian around this Kentucky digging—and goes moon-eye and calf-mooing over the Fine Lady.

Swing the audience now to a swell "drawing-room" reception of the Bartons in their New Jersey home. Wash busts in—he's on the track of his Isolde. Sturdy Old Kaintuck laddie appears in door of monocle-and-cocktail nest! Picture it—what?

But now rides the Climax on the Winds of Destiny. Wash doesn't know that his Queen of Sheba has a Solomon on her staff—her husband—just old Jim Barton, who lies 'round in ditches tinkering with gas-buggies. So when she breaks the news the proud Son of Kentucky cannot take it.

So what? Nothing. They send the poor boob back to his old Kaintucky home and then the good-natured husband drives his wife down so that she can apologize for not introducing him when they met in the crick.

Farewell, fond dream, etc.

Picture value, 40 per cent or less.

Don Bell Dead

Don Bell, 65, co-inventor of the projection machine, was found dead of asphyxiation at his home in Brawley, Cal., last week. He had inhaled gas from the exhaust of his automobile.

PUBLIC RESPONDS TO IMPROVED PICTURES

Press Reflects Audience Appreciation of Higher Class Product; Better Attendance Seen

Definitely favorable reaction of the public to motion picture product of the new season is reflected in the reaction of editorial writers and dramatic critics. Much of that comment concerns the trends of production since Joseph I. Breen rolled up his sleeves and began applying the functioning of the Production Code Administration directly to the studios, from story to finished production, July 15th last.

In the critical expressions of writers in the daily newspapers and the religious press these conclusions appear most frequently:

Quality of product has shown marked improvement.

Censorship boards are making comparatively few cuts.

Dignified and intelligent themes are prominent in the new films.

Producers are concentrating upon general audience appeal.

Patrons have elevated their standard of screen taste.

Box office receipts have increased.

Historical, biographical and high grade musical offerings are evident.

Entertainment value has been heightened.

New patronage is being attracted.

Following are excerpts from writings in the daily and church press in the past month and from all parts of the country.

New York TIMES

By Andre Sennwald

... Not in the recent memory of callous cinema reporters has the Mecca of the Pacific launched such argosies as those which reached Broadway during the past month. ...

The films which Broadway has exhibited in the last four weeks are remarkable not alone for their quality and their general excellence of achievement, but even more for the dignity and lively intelligence of the themes they explore. ...

Brooklyn (N. Y.) TABLET

In less than five months a revolution has taken place in the film world. Mr. Hays, Mr. Breen and the others have vindicated every confidence which the Legion of Decency has reposed in them. The cleanup has been consistent, immediate and almost complete. The producers have kept the agreement and abided by the rules of the game. ...

All the lists note a great decrease in "banned" pictures. Our own, the oldest and best known lists, has jumped from 20 to 25 indorsed pictures to 50 and 60. Another list ... 173 pictures. Of these but 21 or 12% are banned. And of the 12% only 3 have come out since Joseph Breen started to enforce the new code ... the City of Chicago censorship board—a very strict body—in the last three weeks has not made a single cut in any picture, we are told. ...

And in a news dispatch from Rome in the same issue, Most Rev. John J. Cantwell was quoted as follows:

I told the Pope that reports have reached me

that for several weeks there has been a very notable improvement seen in pictures exhibited for the first time in Los Angeles. The Pope heartily welcomes the change. ...

Youngstown (O.) TELEGRAM

The 15,000 or more people who attend movie theatres in this city each day in normal times have been commenting on a decided upturn in quality within the last few months.

And there is something to think about in the fact that the producers are concentrating on what is termed by the trade, "family audience" pictures. ...

Wilmington (N.C.) STAR

... There is an added dignity about the cinema in recent weeks that cannot be denied.

The change, in our opinion, is not due entirely to the efforts of religious bodies and others to eliminate the objectionable. Rather there has been an improvement in the tastes of the average picture goer. ...

Detroit (Mich.) NEWS

By Harold Heffernan

... Hollywood has been cleaning up its own front yard so well that local board members have had little to do but sit back comfortably in their easy chairs and watch the celluloid footage whirl through the projectors. ...

Rochester (N. Y.) TIMES-UNION

By Amy H. Croughton

... The new crop of pictures, made under the supervision of Joseph Breen ... indicate that the majority of the producers and directors are at least willing to co-operate with the backers of the campaign for decent entertaining pictures. ...

Greenville (S. C.) PIEDMONT

... Patronage of movie theatres has increased steadily. Current reports show that so far this year box office receipts are running 10 to 30 per cent ahead of last year's. ...

Washington STAR

The nation-wide church campaign to "clean up" motion pictures has obtained such good results that the West End Citizens' Association Censorship Committee has decided further work will be unnecessary. ...

Providence (R. I.) VISITOR

With the improvement in Providence, at least, there has come an increased attendance, although there have been some pictures that were entitled to a better patronage than they received from those who are desirous of insisting that the film cleanup be made permanent. ...

Los Angeles (Cal.) TIMES

By Chapin Hall

The new fall output is now speaking and the result is satisfactory. Historical and biographical presentations, together with high grade musical offerings, are popular. Business at the theatres is improving. Less importance is given to biologic abnormalities. ...

Chicago CHRISTIAN CENTURY

By Fred Eastman

... I have seen several of the pictures bearing this (Production Code Administration) label and in justice I think I should say that to

me they seemed worthy pictures, free from objectionable features. ...

Brooklyn (N. Y.) EAGLE

By Martin Dickstein

It is beginning to look as if all that censorial tumult and shouting, instead of discouraging the movie makers, is actually having a stimulating effect upon the manufacturers of celluloid entertainment. Certainly the town has never had a more bountiful supply of good pictures to see and hear. ...

Houston (Tex.) CHRONICLE

... Apparently the new releases are taking on a greatly improved tone. ...

Phoenix (Ariz.) REPUBLIC

The campaign of the churches for the removal of dirt from pictures has been successful, thanks to the ready cooperation of the producers of 90 per cent of the films. ...

Atlanta (Ga.) GEORGIAN

... New movie-goers have been recruited from those persons who stayed away from films which offended them. Old movie-goers have been coming back. ...

Flint (Mich.) JOURNAL

... The motion picture industry has improved its productions materially. The problem of the future is to keep them so. ...

Harrisburg (Pa.) PATRIOT

... There is satisfaction in what seems to be an improvement in the films. ...

Waterbury (Conn.) AMERICAN

... In general, it may be hazarded, the moral quality of the movies was never so meticulously chaste since the far-distant days of John Bunny and Flora Finch. ...

Wilmington (N. C.) NEWS

... The quality of films is becoming finer. Whether the pendulum swings back again in another decade is problematical but for the moment things in the industry, from the standpoint of refinement, are definitely on the upgrade. ...

Boston CHRISTIAN SCIENCE MONITOR

By E. C. Sherburne

Hollywood today is turning out a larger proportion of relatively first-rate motion pictures than ever before.

Paramount Race Reel In N. Y. Before Others

One of the most decisive international "scoops" in newsreel history was scored by Paramount Thursday morning when the North German Lloyd steamship *Bremen* docked in New York delivering Paramount's views of the England to Australia air race a full week ahead of the other reels.

Paramount had arranged with two of the aviators, Ken Waller and Cathcart Jones, to speed up their return trip and be "expressmen" for Paramount News.

Samuel Meyer Dies

Samuel C. Meyer, 73, veteran showman of the Northwest, died last week in San Francisco. He was associated for many years with William Ely in operation of the old Hippodrome and Helig theatres in Portland.

Sarecky with Wanger

Louis Sarecky, former associate producer for Radio, has joined Walter Wanger Productions on the Coast as general manager.

"THE GAY DIVORCEE"

TODAY'S
TOP-MONEY
SHOW
EVERYWHERE!

STARRING

FRED ASTAIRE
GINGER ROGERS

with

ALICE BRADY

EDWARD EVERETT HORTON . . . AND
HALF THE BEAUTIES OF HOLLYWOOD
DIRECTED BY MARK SANDRICH . . . DANCE EN-
SEMBLES STAGED BY DAVE GOULD . . . A PANDRO
BERMAN PRODUCTION . . .

RKO-RADIO PICTURE

LIFE AND BEAUTY....
YOUTH AND LOVE

Anne
of
Green
Gables

L. M. MONTGOMERY'S
BEST-SELLING NOVEL FOR OVER A
QUARTER OF A CENTURY

THANKSGIVING WEEK ATTRACTION in KEY CITIES

• • Fiction's most delightful child since "Jo" of "Little Women"
in a worthy successor to that immortal screen masterpiece.



*Presented with
pride by*
RKO-RADIO

with
ANNE SHIRLEY as "ANNE"

TOM BROWN

O. P. HEGGIE

HELEN WESTLEY

Directed by George Nicholls, Jr. . . Book published by L. C. PAGE & Co., Inc.

SHOWMEN'S REVIEWS



This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public



Flirtation Walk

(First National)
Soldier Romance

Showmen who desire to sell their attractions should find plenty which is both necessary and valuable to work with in this picture. Given unique and colorful backgrounds of army post, Hawaii and West Point Military Academy, it is composed of practical entertainment and showmanship elements whose merits in creating and satisfying public enthusiasm have been proved.

The picture is the romantic story of a soldier boy, tracing his career, crowded with many amusing and appealing incidents, from rear rank buck private to Cadet Corps regimental commander. The substantiating love story accompaniment engenders spontaneous human interest. This quality is given an added appeal by the manner in which romantic and in-line-of-duty conflict is interpolated. Tinged with gay comedy, music both sentimental and martial, the picture also develops spectacle both alluring and thrilling. The picture features a striking Hawaiian ceremonial dance, and at West Point presents many heretofore unrevealed glimpses of dormitory and student activities as well an unusual parading pageantry. Always the show is keyed to a popular pitch.

The picture opens in Hawaii. There under the spell of tropical moonlight and emotions that surge in tune to the native dance spectacle, rookie Canary and the general's daughter, Kit, fall in love. Their romance is short-lived, as when Lt. Biddle intrudes upon their almost clandestine affair, Kit apparently double crosses the amazed boy. Hurt because he is accused of inability to understand because he is neither officer nor gentleman, Canary resolves to become both.

He wins an appointment to West Point. Several reels are devoted to picturizations of the manner in which the cadets live and are trained. Each year, new honors come to Canary, and they are always a thrill to Sgt. Scrapper as he reads of them in the kid's letters. Marked by many sequences featuring the Cadet Corps on parade, the story moves into Canary's senior year.

Again Kit comes into the picture. Seeing her rookie here on parade, the old affection flames again, but even a walk along the Cadet's sparking ground, Flirtation Walk, cannot break down the boy's reserve or eradicate the suspicion that Kit once before got him into a jam.

Canary is writing the Senior play. The Corps selects Kit to play the heroine. In many ways the playlet satirizes lightly the Kit-Canary-Lieutenant Biddle romance. Only when the script calls for a kiss does Canary realize that he's in love. Throwing discretion to the winds, he dashes out to inform the sacred but willing-to-know Kit of his discovery. Found violating the rules again as well as the "officer-gentleman" tradition, Canary resolves to resign, only to have Scrapper, who has come to see his protege graduate, talk him out of it and to have Lt. Biddle understand that he cannot stand in the way of real love.

In title, cast names, story idea and the color and fanfare that marks its production there is available showmanship for any type of campaign. Being the kind of attraction that justifies the spending of a little extra money as well

as personal effort to stir up patron curiosity, the more intensive the advance, the better patron response should be.—McCARTHY, Hollywood.

Produced and distributed by Warner-First National. Directed by Frank Borzage. Screen Play by Delmer Daves. Original story by Delmer Daves and Lou Edelman. Music and Lyrics by Allie Wrubel and Mort Dixon. Dance numbers directed by Bobby Connolly. Assistant director, Lew Borzage. Art director, Jack Okey. Photography by Sol Polito and George Barnes. Supervisor, Robert Lord. Film editor, Wm. Holmes. Technical directors, Colonel Timothy J. Lonergan and Lieut. P. Eckles. Gowns by Orry-Kelly. P.C.A. Certificate No. 350. Running time, 85 minutes. Release date, Dec. 1, 1934.

CAST

Dick 'Canary' Dorcy.....	Dick Powell
Kit Fitts.....	Ruby Keeler
Sgt. 'Scrapper' Thornhill.....	Pat O'Brien
Oakie.....	Ross Alexander
Spike.....	John Arledge
Lieut. Biddle.....	John Eldredge
Gen. Fitts.....	Henry O'Neill
Sleepy.....	Guinn Williams
Gen. Landacre.....	Frederick Burton
Chase.....	John Darrow
Eight Ball.....	Glen Boles

Broadway Bill

(Columbia)
Comedy-Drama

Although the title suggests otherwise, this is a different kind of race track picture. As it combines drama, romance, lively and colorful comedy and packs a potent but unique heart appeal, it's a fresh story of a man, the horse and a girl. Full of that atmosphere, both realistically and by illusion, that has made horse-racing the sport of king and commoner, it builds to a vivid action race sequence and then crashes to a tragedy—a great horse breaks his heart to win and with honors befitting a hero is buried on the track where he ran his epic race. Though the picture does a lot of fooling about to reach its objective, it seems to have the peculiar quality that makes for popular attractions. There is action and color for the men folk, and it possesses a novel romantic angle that no smart exhibitor will overlook.

Dan, although very much in love with his wife Margaret, has little desire to be just a cog in the industrial domain of the small town tycoon, J. L. Higgins. Rising in rebellion, he takes to the road with his horse, Broadway Bill, and Whitey. An old race track man, he knows his way about. Broke, he runs into his old pals the Colonel, Happy and others. In their relations the comedy sequences are concentrated.

On his first test, Broadway Bill, unused to the ways of the track, runs away. In stalling off feed bills, caring for sister-in-law Alice, who sympathetically follows him to the track, Dan and Whitey have a hectic time. Pathos, tinged with comedy, first is inserted, as rain seeping through the miserable stable roof gives Bill a cold on the eve of the Derby. Heroic measures, plus the application of a little mind over matter theory, bring the horse around. With the excitement of far-flung pool room betting interpolated, in which a gag to get money is inserted by the Colonel and Happy to drive the odds on Broadway Bill down, the stage is set for the race. This is a classic of action. Fighting for his head against a jockey in league with the gamblers, Bill just manages to nose out the gamblers' favorite—to somersault over, dead. The memorial services portrayed in a

sincere and sympathy-stirring manner, the picture shifts back to Higginsville. Margaret has divorced Dan. Higgins has sold off his enterprises. The family is gathered for one final meeting. Rocks crash through the windows, Alice is the first to know it's Dan, and dashes out to him, to be quickly followed by her father who at last sees in Dan the kind of fellow who makes life worth living on the open road with a pair of new horses.

This picture promises both pleasing entertainment and some new and different showmanship possibilities. It's the kind of attraction that should be circused.—McCARTHY, Hollywood.

Produced and distributed by Columbia. Original story by Mark Hellinger. Screen play by Robert Riskin. Directed by Frank Capra. Photographed by Joseph Walker. Produced by Harry Cohn. Running time, when seen on Hollywood, 105 minutes (to be cut). Release date, to be determined.

CAST

Dan Brooks.....	Warner Baxter
Alice Higgins.....	Myrna Loy
J. L. Higgins.....	Walter Connolly
Happy.....	Lynn Overman
Colonel.....	Raymond Walburn
Whitey.....	Clarence Muse
Edna.....	Margaret Hamilton
Eddie Morgan.....	Douglas Dumbrille
Margaret.....	Helen Vinson
Henry.....	George Meeker
Arthur.....	Jason Robards
Mrs. Early.....	Helen Flint
Mrs. Winslow.....	Helen Millard
Rube.....	Harry Holman
Henchman.....	Charles Levinson
Henchman.....	Ward Bond
Judge.....	Edmund Breese
Pop.....	Harry Todd
Joe.....	George Cooper
Collins.....	Charles Wilson
Whiteall.....	Paul Harvey
Baker.....	Edward Tucker
Dan's Jockey.....	Frankie Darro

Student Tour

(MGM)
Musical Comedy-Drama

With comedy the predominant element, plus music, a chorus dance number or two, romance and action in a crew race, this film presents lively and entertaining screen fare, with its appeal apt to be general.

A new melody, vocalized by the principals, may be reproduced over lobby amplifiers to attract pedestrian attention. That comedy is to be emphasized in the selling is clearly indicated by the fact that Jimmy Durante and Charles Butterworth have the leading roles, sharing with Maxine Doyle and Phil Regan.

The basic idea of the story has an element of showmanship novelty. The college crew wins a big race, and is eligible to compete with an English crew provided the members pass their course in philosophy. Unable to do so they take the trip anyway, the professor accompanying them as a way out of the difficulty. With Butterworth as the professor of philosophy, and Durante the crew's trainer, becoming room-mates aboard ship there results the greater part of the film's considerable comedy.

The college atmosphere is readymade for the younger set among the patronage, while the comedy offered by the two leading players is the appeal to the older folks, while the general appeal may be indicated in the musical aspects of the film and the chorus numbers.

Regan is stroke of the college crew which is preparing for a trip to Europe for a race, part of the trip to be a student tour around the world. The hitch is the philosophy course, under

Butterworth's direction, which no one seems able to pass. A group of girls, led by the college siren, Florine McKinney, ties the professor in a closet, and burns the results of the examination. But the failure holds, and it is only after the professor is prevailed upon to accompany the group and examine them again later, that they leave. Miss Doyle, Butterworth's niece, wearing shell-rimmed glasses, a demure expression and a retiring manner, goes along as the professor's secretary.

Aboard ship, with the trip enlivened by the song and dance numbers, the comedy of Durante and Butterworth and the romance of Regan and Miss McKinney, there is lively screen entertainment. Miss Doyle is in love with Regan, and he, infatuated with Miss McKinney, only pities the mouse-like secretary. But at the ship's masquerade ball he dances with a masked girl who is the hit of the party. He pursues her but cannot learn her identity. Miss McKinney later makes him believe she was the girl. It is only at a party somewhere in Europe that he discovers his error and the real identity of the girl at the masquerade. She will have nothing to do with him. At the race in England, it is discovered that the coxswain has lost his voice, and Miss Doyle goes in as a substitute for him. The crew wins with the aid of a singing coxswain, and she and Regan are reconciled. The appearance of the radio tenor, Nelson Eddy, singing one number, may be worth attention.

It is a salable film, and of general appeal.—AARONSON, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Monta Bell. Directed by Charles F. Reisner. From the original story by George Seaton, Arthur Bloch and Samuel Marx. Screen play by Ralph Spence and Philip Dunne. Music and lyrics by Nacio Herb Brown and Arthur Freed. Dance numbers by Chester Hale. Synchronization by Jack Virgil. Art director, Cedric Gibbons. Associates, Arnold Gillespie, Edwin B. Willis. Photographer, Joseph Valentine. Film editor, Frank Hull. P. C. A. Certificate No. 287. Running time, 87 minutes. Release date, Oct. 5, 1934.

CAST

Hank	Jimmy Durante
Lippincott	Charles Butterworth
Ann	Maxine Doyle
Bobby	Phil Regan
Lilith	Florine McKinney
Mushy	Douglas Fowley
Jeff	Monte Blue
Cayenne	Betty Grable
Mary Lou	Fay McKenzie
Jakie	Bobby Gordon
Dolores	Mary Loos
Peggy	Pauline Brooks
Hercules	Herman Brix
Nelson Eddy	By Himself
Dance Team	Florence and Alvarez

The Painted Veil

(MGM)

Drama

This is a Greta Garbo picture and she is about its only showmanship asset. As far as its entertainment quality is concerned—a slow moving, heavily tempoed drama of outraged love and a woman's moralistic regeneration influenced by her husband's humanitarianism—it is that style of entertainment quite apt to create derogatory rather than favorable word-of-mouth advertising. At best, because of Miss Garbo and the picture's artistic caliber, its major appeal most likely will be limited to the intelligentsia. Whatever mass enthusiasm is aroused will, undoubtedly, be the result of smart showmanship rather than anything the picture itself will create.

With dialogue the sole interpretative medium, action is practically nil. Only in one instance, an elaborately mounted and spectacular Chinese ceremonial sequence, is there any spontaneous flair. Likewise, comedy relief is at a minimum. Whatever laughs there are come along late in the picture, and then they are effective only because they afford a contrast to the heavy and somber atmosphere.

The actual story is just another exposition of the triangle love premise. The major locales are Hongkong and interior China. Husband Walter Fane, busily tending the needs of teaming thousands of Chinese, has little time to give his wife, Katrin. Although she fights against it, she succumbs to the affections of philander-

ing Jack Townsend. Her husband learns of Katrin's faithlessness and when Townsend's disavowal of her comes at the same time, the stage is set for Fane's revenge.

Forcing her to accompany him to cholera-infested interior China, he labors to eradicate the scourge. Katrin is left to think and fear, her only bright spots being the visits of Waddington and his philosophical comedy. When Fane cracks under the strain, the real woman in Katrin is revealed. Audiences are left to presume that, from this purgatory, husband and wife will enter a heaven of trusting eternal love.

There are many problems to be solved and handicaps to be overcome in the showmanship. It would seem that concentrating on Garbo alone, making whatever use is possible of the other cast names, and coming out straight from the shoulder and informing the public that this is serious dramatic romance, would be the most effective way of presenting it.—McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. A Hunt Stromberg production. Directed by Richard Boleslavsky. Screen play by John Meehan, Salka Viertel and Edith Fitzgerald. From the novel by W. Somerset Maugham. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Alexander Toluboff, Edwin P. Willis. Gowns by Adrian. Photographed by William Daniels. Film editor, Hugh Wynn. Running time, 90 minutes. Release date, Nov. 23, 1934.

CAST

Katrin	Greta Garbo
Walter Fane	Herbert Marshall
Jack Townsend	George Brent
General Yu	Warner Oland
Herr Koerber	Jean Hersholt
Frau Koerber	Beulah Bondi
Mrs. Townsend	Katharine Alexander
Olga	Cecilia Parker
Amah	Soo Yong
Waddington	Forrester Harvey

6-Day Bike Rider

(Warner)

Comedy

Of the drawing power of the name and comic appeal of Joe E. Brown the exhibitor is well aware, and when that comedian is concerned in the thrill, spill and speed of the famed six-day bicycle races, plus an incidental but nonetheless entertaining romance, the result is the kind of attraction which should be comparatively simple in the selling and wide in its appeal.

The title in itself, when tied in with the name of the star, has its value, and the active theme opens the way for all sorts of local exploitation stunts. Unusually effective in attracting pedestrian attention at a Broadway theatre was the stationing of several riders, on regulation racing wheels, in an open store window above the street adjacent to the theatre, where they pedaled their way to nowhere on raised wheels, while continuing crowds watched.

Another element is the appearance in the cast of Frank McHugh, who almost never fails to find an appreciative audience, and who, in this case, is Brown's partner in the big race. Opposite Brown in the romantic aspect of the story is Maxine Doyle.

The race itself and its complications have been handled with as much excitement, thrill and punch as anyone could wish. There is a nationwide interest in that major sporting event of the year. Whatever the film may lack in unusually hilarious comedy moments, it definitely makes up in action and punch.

Small town station agent Brown is an ardent cyclist and the "financay" of Miss Doyle. To the town comes Gordon Westcott, trick cyclist at the local theatre, who loses no time in appropriating the attention of Miss Doyle, much to Brown's chagrin. As a bumpkin who thinks he is quite a lad, Brown is highly entertaining. When his girl, annoyed by his conceit, turns him down, he leaves town, running into McHugh en route. McHugh has the same intention as he, entering the big race, and they become partners.

In their capacity as bicycle messenger boys, they have plenty of time to practice. Brown, delivering a message, finds Westcott at a rooming house, mistakes a voice he hears for that of Miss Doyle, fights with Westcott and lands

in jail. The race starts without him, and McHugh begins to ride alone. Brown is finally freed, and races on an appropriated bike through the crowded streets to the velodrome, a rather hilarious sequence in the old fashioned style. At the velodrome, he enters the running just in time, disrobing as he rides.

Through an accident, an ether-saturated cloth is caught in his rear wheel. As he speeds about the track, he nearly renders unconscious all the other riders, and then himself. But finally, of course, the team wins the big race, and the girl is waiting for him at the finish.

It is lively, amusing entertainment, and by all means may be shown to the entire family.—AARONSON, New York.

Produced and distributed by First National. Directed by Lloyd Bacon. Story and screen play by Earl Baldwin. Photographed by Warren Lynch. Film editor, George Amy. Art director, Anton Grot. Vitaphone orchestra conducted by Leo F. Forbstein. P. C. A. Certificate No. 289. Running time, 69 minutes. Release date, Oct. 20, 1934.

CAST

Wilfred Simpson	Joe E. Brown
Phyllis Jenkins	Maxine Doyle
Clinton Hemmings	Frank McHugh
Harry St. Clair	Gordon Westcott
Colonel Jenkins	Arthur Aylesworth
Mrs. Jenkins	Lottie Williams
Mrs. St. Clair	Dorothy Christy
Radio Announcer	Harry Seymour
Uncle Ezra	Lloyd Neal
Pop O'Hara	William Granger

College Rhythm

(Paramount)

Comedy

Farce comedy in which the colorful hysteria of highly commercialized football enthusiasm is applied to modern department store management, gags, girl glamour, music, dancing and cheering section stunts, are the materials of which this laugh show is built. A showmanship feature, it places at one's disposal a whole host of tricky and unique possibilities that not only can take advantage of the screen presentation of the radio-vaudeville favorite, Joe Penner, but also the ways in which the Stacey emporium was reestablished.

Larry Stacey, star piccolo player in the college band, is much in love with Gloria, as the foil for egotistical, in a funny way, all-American halfback "Love and Kisses" Finnegan. Despite temporary glory, Larry predicts his nemesis will be a bum. A couple of years later, Finnegan is all that while Larry is manager of his father's store. Modernistic in every way, the only thing it doesn't have is customers.

Arriving simultaneously on the scene, Finnegan, a bum, but cocky, talks J. P. Stacey into applying a combination of musical comedy and football furore to business management, with a pro eleven as the star attraction. Come also Penner and his duck, to flick hilariously in and out of the picture continually. The customers also desert rival merchant Whimple and Finnegan rides high while Larry is shuffled into the background in business as well as love.

Amid much tomfoolery all around, Whimple organizes a team and challenges the Stacey stars. The night game makes great use of every two-reel comedy gag, and features some unusual geometric chorus girl numbers in rhythm with Mimi's singing, cheer leading and body twisting.

Of course, there are the heroics where Larry is inserted into the fracas to take a beating from the Whimple gridsters as well as his own mates. But after the Whimple team resorts to the strategy of turning the lights out to score a touchdown, Penner shows Stacey how to pay back in kind. The finale has Finnegan winning Gloria, while Larry rushes to June, the little girl always in the background, to realize that she has been continually telling him that she loves him, as Stacey collects his toe-kissing bet from Whimple right in Stacey's department store window.

Of the several song numbers featured, three, "Stay as Sweet as You Are," "Take a Number from One to Ten," and "Give Three Cheers for Love," can easily be made an effective part

(Continued on page 42)

Another glorious triumph by the
man who directed "Back Street"!

IMITATION OF LIFE

Starring CLAUDETTE

COLBERT

with

WARREN WILLIAM

ROCHELLE HUDSON

Ned Sparks, Henry Armetta, Baby Jane, Alan Hale

•
FANNIE HURST'S Novel
made into a great JOHN
M. STAHL PRODUCTION

A
UNIVERSAL
Picture
Presented by
CARL
LAEMMLE

ON



of any interest-creating ballyhoo. Outstanding value, however, is the nonsensical comedy, to be accented even to the extent of going absurd, and convincing the patrons that laughs come thick and fast.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. Producer, Louis D. Lighton. Director, Norman Taurog. Original by George Marion, Jr. Screen play by Walter DeLeon, John McDermott, Francis Martin. Music by Harry Revel. Lyrics by Mack Gordon. Dances by LeRoy Prinz. Sound, Eugene Merritt. Art directors, Hans Dreier and Robert Usher. Photographers, Leo Tover and Ted Tetzlaff. P.C.A. Certificate No. 311. Running time, 83 minutes. Release date, Nov. 23, 1934.

CAST

Joe.....	Joe Penner
Finnegan.....	Jack Oakie
Larry Stacey.....	Lanny Ross
Mimi.....	Lyda Roberti
June Cort.....	Helen Mack
J. P. Stacey.....	George Barbier
Gloria Van Dayham.....	Mary Brian
Peabody.....	Franklin Pangborn
Herman Whimple.....	Robert McWade
Witherspoon.....	Harold Minjir
Spud Miller.....	Josep Sauers
Jimmy Poole.....	Julian Madison
Peggy Small.....	Mary Wallace
Taylor (Capt. Whimple Team).....	Dutch Hendrian
Sonny Whimple.....	Bradley Metcalfe
Coach.....	Dean Jagger
Stacey Quarterback.....	Eric Alden
Timekeeper.....	Lee Phelps
Whimple Quarterback.....	Gilbert Wilson
1st Substitute.....	Alfred Delcambre
Colton End.....	Howard Wilson

Girl O' My Dreams

(Monogram)
Comedy-Drama

Concerning itself with the manner in which a very self-inflated young college track star is deflated through the efforts of the college newspaper editor, this picture's appeal is to the younger patrons in particular, with little in name or title power to suggest unusual selling.

For atmosphere there is the lively activity of the big track meet, which helps considerably in injecting entertaining material into a story which basically is not new, and assisting performances no more than adequate.

The title, aside from the mere fact that the romance included in the yarn presupposes something of that nature, is not indicative of the theme.

Heading the cast are Mary Carlisle, Eddie Nugent, Creighton Chaney and Sterling Holloway.

The story itself presents the best exploitation medium, going after the younger generation. Holloway, as the college paper editor, supplies the comedy in his own peculiar style. Where he is known for his short subject appearances, billing of his name may have some value.

Nugent is the star of the college track team, but in a role of such conceit that his actions are a continual source of wonder to his fellows. He is in love with Mary Carlisle, and though she returns the feeling, she would prefer to have the wind taken out of the young man's sails. Her feeling is shared by Holloway, his roommate, who is conducting the college election for selection of the most popular man. Holloway, seeing his opportunity, tampers with the vote, and causes Chaney, another track star, but a quiet one, to win the election.

Holloway's maneuvering also twists things so that, in spite, Nugent makes love to Chaney's girl, GiGi Parrish, and Chaney to Miss Carlisle. At the crucial moment at the all-important meet, the two girls pen notes to the stars, and with the good news as inspiration, they score the necessary points to win.

The film is apparently best played in a mid-week position.—AARONSON, New York.

Produced and distributed by Monogram. Produced by W. T. Lackey. Directed by Ray McCarey. Story by George Waggoner. Photographed by Ira Morgan. Film editor, Jack Ogilvie. Recorder, John A. Stransky, Jr. P. C. A. Certificate No. 294. Running time, 65 minutes. Release date, Nov. 17, 1934.

CAST

Gwen.....	Mary Carlisle
Larry.....	Eddie Nugent
Don.....	Creighton Chaney
Bobby.....	Arthur Lake
Spec.....	Sterling Holloway
Mary.....	GiGi Parrish
Kittens.....	Jeanie Roberts
Smiley.....	Tommy Dugan
Coach.....	Lee Shumway
Nip.....	Deverley Crane
Tuck.....	Bettymae Crane

My Song For You

(Gaumont-British)
Musical Romance

There is a salable combination here of comedy and musical values, with sentiment as light seasoning. It is an adaptation of a Cine-Alliance Joe May production, and the atmosphere of Continental gaiety and irresponsibility is not lost in Maurice Elvey's direction of the British version.

Jan Kiepura, Polish tenor, has selling value and his voice is also an artistic asset, but the theatre campaign probably can most effectively be based on the originality of situation which marks the film.

Perhaps the best is that in which Kiepura, locked in his hotel bedroom with the telephone cut off, brings the police to his rescue by throwing up the window and treating the passing crowds to a series of operatic solos. There is humor and camera originality in the picture of the gradually gathering masses, who eventually stop the traffic, but there is also a first-class opportunity for Kiepura to show how he can sing.

There's another piece of originality when a girl, infatuated with the tenor, creeps out to a rendezvous with him after having been put to bed, with a sleeping draught, by her mother. She falls asleep during the love making.

The story is that Kiepura, famous tenor, falls for a girl whom he takes to be one of the chorus rehearsing for "Aida," in which he is the star. Actually she is at the Opera House looking for a job for her fiancé, a pianist. She makes a date with the singer to aid her fiancé. Follow the episodes just mentioned and the desired introduction. The girl discovers that the pianist is quite willing that she should go any lengths with the tenor; the tenor thinks she has just been exploiting him.

The girl hides. To find her, the tenor has the idea of advertising that he will sing at a big swimming gala and give the money to any charity nominated by the girl who had the private party with him. She reveals herself, but punishes his tactlessness by explaining that the whole stunt was for publicity, and then arranges to marry the pianist. At the altar she backs out and finally is married to the tenor.

There's the "no" to the marriage vows as well as the comedy angles, and Kiepura is a good comedy actor as well as a fine singer. In fact, "My Song for You" has plenty of selling values as well as real entertainment angles.—ALLAN, London.

Produced and distributed by Gaumont-British. Directed by Maurice Elvey. Photography, C. Van Enger. Art direction, Alfred Junge. Recordist, Philip Dorte.

CAST

Gatti.....	Jan Kiepura
Charlie.....	Sonnie Hale
Mary Newberg.....	Aileen Marson
Theodore.....	Emlyn Williams
Fifi.....	Gina Malo
Mrs. Newberg.....	Muriel George
Mr. Newberg.....	George Merritt
Kleeberg.....	Reginald Smith

Mister Cinders

(British International - British)
Comedy, Music

A London Hippodrome stage success, offering song and comedy and a simple but amusing story, the picture cast is headed by Zelma O'Neal and Clifford Mollison and includes such wellknown London stage turns as the Western Brothers, Renee Houston and W. H. Berry.

Jim Lancaster, nephew of Sir George and Lady Lancaster, has been adopted on a poor relation basis and the fact that he is left all the work of the establishment, like Cinderella, earns him the nickname of "Mr. Cinders."

When he saves a millionaire, Henry Kemp, from drowning, his cousins, Lumley and Guy, try to steal the credit and the rescued man's pretty daughter Jill, but Jill takes a hand at the game and arranges that Jim in disguise shall attend her coming of age party, to which he has not been invited. There is a robbery

and Jim is suspected, but, with Jill's help, discovers the real culprit and marries the heiress.

Use can be made of the original story angle that has the hero instead of the heroine in the Cinderella role. The other strong selling angles are the comedy of the Western Brothers in the "wicked brothers" roles and the attractiveness of the four song features: "Where's Jim?", "Just a Blue Sky," "I Could Get Used to You" and "Spread a Little Happiness."—ALLAN, London.

Produced by British International Pictures at Elstree and distributed by Wardour Films, Ltd. Directed by Frederick Zelnik. Script by Clifford Grey and Frank Miller. Camera, Otto Kanturek. Sound, A. Ross.

CAST

Jim Lancaster.....	Clifford Mollison
Jill Kemp.....	Zelma O'Neal
Lady Lancaster.....	Esme Church
Sir George Lancaster.....	Edmond Breon
Lumley and Guy.....	The Western Brothers
Mr. Kemp.....	Finlay Currie
Minerva Kemp.....	Lorna Storm
Gaunt.....	Edward Chapman
Mrs. Gaunt.....	Sybil Grove
Mrs. Phipps.....	Renee Houston
P. C. Merks.....	W. H. Berry
Cross.....	Henry Mollison
Smith.....	Julian Royce
Sarah.....	Mabelle George

The Broken Rosary

(Butcher-British)
Romance, Music

The main appeal is the first screen appearance of Derek Oldham, the famous British tenor. Apart from his excellent singing, he acts well. The story is extremely unsophisticated but exploits the renunciation theme in a somewhat unusual setting. There is dramatic value in a scene in which, intending to take his friend's life, the tenor is stopped as he raises his pistol by the booming of cannon announcing the beginning of the "two minutes silence" on Armistice Day.

The background of a gramophone recording studio, used in many important scenes, is not only new in itself but permits some original situations to be developed; one of the best is that in which a girl listening over the loudspeaker in the office overhears a love passage between her fiancé and another girl in the studio. Various exploitation angles are suggested by this situation.

Giovanni and Maria are betrothed as children by their Italian parents. Years later they are studying singing in Milan. An English friend and war companion of Giovanni, whose life he saved in the trenches, is also a student. He falls in love with Maria, but returns to England rather than betray his friend.

The Englishman, Jack, becomes a partner in his uncle's gramophone factory. Maria refuses to be wed to Giovanni until she has had a year's career as a singer. She comes to London to make records for Jack's firm.

Oldham, who very successfully puts over the personality of the Italian, can be advertised with confidence that his voice will please. The finale, in which he sings Gounod's "Ave Maria" over the microphone, is a good sob-scene for the mass public to which the picture is frankly addressed.—ALLAN, London.

Produced and distributed by Butchers Film Service, Ltd. Directed by Harry Hughes. Supervised by Wilfred Noy.

CAST

Derek Oldham.....	Giovanni
Jean Adrienne.....	Maria
Ronald Ward.....	Jack
Vesta Victoria.....	Herself
Marjorie Corbett.....	Leila
Nanny.....	Margaret Yarde
Uncle Jack.....	Evelyn Roberts
Carlo.....	Dino Galvini
Secretary.....	Dorothy Buller
Professor.....	Fred Raines
Hodges.....	Ian Wilson

The Camels Are Coming

(Gaumont-British)
Comedy Spectacle

There is a rather original blend here of elements of popular appeal not usually found in one picture: authentic exteriors filmed in Egypt,

good comedy values in plot and situation, excellent air scenes, and a musical appeal typified by the really good theme song, "Who's Been Polishing the Sun?" which the star, Jack Hulbert, puts over very well.

It is extravaganza against a background usually reserved for drama, and there is selling value in this fact and in the pictorial value of the Egyptian scenes, which are introduced by a sequence showing a squadron of British planes flying out on a campaign against Arab drug smugglers.

The officer in charge, Jack Campbell (Jack Hulbert), after descending from the skies upon the caravan of Sheik Ali, first lieutenant of the smugglers, is easily kidded into letting him go. Follows a wild goose chase of a mysterious plane containing a beautiful and mysterious girl, who Jack forthwith decides must be the smuggler in chief. She plays up to the character by disabling his plane before sailing off in her own.

Stranded, Jack manages to capture a camel and to make his way to the headquarters of Nicholas, the real chief of the dope gang. There he ingenuously explains all the Government's plans against the smugglers, and Nicholas, instead of poisoning him, realizes that he has a simpleton to deal with and easily persuades him to carry to Cairo some antique vases packed with drugs.

Later Jack gets on the track of the mysterious girl, who is really working a publicity stunt for a new brand of cigarettes, and fools him into an attempt to seize her goods—which is very bad publicity for him. She makes it up to him by sharing his next expedition when Ali is finally brought to book after a thrilling battle in the desert in which planes bomb the smugglers' fort and the Camel Corps conducts the operations on terra firma—a very spectacular last scene.

Plot interests are well maintained and Jack's insistent sticking to the wrong trail maintains an amusing note of comedy in scenes which are otherwise on a scale appropriate to the most ambitious "sheik" melodramas.

The main selling value has been indicated. There are opportunities for an original campaign also in the mystery of the girl smuggler of the air, and comedy values are obvious in the situation of a man acting as unwilling agent of the gang he is after. Stills of the picture, with their desert backgrounds, picturesque Arabs and camels and Eastern atmosphere suggest many good lobby displays.—ALLAN, London.

Produced by Gainsborough Pictures at Islington and distributed by Gaumont-British. Directed by Tim Whelan. Story by Tim Whelan and Russell Medcraft. Script by Guy Bolton. Dialogue by Jack Hulbert. Camera, Glen MacWilliams and Bernard Knowles. Running time, 85 minutes.

CAST

Jack Campbell.....Jack Hulbert
Anita.....Anna Lee
Nicholas.....Hartley Power
Dr. Zagha.....Harold Huth
Sheik.....Allan Jeayes
Col. Fairley.....Peter Gawthorne
Tourists { Normal Whalley
 { Peggy Simpson
Arab.....Percy Parsons
Nicholas' Servant.....Tony de Lungo

The Olympic Winter Sports Capital

(Mary Warner)
Interesting

There is a large measure of interest, as well as a sporting thrill or two, in this subject, which pictures the locale of the winter sports division of the Olympic Games of 1936, at Garmisch-Partenkirchen, in Germany. Exciting are the bob-sled races on the ice-coated course, the ski marathon and the ski jumps, as present and former Olympic champions are seen in action. The description by Lowell Thomas is an asset. With the tryouts for the American team scheduled for this winter, it should not be difficult to arouse interest in the subject.—Running time, 8 minutes.

At the Mike

(Universal)
Entertaining

With Ford Bond, radio announcer, rallying the performers for what is supposed to be a radio rehearsal, this Mentone subject gets under way, and develops into a tuneful and entertaining show, in the vaudeville style. With Bennie Ross, orchestra leader, acting as master of ceremonies, and singing a number himself, there are seen Tess Gardella (Aunt Jemima), the Giersdorff Sisters, Maxine Stone, Kathleen Howard, Baby Rose Marie, and Emerson's Hill-Billies, featuring Tex Fletcher.—Running time, 20 minutes.

Dartmouth Days

(MGM)
Good

The younger generation in particular should find this pictorial rambling about the Dartmouth College campus of interest, and with appeal. The remarks of Pete Smith in accompaniment add to the effectiveness of the subject as a whole, while the scenic work is attractive. The winter sports which are a feature of the extra-curricula activities of the students, are pictured and add a punch and liveliness to the short.—Running time, 11 minutes.

Well, by George

(Universal)
Fair

There is no more than fair entertainment in this collection of vaudeville turns, with George Price acting as master of ceremonies. Having their turns before the camera are Ramona, radio singer; Dave Craft, star tap dancer; Mills, Gold and Ray, eccentric dancing comedians, and the 16 Mentonettes, girl chorus. Price himself sings two numbers. The subject is no better than average in entertainment value.—Running time, 20 minutes.

Done in Oil

(MGM)
Fair Comedy

The attractive Thelma Todd and the plump Patsy Kelly combine their efforts in this comedy to achieve a result which is for the most part fair comedy. Patsy is the unenthusiastic model for room-mate Thelma's efforts with brushes and palette. A slightly inebriated publicity friend decides to put Thelma across, calls her by a French-sounding name, and the trouble begins when a group of Frenchmen arrive and Patsy has to appear as a French maid, Fifi.—Running time, 18 minutes.

What a Business

(Universal)
Fair Entertainment

With the occasionally amusing dialogue of Smith and Dale, comedians, as the basis, as Dale tries to sell theatre owner Smith a group of vaudeville acts, the subject offers a group of performers, who are competent, if not particularly inspiring. Included on the roster of entertainers are the four Ink Spots, colored singers; Bill Telask, Bill Brown and Sally Blane, in a song and dance act, and the Russian Revels, led by Maybohm Smith, an orchestra and soloists of several sorts. Rates as fair entertainment.—Running time, 19 minutes.

You Said A Hatful

(MGM)
Has Its Moments

There are amusing moments in this comedy, featuring Charley Chase, the elongated, bespectacled comic for Hal Roach. Chase is the secretary to a railroad owner, and in love with the boss's daughter. The boss gets a tip which leads him to start for Kansas City on a big

deal, and he forces Chase to don clothes like his, while he assumes the role of secretary. Chase gets the clothes at a costumer, buying a loaded magician's hat, which does tricks en route. For those who like Chase this will probably be enjoyable, for others a fair comedy effort.—Running time, 19 minutes.

Zion, Canyon of Color

(MGM)
Excellent

One of the FitzPatrick Traveltalk subjects, filmed in Technicolor, this pictures, with beautiful scenic effect, the natural majesty of the Zion national park in Utah, its name bestowed by the early Mormon settlers. With interesting accompanying dialogue, the film is a subject which seems almost certain to find a widely attentive audience.—Running time, 10 minutes.

Skylarks

(Universal)
Amusing

When Oswald and his pal Dopey see motion pictures of the stratospheric Piccards, they determine to do the same thing. The result is an amusing cartoon subject, recounting their adventures on Mars, their capture by the god of war. He begins to shake them into a state of unconsciousness, when they awaken in the theatre, under the impetus of the janitor, cleaning up for the night.—Running time, 8 minutes.

A Toyland Broadcast

(MGM)
Entertaining

In this lively Harmon-Ising musical cartoon in color the inhabitants of a toy shop on table and shelf, offer a broadcast featuring dancing, instrumental work and singing, with a lively and tuneful zest. Little figures represent various personages of the radio and stage, "doing their stuff" to an enthusiastic response from the fellow toys. An entertaining subject.—Running time, 9 minutes.

Rugby

(MGM)
Active

Active in its picturing of a fast and rough sport, and interesting in its clear indication of how the game which is the father of modern American football is played, this subject in addition features the chattering, and occasionally amusing comment, in explanation, of Pete Smith. The short is entertaining and interesting.—Running time, 10 minutes.

Jolly Little Elves

(Universal)
Excellent

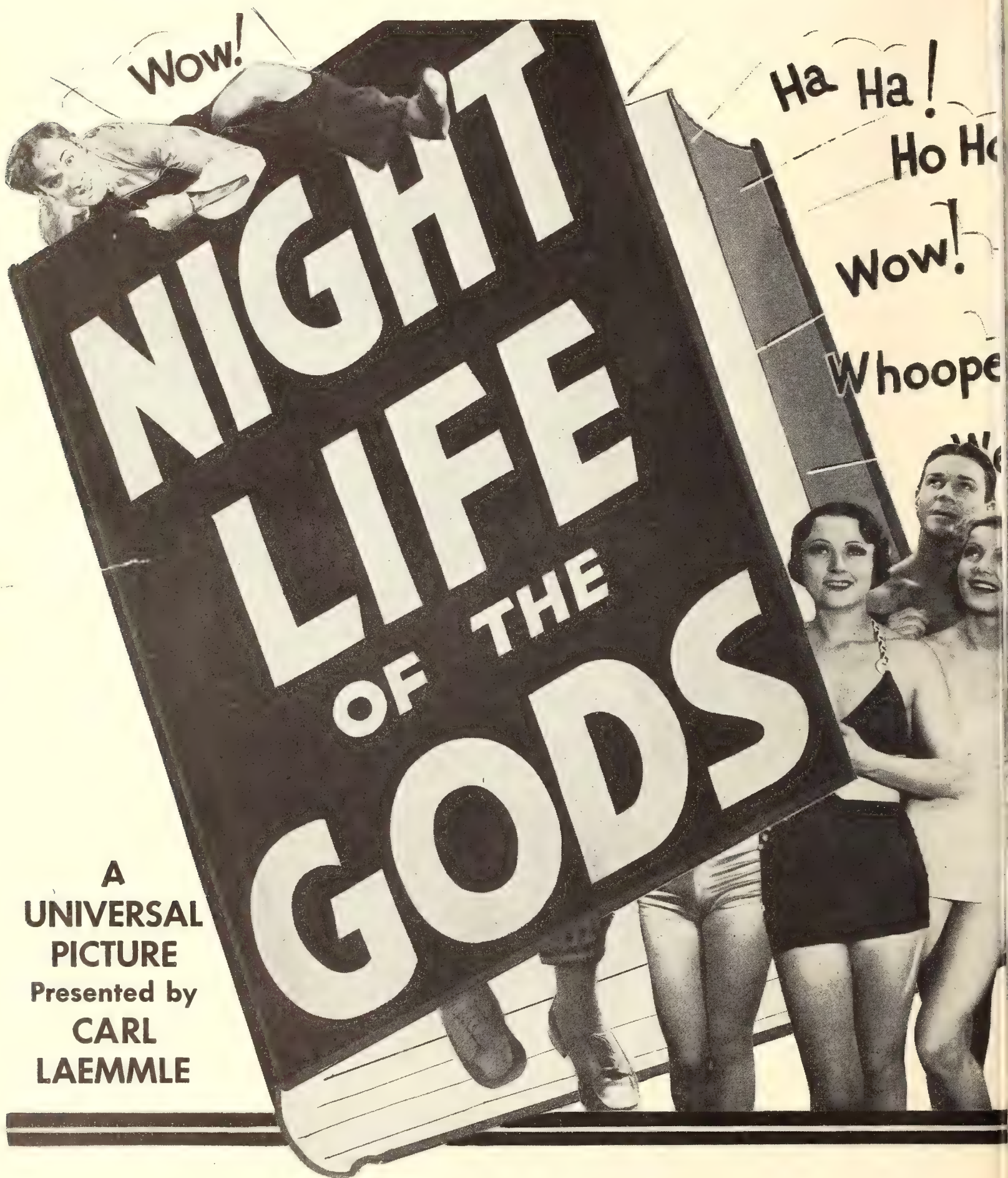
An unusually good cartoon subject in the Cartune Classics series, in Technicolor, has been made of the old tale of the elderly, impoverished cobbler and his wife, who befriend the hungry and tired little elf. At night, when the couple are asleep, the elves rally round to make many pair of the finest shoes, the sale of which results in wealth for the old cobbler. It should prove especially enjoyable for the youngsters.—Running time, 9 minutes.

Strikes and Spares

(MGM)
Filmed Skill

The skill with which the best of bowlers handle the large ball in the alleys, which is an amazing skill, is the purpose and entertaining object of this subject in the Oddity series. Pete Smith renders the explanatory comment in his usual effective fashion and a bit of comedy is injected now and again, as one of the country's greatest trick bowlers makes the heavy ball respond accurately to his every wish.—Running time, nine minutes.

The Book That Rocked



A
UNIVERSAL
PICTURE
Presented by
CARL
LAEMMLE

the World With Laughter **..NOW ON THE SCREEN!**

Don't be incredulous; don't be surprised; don't be **SHOCKED** at **ANYTHING** you see in this, the screen scream of the century!...**IT'S ALL IN FUN!**...Statues come to life!...Folks are turned to stone!...Broadway's hot spots are turned upside down by a bunch of sports who really know how to go places and do things!...**IT'S A COMEDY CLEANUP!**



LOWELL SHERMAN'S

Uproarious Production of

THORNE SMITH'S

Riotous Novel

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

HELLDORADO

Fox

An analysis of this production reveals many showmanship potentialities. The story, refreshing and pleasing romantic love interest modern in tone, combines thrill, laugh-provoking comedy and continuous fast action. Occasioned by a spectacular cloudburst and flood, it sets its players down in a little abandoned desert ghost-mining town, where, preceded by action that develops the romantic quality, as well as comedy and adventure elements, a new high-gear gold rush not only adds to the excitement but creates a vein of suspense when the fortune hunters are disappointed that threaten dire fate to the hero and heroine prior to the happy ending climax.

It is being produced by Jesse Lasky, from an original story by George M. Dazey and screen play by Frances Hyland. Direction is by James M. Cruze, remembered for many silent day successes and the recent "David Harum." While audiences have seen many thrill production stunts, the cloudburst flood sequences in this promise to add a new note.

Richard Arlen, seen in many Paramount features, and Madge Evans, recently in "Grand Canary," are the story's hero and heroine. Supporting players include Ralph Bellamy, lately featured in "Spitfire," "Crime of Helen Santley" and "This Man is Mine"; James Gleason, Stepin Fetchit and a 6-year-old colored boy, Lucky Hurlic, about whom the comedy episodes of the story revolve; Henry B. Walthall, Helen Jerome Eddy; Gertrude Short, seen in "The Thin Man" and "Perfect Week End"; Stanley Fields, currently in "Kentucky Kernels," and Patricia Farr, one of the Fox juvenile stock company's players.

Because of its production character and title, the story makes available much unusual exploitation which can take its theme from the modern gold rush angle.

CARNIVAL

Columbia

The title being indicative of the atmosphere, this is a dramatic story of a carnival grifter, his great love for his motherless child and the experiences he undergoes to keep the youngster with him while he searches the country over for another wife, eventually to find her in the woman who always was the "shill" in his concessions.

For this type of story, in which human interest is blended with and counterbalanced by comedy, spectacle, excitement and suspense, a little more consideration should be given the writing and direction credits. The author, Robert Riskin, who is also doing the screen play, adapted two of Columbia's most outstanding recent successes, "Lady for a Day" and "It Happened One Night." He is also the scenarist on the forthcoming "Broadway Bill." The director, Ben Stoloff, will be remembered for "Palooka" and "Transatlantic Merry-Go-Round."

The quality of entertainment which author and director represent is furthered by the cast selections. Lee Tracy's last lead in "Lemon Drop Kid" was similar in atmosphere and relationship. Likewise, Sally Eilers' last was seen in a picture—"Baby in the Ice Box"—where the welfare of a baby was the important feature.

The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.

The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product.

"The Cutting Room" is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.

This department's survey of pictures in no way anticipates or supplants the functions of the Showmen's Reviews which are prepared when the finished product is made available.

Players in support include Jimmy Durante, Fred Keating, vaudeville notable, seen in "The Captain Hates the Sea," Florence Rice who made her debut in "Fugitive Lady," and a brand new child actor, 2-year-old Dickie Walters.

One of the production highlights of the story is a baby show which immediately suggests similar exploitation. Also the fact that practically all the action takes place against a carnival background makes possible colorful showmanship which can accentuate the past accomplishments of the author.

THE VANISHING PIONEER

Paramount

Although this is a western story, the production is making a serious effort to keep away from hackneyed formula. Produced by Harold Hurley, it is directed by Charles Barton, whose recent "Wagon Wheels" is proving quite a success in the secondary and smaller town houses. Adaptation is by Louise Long, with the screen play by Edward E. Paramore, Jr., and Ethel Doherty.

As an experiment is being made with story showmanship and entertainment values, a similar departure is noted in the selection of the cast. In the principal roles youthful names are balanced by several oldtimers, and a famous stage personality is introduced to the screen. Randolph Scott, who has been featured in practically all the Paramount westerns, has the lead. The new personality introduced to screen fans is Mrs. Leslie Carter, whose stage career and fame has extended over more than four decades. The other screen veterans are Chic Sale, Florence Roberts and George Marion. The younger players include Ann (formerly Clara Lou) Sheridan, Kathleen Burke, the original "Panther Woman," and James Eagles. Other supporting players are Willie Fung and Charles Wilson, who has been seen in minor parts in several recent Paramount features.

Sans the usual western thrill heroics, but with more than the usual quota of situation and

dialogue comedy, "The Vanishing Pioneer" is a murder mystery story. As a lot of unusual chicanery and double dealing is involved, the murderer attempts to pass himself off as the slain man, a mining engineer. His talents are combined with those of a timid wild west sheriff to solve the complicated crime.

The commercial success of several of the recent Paramount westerns not only with the youngsters, but also among the grownup action-adventure fans, is a direct tip as to how this attraction is to be handled.

THE NIGHT IS YOUNG

MGM

There being many valuable showmanship features to this, probably the most outstanding is the manner in which it adapts a new method of motion picture presentation technique. It will bring to the screen the technique of grand opera and musical operettas where every bit of action, line of dialogue and the lyrics, naturally, are synchronized to music. Even Leo's introductory role will be in rhythm with the accompanying background melodies.

The story, "Student Prince" type, is modern, located in Vienna, and detailing the romantic affair of a prince of the reigning house and a ballet dancer, is by Vicki Baum. It blends love interest, pathos that inspires human interest, comedy and color. The screen play is by Oscar Hammerstein II, Franz Schlyz and Edgar Allen Woolf. Music is by Sigmund Romberg and the lyrics by Hammerstein. The director, Dudley Murphy, made "Emperor Jones."

As the picture introduces a new method, it also introduces a new star, Evelyn Laye, one of Europe's most noted musical comedy artists. In the role of the ballet girl, she both sings and dances. Teamed with her in the lead is Ramon Novarro, last seen in "Cat and the Fiddle." The supporting cast includes two of the feature players in "The Merry Widow," Edward Everett Horton and Herman Bing. Also included are Donald Cook, Henry Stephenson, Rosalind Russell, currently in "Forsaking All Others," and "Evelyn Prentice"; Charles Judels and Albert Conti.

With the production trend indicating that musicals are going to figure largely in winter programs, it should be well to note the experiment that is being attempted in this picture. Likewise from the standpoint of novelty, it affords a talking angle that easily can be capitalized upon in creating interest for the show, not only on the part of music lovers but the rank and file patrons as well.

I'VE BEEN AROUND

Universal

Related in a high society atmosphere, against exclusive Long Island estate backgrounds, swanky watering places and metropolitan New York, this is a story of tangled and disappointed love. The original story and screen play are by John Meehan, Jr.; recently credited with "Wake Up and Dream." It is being directed by Phil Cahn, a former film cutter, elevated to his present status by B. F. Zeidman, the picture's producer, who similarly discovered Louis Milestone.

Romance, which is given a strong dramatic twist, motivates the yarn. It is the story of an engaged girl, swept off her feet by a fortune

PICTURES IN THE CUTTING ROOM

hunting interloper. Her illusions, as well as those of her fiancé, crumble when both discover they are being victimized. They marry. As the husband devotes himself to months of wild philandering, the lonely pair are brought together when they realize the folly of their individual sufferings, and under the spell of chimes tolling the birth of a new year understand that true love will efface the memories of many bitter experiences.

Chester Morris, currently in "Let's Talk It Over" and "Repeal," and Rochelle Hudson, in many Fox pictures and soon to appear in "Imitation of Life," are teamed in the leading roles. Gene Lockhart, outstanding in Radio's "By Your Leave," is the third party to the triangle. A newcomer, Phyllis Brooks, widely publicized artists' model, will make her screen debut. Other principals are G. P. Huntley, Jr., Isobel Jewell, whose performance in MGM's "Evelyn Prentice" is a valuable asset to this picture, and Walter Walker, currently in "Strange Wives."

WINGS IN THE DARK

Paramount

As the title indicates, this is an aviation story, but one in which the romantic and melodramatic content, and the manner in which both are developed, is quite off the beaten path. The story revolves around two separate ideas. The hero has devoted himself to perfecting mechanical devices which will permit aviators to fly safely in the dark or fog. The heroine is attempting a transatlantic flight from Europe to New York. Prevented from landing by fog, she is piloted out of the clouds by the hero, and the meaning that is read into the title is given a surprising punch in the climax.

The original story is by Nell Shipman, former screen star, and Philip D. Hurn. Adaptation is by Dale Van Every, with the screen play by Frank Partos and Jack Kirkland. Direction is by James Flood, whose most recent pictures are "All of Me" and "Such Women are Dangerous." The picture is being produced by Arthur Hornblow, who was similarly associated with the current "Pursuit of Happiness."

The cast features Myrna Loy, currently in "Evelyn Prentice," and Cary Grant, now appearing in "Enter Madame." Supporting players include Roscoe Karns, Hobart Kavanagh, Dean Jagers, Russell Hopton, Mabel Forrest, Bert Hanlon, James Burtis, Mat McHugh, Julian Madison, Rita Owen, Esther Michelson and Virgil Simmons.

As the production angles of the picture feature much unusual aerial thrill, it makes possible a brand of exploitation which establishes the show as something other than a war-flier attraction. Also it affords opportunity to make some new kinds of cooperative contacts with plane manufacturers, commercial transport lines and local fliers. Similarly it suggests an out-of-the-rut brand of publicity and advertising.

PASSPORT TO FAME

Columbia

The story by W. R. Burnett upon which this picture is based appeared in the *Saturday Evening Post* under the title "Jailbreaker." A drama, tinged with unique romance and situation comedy, it's the yarn of clerk Jones, whose resemblance to a feared public enemy, Killer Mannion is so amazing that it develops high and thrilling entertainment. While for picture purposes much of the original story content has been altered, it still preserves all the characteristic suspense packed drama.

The screen play is by Jo Swerling, recently credited with "The Defense Rests" and "Lady

by Choice" and Robert Riskin (See "Carnival"). Direction is by John Ford, who made "The Lost Patrol" and "World Moves On."

Edward G. Robinson, last seen in Warner's "Man of Two Faces," plays the dual role of the spineless hardware store clerk and the ruthless killer Mannion. In support are Jean Arthur, featured in "Most Precious Thing in Life" and "Defense Rests"; Etienne Girardot, drug store proprietor in "Handy Andy"; Arthur Hohl; Fred Keating and Donald Meek, both of whom are in "The Captain Hates the Sea"; Douglas Dumbrille, now in "Broadway Bill"; Paul Harvey and Edward Brophy, currently in "Evelyn Prentice."

There being a continuous air of gangster threat and menace in the production, the story is told in situations entirely apart from the semi-political background of the original. Therein, Jones sold the story of his strange experiences to newspapers and went to Hollywood. Here, as the instrument, he lures Mannion to death to collect a reward making possible a South Sea Island honeymoon.

Potential unusual showmanship is to be found in the title and story content and also by stirring up memories of the success which Robinson met in early gangster pictures from "Little Caesar" onward.

FATHER BROWN, DETECTIVE

Paramount

Outstanding among commercial values is the fact that this production is adapted from a series of short stories published in magazines by Gilbert K. Chesterton, noted British writer. For this purpose, the highlights of several of the best read stories have been combined. Father Brown, the key character of the series, is a jovial clergyman whose hobby of solving baffling crimes has made him a famous detective. Here the story builds to the solution of a great jewel robbery, the pursuit and capture of an international thief, the manner in which Father Brown slyly outwits his nemesis, reforms him and makes him a fit man to marry the girl he loves.

The screen play is by Henry Myers and C. Gardner Sullivan. Direction is by Edward Sedgwick, maker of "Here Comes the Groom," "I'll Tell the World" and "Poor Rich." It is being produced by Bayard Veiller, who functioned similarly on "Menace."

Walter Connelly, currently in "Whom the Gods Destroy" and "The Captain Hates the Sea," has the role of Father Brown. Paul Lukas is the crook. The girl is Gertrude Michel, now in "Menace" and previously seen in "Murder at the Vanities." Halliwell Hobbes, also seen in "Menace," is the man whom Lukas robs and is the uncle of the girl he loves. Supporting players include Robert Lorraine, Una O'Connor currently in "Barretts of Wimpole Street"; Peter Hobbes, Bunny Beaty, E. E. Clive, Gwenllian Gill, Eldred Tilbury, Robert Adair and Yorke Sherwood.

Showmanship seeking to interest those who have read the Chesterton stories as well as the army of fans who delight in unusual mystery detective yarns is the brand of exploitation for this attraction.

MILLS OF THE GODS

Columbia

Because it gives May Robson an entirely different character, this production has dramatic story value and topical interest for much unique showmanship. The original story is by Melville Baker and Jack Kirkland, who collaborated on "Zoo in Budapest"; the screen play is by Garek Fort, recently credited with "Private Scandal"

and remembered for "Frankenstein" and "Dracula." Direction is by Roy W. Neill, who has made several Columbia pictures.

The story is a drama of a woman, an industry, a family gone to seed, and a current social condition. Mary Hasting (Miss Robson) builds a blacksmith shop into one of the world's greatest industries. At the height of prosperity, ready to retire, she summons her family, Fay Wray, Raymond Walburn, James Blakely, Josephine Whittel, all grown fat in the lap of luxury, to take over. Each preferring the gaudy life they live, all refuse and the factory is turned over to employees to run. Comes the depression. The children, called upon for financial support, again refuse to help. The old woman steps out of the picture; the family would close the plant. Headed by the agitator Victor Jory, who finds in Fay Wray the kind of woman he never knew before, the workmen riot. As the elder son is slain, Mary raises the money to put the mills in operation again, giving the workmen a chance to live and setting matters so that Jory and Miss Wray know that real love will be theirs.

Topical significance, plus the present May Robson box office draw, appear to be the outstanding showmanship angles. Those players mentioned predominate in interpreting the story. With the exceptional title as a basis and almost every community familiar with situations similar to the story, smart showmen should find in this picture plenty of opportunity to test their business building abilities.

Fay Uses Letter to Himself as Film Ad

Ed Fay, well known exhibitor of Providence, used a unique method of advertising a performance which featured the Warner film, "Big Hearted Herbert," at the Majestic theatre. Taking considerable space, Mr. Fay ran, as the advertisement in its entirety, a reproduction of a letter which he had received from Major Albert Warner of Warner Brothers, thanking him for the suggestion that the original play be purchased by Warner for screen adaptation.

AMPA Sues General Foods

The Associated Motion Picture Advertisers, New York, has brought suit against General Foods Corporation for \$2,500, allegedly due by virtue of a contract whereby the AMPA supplied talent for a General Foods radio broadcast, with money paid to have gone to the AMPA charity. No money was paid, according to the complaint. General Foods has filed a denial.

Audio Makes New Reel

Audio Productions, Inc., has completed a one-reel subject in two-color stop motion, featuring the range of premiums offered by the Brown & Williamson Tobacco Company. F. Lyle Goldman supervised the subject.

Boitano Joins Donahue and Coe

L. F. Boitano, who is a former executive of Agfa-Ansco, raw stock manufacturer, has become associated with Donahue and Coe, New York advertising agency which has several motion picture companies as clients.

Exhibitors, **WE LIVE AGAIN**

**JUST LOOK
AT THESE
BOX-OFFICE
LINES!**

**"A motion picture masterpiece! Combines
the rare elements of ideal star, story and
director!"**
— N.Y. AMERICAN

**"The enchanting Miss Sten triumphs
handsomely!"**
— N.Y. TIMES

**"Her performance proves that she is
really the actress her producer has been
proclaiming her!"**
— N.Y. HERALD-TRIBUNE

The world's largest theatre
and New York's greatest
newspapers greet

Released thru
UNITED ARTISTS

ANNA STEN

in
**SAMUEL
GOLDWYN'S**
PRESENTATION OF

We



"Now Anna Sten is definitely established
as an outstanding star!"
— N.Y. EVE. JOURNAL

"Fredric March is splendidly cast!"
— N.Y. DAILY MIRROR

"A real hit!"
— N.Y. SUN

and **FREDRIC MARCH**
Live Again

a ROUBEN
MAMOULIAN
PRODUCTION

THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO

Hollywood Correspondent

LESS than a year ago, many observers predicted the revival of "musicals" as just another flash in the pan, to live a shorter life than the original musical cycle of 1927-28. But musical productions have increased by leaps and bounds.

Whether this demand has reached its peak only time will tell. Nevertheless, the records disclose the astounding total of 25 new musicals in final stages of preparation, to go before the cameras within two or three months.

Never in the history of Hollywood production have so many pictures in one cycle been ready to start, and the problem of talent shortage is giving producers and casting directors something else to worry about. The call at all agencies is for singers, dancers, instructors and directors.

Chorus Girl Problem

The ultimate in bizarre settings will be the keynote for every production to make spectacular numbers stand out. Backgrounds, however, are secondary to embellishing sets with beautiful dancing girls. Greater demand for vocal choruses is already in evidence, and teachers to train them are being sought, but Hollywood has but 300 trained chorus girls and decidedly fewer trained voices specializing in screen work, only enough of each to accommodate five big musicals at a time, yet ten musicals are to go before the cameras simultaneously.

Of the 25 musicals planned for early production, MGM reports five; Warner, four; Fox, Paramount, Radio and Universal three each, while 20th Century and Columbia plan two each.

▽

Trail Blazers Find Rewards

While the average Hollywood producer is content to punch out "run-of-the-mill" pictures, the few trail blazers are reaping rich rewards.

Harry Cohn flew in the face of tradition by attempting to give grand opera to the *hoi polloi*, and as if that weren't bad enough, he picked a star whose two previous pictures had had meager circulation. Now the first "yessers" and the second "guessers" are ascribing all manner of reasons for the box-office success of "One Night of Love," except Harry Cohn.

After returns started coming in, even the Marx Brothers embarked on a grand opera comedy entitled "OperAntics."

Pioneer Jesse Lasky, after a year at Fox, took courage in his hands and produced "The White Parade," eliminating anything surgical, clinical or iodoformish.

"Judge Priest" was something unusual for Will Rogers. It was a gamble to put him in a story where he couldn't wisecrack about the political situation, or things he reads in the papers. Sol Wurtzel ventured the Civil War role with more heart interest than Rogers' previous roles.

Eddie Small, in producing "The Count of Monte Cristo," was told it was old fashioned, a costume picture that couldn't be com-

pressed into six reels. But Small picked an unknown player, Robert Donat, for the lead and gave the production a modern treatment.

Pandro Berman's conception of the "Gay Divorcee" exhibits the unusual. He ventured that Fred Astaire expressed more emotion through his feet than some actors do with their faces, took the big chance. The Continental also was a musical dance adventure.

Samuel Goldwyn, who dares more often than any other producer, whose showmanship even is that of being different, again demonstrated his sagacity in "Kid Millions" by inserting Technicolor sequence of definite appeal to children.

"Pursuit of Happiness," produced by Arthur Hornblow, Jr., is another picture different by virtue of theme, daring in treatment, but handled in good taste.

"The Thin Man," produced by Hunt Stromberg, really started a new school for murder mysteries, surface gaiety and smoldering drama beneath.

Frank Capra's "It Happened One Night" dared to make a comedian of Clark Gable. It glorified everyday incidents in humorous vein, making characterization as important as plot.

The Return of Whimsy

"What Every Woman Knows," produced by Irving Thalberg, marked the return of whimsy.

Two other producers are now engaged in making the different type of photoplay.

Walter Wanger, it will be remembered, caused quite a furore with "Washington-Merry-Go-Round" and "Gabriel Over the White House." Now he is putting the finishing touches on his first independent film, "The President Vanishes," a modern drama of the White House and the puzzling influences that beset the high office. It is said the President has given it his sanction.

Dudley Murphy, also a constant experimenter into realms of the unusual, after the out-of-the-ordinary "Glass Maker," a Technicolor short, is now working on something that he calls a "rhythmic film," with the entire action and dialogue in cadence and the various sequences in dynamic harmony with each other. Murphy says even the roar of the MGM lion will be done rhythmically. The film is "The Night Is Young," adapted from the Hammerstein and Romberg operetta.

Rated by Hollywood as perhaps the most daring producer is Darryl Zanuck, sponsor of "The House of Rothschild." Mr. Zanuck pioneered in the revival of musicals while at Warner.

▽

News Flashes

Scarcity of United Artists product to feed the Chinese theatre with sufficient pictures on a three-a-day policy at popular prices, forced the UA circuit to enter into a temporary arrangement with Fox West Coast to play day and date with Loew's State, sans prologues at both

houses. The new policy went into effect this week with Jesse L. Lasky's "White Parade" and probably will be followed up with "Kid Millions."

* * * *

All Hollywood sat up and took notice last week when John Hay Whitney made the startling announcement that he would spend \$7,000,000 for the making of nine Technicolor features within the next two years.

* * * *

Deciding to confine his entire picture activity here, Douglas Fairbanks sold his holdings in London Films, Inc., to Alexander Korda last week and at the same time canceled his starring contract with that company.

* * * *

After several months of bickering back and forth Greta Garbo affixed her signature to a new contract with MGM calling for her exclusive services for the next two years. She will make two pictures a year.

* * * *

After obtaining his release from a four picture producing contract with Radio, Lou Brock signed a similar deal with Fox. His first under the new deal will be "Adios Argentina," a musical he had planned for his Radio deal. Felix Young succeeds to Brock's spot at Radio.

▽

Six Pictures Start

Six features started in the past week, while six others were finished. Of the new productions Columbia and Universal are credited with two features each and Paramount and 20th Century contribute one each. On the completed side, MGM and Warner each have a pair, Universal and Paramount accounting for the other two.

At Columbia "The Depths Below" started. Its cast is headed by Jack Holt, Edmund Lowe, Florence Rice, Forrester Harvey and Frank Sheridan. In "Feud" Tim McCoy is starred.

Universal started shooting on "I've Been Around," in which Chester Morris, Rochelle Hudson, Gene Lockhart, Isobel Jewell, G. P. Huntley, Jr., Phyllis Brooks and Walter Walker will be seen. Also on the stages is "Straight From the Heart." Roger Pryor, Mary Astor and Baby Jane (Juanita Quigley) are featured with Carole Coombe, Henry Armetta, Robert McWade and Warren Hymer in the cast.

Another Zane Grey western is the new Paramount activity. Titled "The Vanishing Pioneer," its cast will feature Randolph Scott, Chic Sale, Ann Sheridan, George Marion, Sr., Florence Roberts, Mrs. Leslie Carter, Howard Wilson and James Eagles.

As the second picture on its new season's program, 20th Century began work on "Clive of India." A big production, the extensive case is headed by Ronald Colman, Loretta Young, Frances Lister, Colin Clive, Lumsden Hare, Montagu Love and Robert Greig.

First of the completed pictures at Warner is "The White Cockatoo." Jean Muir and Ricardo Cortez are starred.

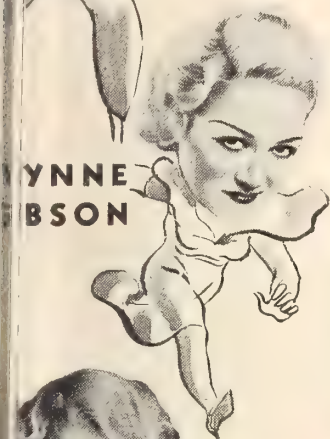
At MGM, "Wicked Woman," in which Mady Christians makes her screen debut, was completed.

Universal completed "The Man Who Reclaimed His Head," with Claude Rains.

"Behold My Wife," Paramount's contribution to the completed quota, is a Schulberg production with Sylvia Sydney and Gene Raymond.



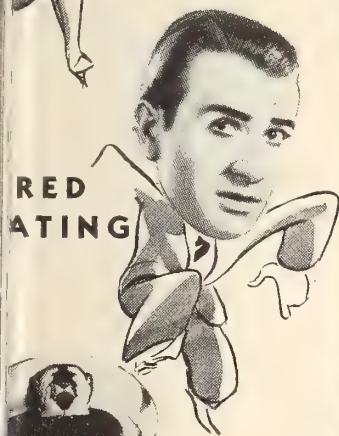
VICTOR
McLAGLEN



WYNNE
GIBSON



HELEN
VINSON



RED
ATING



LEON
ERROL

It stood 'em up in
ROCHESTER

It was a sensation in
CINCINNATI

It bowled 'em over in
INDIANAPOLIS

It was colossal in
ST. LOUIS

*What's the use
of being
modest?*

**IT'S JUST A
HELL OF A
SWELL PICTURE!**



JOHN
GILBERT



ALISON
SKIPWORTH



WALTER
CONNOLLY



WALTER
CATLETT



TALA
BIRELL

The **CAPTAIN HATES** *the* **SEA**

A LEWIS MILESTONE PRODUCTION

Story and screen play by Wallace Smith

Directed by Lewis Milestone

A C O L U M B I A P I C T U R E





TECHNOLOGICAL



The BLUEBOOK School

By F. H. RICHARDSON

QUESTION NO. 247.—(A) Describe the bearings of horizontal type motor-generators. (B) Name the reasons why cleanliness around a motor and generator is essential. (C) What precautions are necessary with regard to electrical connections? (D) Give your ideas as to necessity for ammeters and voltmeters, and their location.

Answer to Question No. 241

Bluebook School Question No. 241 was: (A) Name the various objections to using a. c. at the arc. (B) What is meant by "rectifying" the current? (C) Name the various means available for rectifying current. (D) Give your own views as to whether or not a current rectifying device will return its cost to the management.

The following made good: S. Evans and C. Rau; D. Danielson; G. E. Doe; A. F. Sprafke (who also sent a correct belated answer to question 240); D. Ferguson; R. J. Arntson; D. Ferguson; J. Wentworth; G. A. Atrley; C. E. Wainscott; H. Edwards; J. T. Seiler; T. Van Vaulkenburg; R. and K. Wells; M. and J. DeVoy; O. Allbright; N. L. Simms; T. Turk; L. R. O'Leary; D. Lally and F. Ferguson; L. M. and C. B. Traxler; B. R. Walker; P. and L. Felt; D. Breaston and H. Haber; B. L. Patterson; L. N. Guiding; D. L. Sinklow; F. Simms and O. L. Daris; F. H. and L. Klar; T. T. Davidson and R. G. Crews; E. Hodson and S. Johnson; F. L. Saylor and G. N. Guidotti; P. L. McIntosh; M. F. Fallon; F. H., S. and P. Dalbey; R. D. Oberleigh and J. Lansing; S. Spooner and B. H. Thaller; R. Geddings and L. Grant; D. Johnson; S. Spooner and B. H. Thaller; D. T. and L. B. Palmer; T. Turk; T. R. Rosche; A. Richardson and N. L. Haynes; L. Thomas and N. N. Boyde; N. L. Tomlinson and G. Lathrop; H. Hughes and T. E. Mantol; L. Grant and R. Geddings; M. L. Spooner; T. U. Grant; L. Thomas and D. D. Davis; H. N. Hoffman; R. and K. Wells; T. N. Onby; F. Harlor and G. Harrison; K. L. Knight; L. Henderson and B. I. Henderson; W. R. Greiver and L. Howell; D. L. Patterson; T. Morris and D. L. Danielson; F. L. Dodson and F. L. Benton; C. Umphrey; C. B. Burray; D. T. Bennett; R. Crawford and G. E. Osborn.

While several made most excellent answers to Section A, I believe you will all agree the one selected for publication (that of G. E. Doe) could not be much improved upon. He says:

"I take it the question is not intended to include the new type a.c. arc that still is building its reputation, which I understand

to be excellent where only a limited screen illumination is necessary.

"Starting with that premise, the a. c. arc is quite unstable as compared with the d. c. arc. Second, it is much less efficient because of the fact that half the light producing power is wasted, the crater of one carbon facing away from the collector lens or mirror. Third, the a. c. arc is not as silent in operation as is the d. c. arc, and some of the transformers used with it also are more or less noisy. Fourth, there is not the steadiness of illumination provided because at each cycle the light from the source of available light drops off heavily in brilliancy, which has the effect, if not of visible flicker, of reducing the brilliancy of screen illumination as a whole. Fifth, the a. c. arc produces a harsh light tone as compared with d. c. light."

The fourth subdivision of Doe's answer brought up a question. He says the drop in brilliancy once each cycle reduces screen illumination as a whole, and while that point has never, so far as I know, been brought up, I hold he is correct. It seems to me it just must be so.

Evans and Rau and almost every one else answers Section B as follows:

"Rectifying the current means changing alternating current into direct current—current that flow continuously in one direction only. It is not of constant voltage, however."

(C) P. and L. Felt answer thus: "There are many devices that may be used to rectify alternating current into direct current. Those available for serving an a. c. arc are the motor-generator, the mercury arc rectifier, the rotary converter and the chemical rectifier—the latter doubtful, meaning that while it can be used, its reliability and efficiency are doubtful.

"For other purposes there are the vacuum tube, the synchronized commutator, the electrolytic rectifier, the vibratory method and the copper oxide rectifier.

(D) H. Edwards says, "The exhibitor or manager who has a. c. supply and installs proper means for rectifying the current into d. c. will be well repaid. The a. c. arc is very wasteful because of the fact that only half its light production can be used. As a matter of fact, the same

wattage used in a d. c. arc would, or at least should, more than double the available illumination.

"Of course, there are losses in rectification, hence the cost would not be cut in two, but nevertheless the superior excellence of illumination and reduction of eye strain to theatre patrons would fully justify the expense of rectification."

J. Wentworth answers thus: "With the understanding that in this answer I am not considering the new type of a. c. arc, about which I as yet am possessed of no very satisfying information (I am waiting for the new Bluebook, expecting it will be contained therein). I would answer with an emphatic yes. My reasons would be (1) that the d. c. light produces better results upon the screen than the a. c. light, (2) that while it is true it costs money to rectify current, it is a wise expense for the reason that it improves screen results and anything that does that increases the box office income, and (3) that it is debatable whether the increase in income will be sufficient to justify the additional outlay incurred by current rectification, but exhibitors should believe that anything that will improve the show to any considerable extent will be in the nature of justifiable expense, provided, of course, the expense is not unreasonable.

"The expense of current rectification is considerable, true, but after all it must be remembered that we get at least twice as much light per watt from d. c. that we can use for projection than we can get from a. c., because with a. c. exactly half the light goes in exactly the wrong direction—away from the lens or mirror.

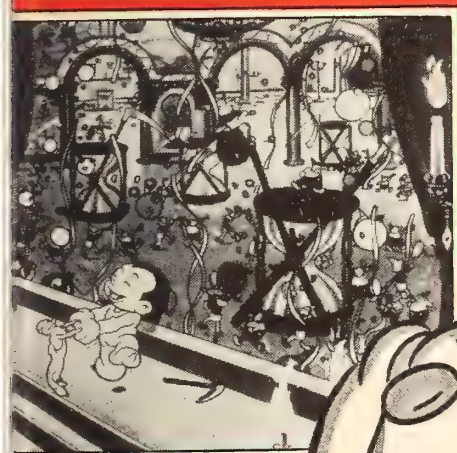
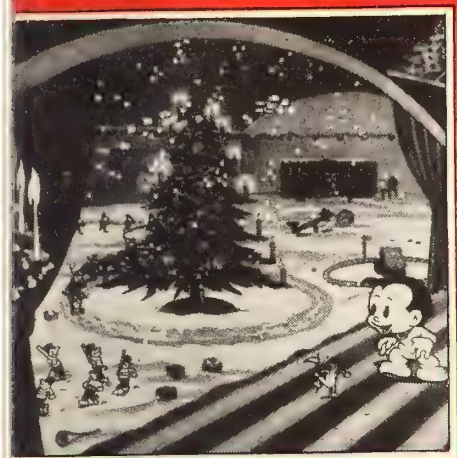
"Repeating myself, therefore, my answer is an emphatic yes. In the end the whole cost will come back to the box office, with a lot of profit money tagging along behind it."

Toronto Auditorium Wired

The total of available seats for motion pictures in Toronto has been increased by 2,770, with the wiring for sound films of the civic concert auditorium, operated by a board of trustees, on a non-profit basis. No regular film schedule is planned, merely occasional film to fill concert program gaps.

A THANKSGIVING TREAT FOR EVERY
THEATRE IN THE COUNTRY!

So Outstanding
that you
Must See It!



Holiday Land

A Columbia One Reel
COLOR
RHAPSODY

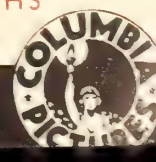
Produced by
CHARLES MINTZ



Other Outstanding Columbia Short Features:

THE SPICE OF LIFE	TWO REEL COMEDIES
SCREEN SNAPSHOTS	S C R A P P Y
K R A Z Y	K A T
WORLD OF SPORTS	
LAUGHING with MEDBURY	LIFE'S LAST LAUGHS

These are COLUMBIA PICTURES



THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

NO. 86—CUT RATES IN GROUPS FOR THEATRE PARTIES

QUESTION—Occasionally we have requests for reduced admission prices for theatre parties of, say 15 to 30 people. Our matinee prices are 20 cents for adults. Would it be a violation of the code to make about a 15-cent rate for a theatre party of 15, 20 or 25 persons, in no instance cutting under the price set in the contract?—SOUTH CAROLINA.

ANSWER—The proposal to make a 15-cent rate—when the regular adult admission is 20 cents—for a theatre party of 15, 20 or 25 people, would not be a violation of the motion picture code if it did not prove to be unfair competition to a competing theatre. By this is meant that such a practice would be unfair to a competing theatre, and would be prohibited by the code, if the exhibitor widely publicized and ballyhooed the fact that he would grant a special wholesale cut-rate for special theatre parties. Another probable form of unfair competition would be for the exhibitor otherwise to solicit the patronage of groups with a cut-rate admission as a lure. However, in no case must the admission even to the group be less than the minimum admission specified in the contract.

The clause in the motion picture code (Part 3, Section I, Article V-E), says: "No exhibitor shall lower the admission prices publicly announced or advertised for his theatre by giving rebates . . . which . . . are unfair to competing exhibitors. . . ."

▽ ▽ ▽

No. 87—CONTRACT MATTERS WHICH DO NOT COME UNDER CODE

QUESTION—Perhaps this is not a code question, as the contract was signed before the code became effective, but not knowing who to ask about the problem I am writing to you.

In July, 1933, I signed a contract for 37 pictures, which contract was accepted on July 31, 1933, and was to go into force October, 1933.

There are four allocations in this contract, namely, \$25, \$15, \$12.50 and \$10.

In this contract there is a clause which reads: "The exhibitor may reject not exceeding 15 feature pictures, such rejections to come from the lowest allocated licensee fees only, and at a rate not to exceed five pictures every four months. Acceptances or rejections by the exhibitor must be given within 14 days from the notice of availability."

To date I have rejected only three pictures and have 12 more to play.

The company with which I am under contract has not released enough pictures for me to take advantage of the clause quoted above.

The following questions arise:

(1) Since the year is up, may I reject the entire 12 pictures "en bloc"? If so, does that complete my contract, though I have not played the 37 pictures? By taking advantage of rejecting 12 pictures I will have disposed of all features released to date on the 1933-34 contract.

(2) A feature was booked for February 21 and 22 and was confirmed to me at \$10, the lowest allocated class. A few days before I was to play same a second invoice came through raising it to \$12.50. As I had advertised this feature I paid the extra \$2.50. Does this constitute a breach of contract?

(3) I never signed the code. Am I subject to the rules and regulations of the various code boards?—IOWA.

ANSWER—Questions number one and two are purely contractual matters that do not have any bearing on the motion picture code. They are subjects of contract interpretation and are matters requiring adjustment by arbitration, if

arbitration is provided for in the contract, or else they are matters to be litigated in the courts, if the exhibitor believes that the distributor is in violation of the contract. Again, none of the problems mentioned in the first two questions has any bearing on the code.

Regarding question number three: All exhibitors are bound to abide by the code, and, regardless of whether or not they signed the code they are subject to any rulings of the local code boards.

▽ ▽ ▽

NO. 88—SUBSTITUTIONS UNDER THE CODE

QUESTION—Do we have to take substitutions of star pictures which we contracted for, even though such substituted pictures are released before the end of the contract year? Or, if we play these substitutions are we entitled to eliminate a like number of the other pictures if we wish? We have contracted for all of this company's pictures.

ANSWER—The motion picture code says (Part 3-A, Article V-D): "No distributor shall substitute for any feature motion picture described in the contract as that of a named star or stars . . . one of any other star or stars . . ."

This means that the exhibitor is under no obligation to accept any substitute picture for a star picture, which star picture is specified as such in the contract as that of a particular star or stars. However, the question next arises as to what constitutes a star picture or who is a star and who isn't.

A player may be named in the contract, not as a star, but merely for the purpose of identifying a particular picture.

The Local Grievance Board would have to determine whether the specific case involves an actual star substitution where there is any doubt over the status of the player.

The code does give distributors the right to substitute named players for other players when such players are not stars, and also to make changes in the cast, when such changes do not involve a star or stars.

However, if a definite star picture which was named as such on the contract is not delivered and another picture is delivered in its place with another star, then the exhibitor is not obliged to accept the substitution.

But, if the exhibitor does accept the substitution and plays it, the matter ends there.

Heywood-Wakefield Cuts Loss

Heywood-Wakefield Company and subsidiaries has reported net loss, after all charges, of \$46,435 for the nine months ended September 30. The figure compares with a loss of \$533,215 for the equivalent period in 1933.

Charles Hawthorne Dies

Charles Evans Hawthorne, 62, Paramount attorney handling real estate matters, died last week at his home in New Rochelle, N. Y., of pneumonia. A sister, Mrs. Adelaide H. Woodin, survives him.

Krimsky Rapf Assistant

John Krimsky, New York theatrical producer, has been placed under contract as assistant to Harry Rapf, executive producer for MGM. Mr. Krimsky is a member of the stage producing firm of Krimsky and Cochran.

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

Final Report Made in Picture Epics Bankruptcy

Irving Trust Company, trustee in the bankruptcy of Talking Picture Epics, Inc., of New York, last week filed its final report and accounting with Oscar W. Ehrhorn, referee in the case. The report listed gross receipts of \$8,779.33 and disbursements of \$2,579.90, leaving a balance on hand of \$6,199.43. A final meeting of creditors was held in the referee's office last week for final disposition of the matter.

Sennett Loses Suit

Mack Sennett last week lost his \$35,000 suit against Myrtle Mack for injuries he suffered in the motor crash in which her husband, Charles E. Mack, was killed in Arizona in January of this year.

Sylvia Froos With Educational

Sylvia Froos, radio star, has signed a contract to make a series of short subjects for Educational. Production will be in New York. She is now making "The Girl from Paradise."

Kahn Forms Kameo Pictures

Henry W. Kahn, formerly Fox managing director in Central Europe, has formed the Kameo Pictures Corporation, with offices in New York, for world distribution of American and foreign product. The company will finance production.

Wilmington Without Vaudeville

The Aldine, Stanley-Warner first run downtown theatre in Wilmington, Del., has discarded vaudeville. The action leaves the city without a theatre playing vaudeville.

George Kann with Pioneer

George Kann, former MGM unit manager, has joined Pioneer Productions on the Coast as business production manager.

Named Radio City Producer

Vincente Minnelli, art director at the Radio City Music Hall, last week took over his new duties as a stage producer.

DOUGH, BOYS!

It's there! . . . profit, and plenty of it . . . for showmen . . . in *Educational's* Short Features . . . the one line you can always count on for that ideal short subject combination . . . big star names, big production value and real entertainment that sends them out smiling and happy . . . and that means dough, boys!



And always more great stars

SYLVIA FROOS and FRANK LUTHER

two of radio's most famous singers

See them in the single-reel Song Hit Story

"The House Where I Was Born"

and in the two-reel Musical Comedy

"THE GIRL FROM PARADISE"

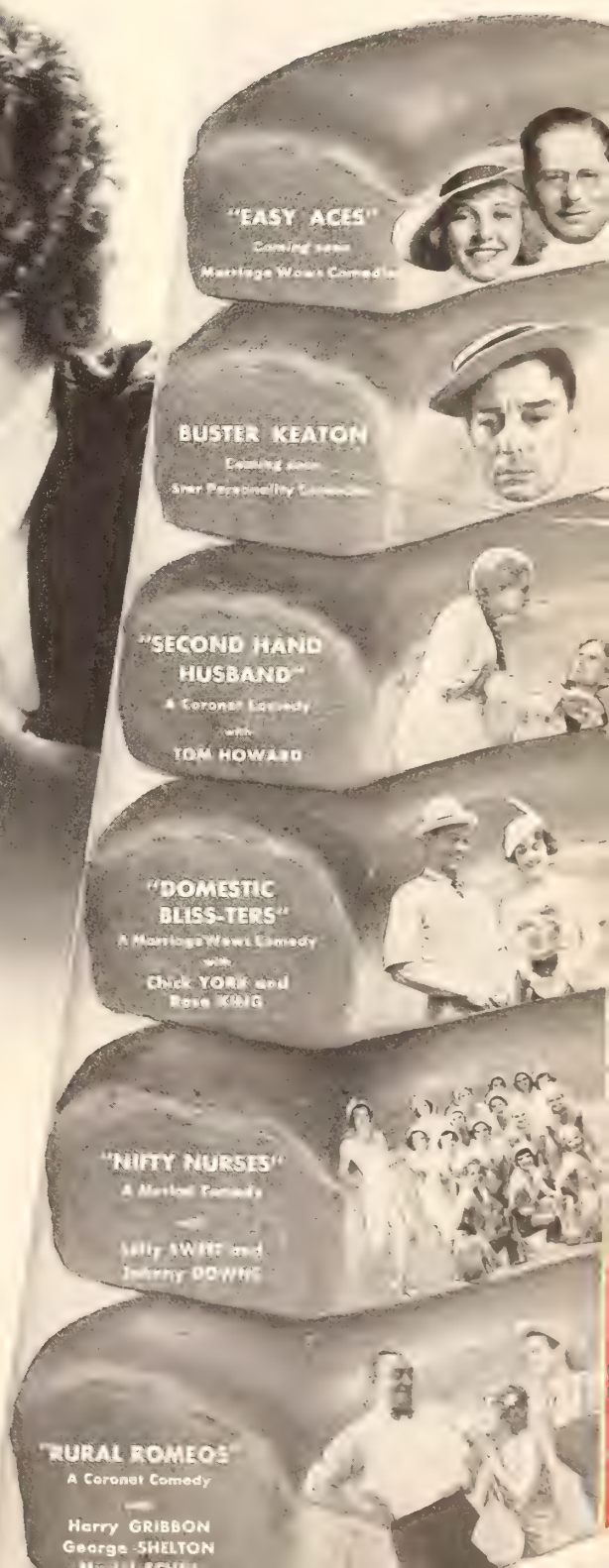
with N.T.G. and the Paradise Revue

Produced by Al Christie



Distributed in U. S. A.

by FOX Film Corporation



THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 3, 1934 from 105 houses in 18 major cities of the country, reached \$1,060,692, a decrease of \$42,843 from the total for the preceding calendar week, ended October 27, when 103 houses in 18 major cities reported an aggregate gross of \$1,103,535.

(Copyright, 1934: Reproduction of material from this department without credit to MOTION PICTURE HERALD expressly forbidden)

Theatres		Current Week		Previous Week		High and Low Gross		
Boston		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)		
Boston	2,900	25c-50c	"Gift of Gab" (Univ.).....	17,500	"Million Dollar Ransom" (Univ.)	18,000	High 1-13-34 "Fog"	23,500
Fenway	1,800	30c-50c	"Caravan" (Fox) and.....	10,500	"Our Daily Bread" (U. A.) and..	10,000	Low 3-11 "Topaze"	11,000
			"Six Day Bike Rider" (F.N.)		"Kansas City Princess" (W. B.)		High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal" }	15,000
							Low 7-9 "She Had to Say Yes" and "Arizona to Broadway" }	6,000
Keith's	3,500	25c-65c	"The Gay Divorcee" (Radio).....	16,500	"The Gay Divorcee" (Radio).....	17,000	High 12-2 "Little Women".....	28,000
Loew's State	3,700	35c-50c	"Transatlantic Merry-Go-Round", (3rd week)	17,500	"What Every Woman Knows"..	19,000	Low 3-11 "When Strangers Marry"...	12,000
Metropolitan	4,350	30c-65c	(U.A.) and "Girl in Danger" (Col.)	35,500	(MGM)		High 1-7 "Strange Interlude".....	23,000
Paramount	1,800	30c-50c	"Happiness Ahead" (F.N.).....	10,000	"Judge Priest" (Fox).....	34,000	Low 3-11 "Men Must Fight"	11,000
			"Caravan" (Fox) and.....	10,000	"Our Daily Bread" (U.A.) and..	10,000	High 11-4 "I'm No Angel".....	44,500
			"Six Day Bike Rider" (F.N.)		"Kansas City Princess" (W. B.)		Low 8-4-34 "Notorious Sophie Lang"...	26,000
							High 2-25 "Dangerously Yours" and "Deception" }	17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors" }	7,000
Buffalo		Picture	Gross	Picture	Gross			
Buffalo	3,500	30c-55c	"What Every Woman Knows"....	13,400	"Judge Priest" (Fox).....	21,000	High 12-9 "Dancing Lady"	31,000
Century	3,000	25c	(MGM)	6,000	"Return of the Terror" (F.N.)...	7,200	Low 3-25 "Our Bitters".....	9,800
			"Man with Two Faces" (F.N.) and "Ladies Should Listen" (Para.)		and "She Was A Lady" (Fox)		High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon" }	8,100
							Low 12-16 "Solitaire Man" and "Day of Reckoning" }	3,500
Great Lakes	3,000	25c-40c	"Six Day Bike Rider" (F.N.) and "Outcast Lady" (MGM)	6,800	"Madame Du Barry" (W.B.).....	6,400	High 11-4 "I'm No Angel".....	27,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love" }	5,200
Hippodrome	2,100	25c-40c	"Age of Innocence" (Radio) and..	6,700	"Caravan" (Fox) and.....	6,500	High 5-19-34 "The House of Rothschild"	18,000
Lafayette	3,300	25c	"Big Hearted Herbert" (W.B.)	8,100	"You Belong to Me" (Para.)	6,800	Low 7-28-34 "Here Comes the Navy"...	4,800
			"Gift of Gab" (Univ.) and.....		"The Defense Rests" (Col.) and..		High 3-10-34 "It Happened One Night" and "Before Midnight" }	16,700
			and "Name the Woman" (Col.)		"Stolen Sweets" (Chesterfield)		Low 8-4-34 "Uncertain Lady" and "Midnight" }	4,200
Chicago		Picture	Gross	Picture	Gross			
Apollo	1,400	25c-50c	"Outcast Lady" (MGM)	12,000	"A Lost Lady" (F. N.).....	11,000	.....	
Chicago	4,000	25c-68c	"One Night of Love" (Col.).....	40,000	"One Night of Love" (Col.).....	52,000	High 9-2 "Goodbye Again"	75,000
Garrick	900	25c-40c	(2nd week)	6,000	(1st week)		Low 4-29 "Central Airport"	22,000
Oriental	3,940	25c-40c	"Six Day Bike Rider" (F.N.)....	6,000	"Kansas City Princess" (W. B.)..	4,000	.....	
Palace	2,509	25c-50c	"Have A Heart" (MGM).....	18,000	"The Human Side" (Univ.).....	17,000	High 10-14 "I'm No Angel".....	50,000
Roosevelt	1,591	25c-50c	"The Gay Divorcee" (Radio).....	24,500	"The Gay Divorcee" (Radio).....	26,000	Low 12-16 "A Man's Castle".....	10,000
State-Lake	2,776	20c-35c	(2nd week)	18,000	(1st week)		High 9-9 "Morning Glory".....	37,000
			"Cleopatra" (Para.).....	15,000	"Chained" (MGM)	8,000	Low 4-28-34 "Glamour"	11,500
			"I'll Fix It" (Col.).....	13,000	(4th week)		High 9-15-34 "Dames".....	23,000
					"Their Big Moment" (Radio)....	15,000	Low 8-18-34 "Paris Interlude".....	6,000
							High 9-8-34 "Most Precious Thing in Life"	19,000
							Low 2-18 "Lucky Devils".....	4,500
United Artists...	1,700	30c-60c	"Barretts of Wimpole Street"....	17,000	"Barretts of Wimpole Street"....	17,000	High 5-5-34 "The House of Rothschild"	30,000
			(MGM) (3rd week)		(MGM) (2nd week)		Low 3-18 "Perfect Understanding".....	6,800
Cleveland		Picture	Gross	Picture	Gross			
Allen	3,300	20c-40c	"The Case of the Howling Dog"..	3,800	"Six Day Bike Rider" (F.N.)....	7,000	High 11-11 "Private Life of Henry VIII"	12,000
			(W. B.)				Low 3-4 "Infernal Machine" and "Exposure" }	1,800
Hippodrome	3,800	30c-44c	"The Gay Divorcee" (Radio).....	10,000	"The Gay Divorcee" (Radio)....	16,500	High 10-21 "East of Fifth Avenue"...	30,000
RKO Palace	3,100	30c-60c	(2nd week)	14,500	(1st week)		Low 6-10 "Circus Queen Murder"....	2,900
State	3,400	30c-44c	"Lady by Choice" (Col.).....	10,000	"A Lost Lady" (F. N.).....	9,600	High 3-3-34 "It Happened One Night"	28,000
Stillman	1,900	30c-44c	"Cleopatra" (Para.)	10,000	(30c-44c)		Low 8-19 "No Marriage Ties".....	4,200
			"Lemon Drop Kid" (Para.).....	4,600	"The Last Gentleman" (U.A.)....	20,000	High 8-19 "Tugboat Annie".....	26,000
			(20c-40c)		(30c-60c)		Low 6-24 "The Eagle and the Hawk"...	5,000
					"Belle of the Nineties" (Para.)..	5,500	High 9-15-34 "Chained"	10,000
							Low 11-18 "Stage Mother" and "Hell and High Water" }	2,500
Denver		Picture	Gross	Picture	Gross			
Aladdin	1,500	25c-50c	"One Night of Love" (Col.).....	3,000	"Caravan" (Fox)	1,500	High 2-25 "Cavalcade"	10,000
Denham	1,500	25c-50c	"Wagon Wheels" (Para.).....	3,500	"The Lemon Drop Kid" (Para.)..	7,500	Low 8-11-34 "I Give My Love".....	1,200
Denver	2,500	25c-50c	"Happiness Ahead" (F. N.).....	6,000	"One Night of Love" (Col.).....	9,000	High 9-29-34 "Belle of the Nineties"...	16,500
Orpheum	2,600	25c-50c	"Peck's Bad Boy" (Fox).....	6,000	"Wake Up and Dream" (Univ.)	1,100	Low 8-4-34 "Elmer and Elsie".....	1,800
					(3 days)		High 1-13-34 "Roman Scandals".....	17,500
					"Gift of Gab" (Univ.).....	2,400	Low 12-16 "The World Changes".....	3,000
					(4 days)		High 2-17-34 "Hi, Nellie!".....	19,500
Paramount	2,000	25c-40c	"Side Streets" (F. N.).....	500	"Death on the Diamond" (MGM)	2,500	Low 6-10 "Zoo in Budapest".....	3,700
			(25c-50c) (3 days)					
			"Friends of Mr. Sweeney" (W.B.)	1,000			High 4-1 "The Kid From Spain".....	7,000
			(25c-50c) (4 days)				Low 10-6-34 "Pursued" and "Our Daily Bread" }	1,200
Hollywood		Picture	Gross	Picture	Gross			
Chinese	2,500	30c-65c	"Affairs of Cellini" (U. A.).....	10,000	"Affairs of Cellini" (U. A.).....	12,500	High 9-9 "Dinner at Eight".....	36,656
Pantages	3,000	25c-40c	(2nd week)	4,200	(1st week)		Low 10-27-34 "Affairs of Cellini".....	12,500
			"Great Expectations" (Univ.)....	11,500	"Student Tour" (MGM) and.....	4,200	High 1-7 "Handle With Care".....	13,000
					"School for Girls" (Liberty)		Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" }	1,500
W. B. Hollywood	3,000	25c-65c	"The Gay Divorcee" (Radio).....	11,500	"The Gay Divorcee" (Radio).....	15,500	High 3-25 "42nd Street".....	26,000
			(2nd week)		(1st week)		Low 1-27-34 "The Big Shakedown"....	7,000



TERRY IS JERRY!

Meaning that he is hep . . . That he knows what's going on . . . He's the original Jerry on the job...Been at it since the good old days when a two-reeler was a great big feature...Knows more words than Webster...And has more angles on pictures than Einstein has on Relativity...Motion Picture Herald, of which Terry Ramsaye is Editor, gave great accounts of G B's first 4... "Chu Chin Chow" "Power" "Little Friend" "Man of Aran" And each one has been giving a good account of itself at the box-office.

Remember these titles:

"CHU CHIN CHOW" "POWER" "LITTLE FRIEND" "MAN OF ARAN"



COMING! EVELYN LAYE in "EVENSONG" ROXY FRI. NOV. 16
ON THE WAY! GEORGE ARLISS in "THE IRON DUKE"

PHYSICAL DISTRIBUTION • FOX EXCHANGES • CANADA, REGAL FILMS, LTD

[THEATRE RECEIPTS--CONT'D]

Theatres		Current Week		Previous Week		High and Low Gross	
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)	
Indianapolis							
Apollo	1,100	25c-40c "Caravan" (Fox)	2,000	"Judge Priest" (Fox) (4th week)	2,000	High 8-4-34 "Handy Andy"	7,000
Circle	2,800	25c-40c "Gift of Gab" (Univ.) and "Wagon Wheels" (Para.)	4,000	"A Lost Lady" (F. N.)	3,500	Low 11-3-34 "Caravan"	2,000
Indiana	3,133	25c-40c "The Gay Divorcee" (Radio) (2nd week)	5,000	"The Gay Divorcee" (Radio) (1st week)	9,000	High 8-19 "She Had to Say Yes"	12,000
Lyric	2,000	25c-40c "Happiness Ahead" (F. N.)	7,500	"Kansas City Princess" (W.B.)	7,500	Low 3-4 "The Sign of the Cross" (2nd run)	2,500
Palace	3,000	25c-40c "Transatlantic Merry-Go-Round" (U. A.)	5,000	"What Evrey Woman Knows" (MGM)	4,000	High 3-25 "Parachute Jumper" and "The Trumpet Blows" }	15,000
						Low 5-19-34 "As the Earth Turns" }	2,500
						High 7-22 "College Humor"	9,500
						Low 11-11 "Saturday's Millions"	3,000
						High 2-3-34 "Sons of the Desert"	12,500
						Low 8-18'34 "Straight Is The Way"	3,500
Kansas City							
Mainstreet	3,049	25c-40c "Happiness Ahead" (F. N.) (7 days and Sat. late show) (25c-45c)	11,000	"The Gay Divorcee" (Radio) (7 days and Sat. late show) (2nd week)	7,800	High 6-23-34 "Glamour"	23,000
Midland	4,000	25c-40c "Transatlantic Merry-Go-Round" (U. A.) (7 days and Sat. midnite show)	7,200	"What Every Woman Knows" (MGM) (7 days and Sat. midnite show)	8,600	Low 5-20 "Sweepings"	4,000
Newman	1,800	25c-40c "Cleopatra" (Para.) (8 days and Sat. midnite show)	8,700	"Wagon Wheels" (Para.) (7 days and Sat. midnite show)	6,000	High 1-7 "Strange Interlude"	30,000
Tower	2,200	25c-35c "Great Expectations" (Univ.) (7days and Sat. midnite show)	6,000	"I'll Fix It" (Col.) (7 days and Sat. midnite show)	8,700	Low 4-15 "Perfect Understanding"	4,900
Uptown	2,000	25c-40c "Judge Priest" (Fox) (2nd week)	5,400	"Judge Priest" (Fox) (1st week)	9,200	High 10-21 "I'm No Angel"	20,000
						Lot 5-27 "Picture Snatcher"	2,800
						High 9-22-34 "One Night of Love"	13,000
						Low 5-5-34 "Let's Fall in Love"	4,000
						High 10-27-34 "Judge Priest"	9,200
						Low 7-1 "Lilly Turner"	1,600
Los Angeles							
Loew's State	2,416	30c-55c "Peck's Bad Boy" (Fox)	7,250	"Barretts of Wimpole Street" (MGM) (2nd week)	11,900	High 4-7-34 "Riptide"	28,500
Paramount	3,596	30c-55c "Cleopatra" (Para.) (2nd week)	12,000	"Cleopatra" (Para.) (1st week)	21,405	Low 2-24-34 "Coming Out Party"	4,870
RKO	2,700	25c-65c "The Gay Divorcee" (Radio) (2nd week)	9,800	"The Gay Divorcee" (Radio) (1st week)	14,500	High 1-7 "No Man of Her Own"	30,000
W. B. Downtown	3,400	25c-40c "A Lost Lady" (F. N.)	7,500	"Big Hearted Herbert" (W. B.)	8,800	Low 3-18 "King of the Jungle"	10,000
						High 3-31-34 "Little Women"	15,500
						Low 9-30 "Brief Moment"	1,700
						High 3-25 "42nd Street"	19,000
						Low 6-2-34 "Merry Wives of Reno" and "Harold Teen" }	5,000
Minneapolis							
Century	1,650	25c-40c "Madame Du Barry" (W. B.)	4,000	"The Last Gentleman" (U.A.)	4,500	High 9-20-34 "The Barretts of Wimpole Street" (2nd week)	6,500
Lyric	1,238	20c-25c "Our Daily Bread" (U.A.)	2,000	"Wagon Wheels" (Para.)	1,700	Low 9-29-34 "The Cat's Paw"	2,500
RKO Orpheum	2,900	25c-50c "Happiness Ahead" (F. N.)	6,000	"The Gay Divorcee" (Radio) (2nd week)	6,000	High 4-1 "20,000 Years in Sing Sing"	3,000
State	2,300	25c-40c "Big Hearted Herbert" (W. B.)	6,000	"Cleopatra" (Para.)	6,500	Low 7-28-34 "Kiss and Make Up"	1,000
Time	300	25c-35c "A Girl of the Limberlost" (Mono.) (3rd week)	2,500	"A Girl of the Limberlost" (Mono.) (2nd week)	3,000	High 1-7 "Animal Kingdom"	14,000
World	400	25c-75c "The Bride of the Lake" (AmerAnglo)	2,500	"Blue Danube" (B. & D.)	3,000	Low 3-11 "Cynara"	3,000
						High 4-29 "Cavalcade"	8,000
						Low 3-11 "King of the Jungle"	3,500
						High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
						Low 11-25 "Vi Som Gar Koksvagen"	1,000
Montreal							
Capitol	2,547	25c-60c "Age of Innocence" (Radio) and "Big Hearted Herbert" (W. B.)	9,000	"Outcast Lady" (MGM) and "Kansas City Princess" (W. B.)	10,000	High 2-24-34 "Queen Christina"	13,500
Loew's	3,115	30c-75c "There's Always Tomorrow" (Univ.)	13,500	"The Lemon Drop Kid" (Para.)	12,000	Low 7-28-34 "Here Comes the Groom" and "Jane Eyre" }	6,500
Palace	2,600	34c-75c "Chained" (MGM)	12,000	"The Barretts of Wimpole Street" (MGM) (2nd week)	8,500	High 1-21 "The Mask of Fu Manchu"	14,500
Princess	2,272	30c-65c "The Count of Monte Cristo" (U. A.) and "Look for the Silver Lining" (2nd week)	6,000	"The Count of Monte Cristo" (U. A.) and "Look for the Silver Lining" (1st week)	9,000	Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" }	4,500
						High 2-18 "The Sign of the Cross"	15,500
						Low 7-21-34 "Shoot the Works" and "Friday the 13th" }	6,000
						High 1-7 "The Kid from Spain" and "Speed Demon" }	12,000
						Low 8-11-34 "The Constant Nymph" and "Happy Ever After" }	5,000
New York							
Astor	1,012	55c-\$2.20 "The Merry Widow" (MGM) (3rd week)	8,700	"The Merry Widow" (MGM) (2nd week)	11,508	High 4-14-34 "The House of Rothschild" (4th week)	23,730
Capitol	4,700	35c-\$1.65 "What Every Woman Knows" (MGM)	31,700	"Barretts of Wimpole Street" (MGM) (4th week)	26,830	Low 3-25 "The White Sister"	14,559
Criterion	886	55c-\$2.20 "Man of Aran" (Gaumont-British) (2nd week)	4,200	"Man of Aran" (Gaumont-British) (1st week)	5,500	High 4-7-34 "Ruptide"	63,373
Mayfair	2,300	35c-65c "Student Tour" (MGM)	7,800	"Have A Heart" (MGM)	11,500	Low 2-10-34 "You Can't Buy Everything"	15,500
Palace	2,500	25c-75c "The Age of Innocence" (Radio)	14,500	"Judge Priest" (Fox)	14,500	High 7-29 "Song of Songs"	16,000
Paramount	3,700	35c-99c "Mrs. Wiggs of the Cabbage Patch" (Para.)	27,000	"Now and Forever" (Para.) (2nd week)	28,000	Low 6-3 "Be Mine Tonight" (2nd run)	3,500
Rialto	2,200	25c-65c "Lemon Drop Kid" (Para.)	14,000	"Case of the Howling Dog" (W. B.) (2 days-2nd week)	1,500	High 1-7 "The Half Naked Truth"	24,750
Rivoli	2,200	40c-99c "The Last Gentleman" (U. A.) (2nd week)	17,500	"The Last Gentleman" (U. A.) (1st week)	27,000	Low 7-14-34 "Call It Luck"	3,150
RKO Music Hall	5,945	35c-\$1.65 "The Pursuit of Happiness" (Para.)	77,000	"Age of Innocence" (Radio)	85,000	High 7-21-34 "Of Human Bondage"	16,200
Roxy	6,200	25c-55c "Little Friend" (Gaumont-British) (2nd week)	24,500	"Little Friend" (Gaumont-British) (1st week)	32,500	Low 4-15 "Parole Girl"	4,500
Strand	3,000	25c-55c "Madame Du Barry" (W. B.)	14,492	"Happiness Ahead" (F. N.) (2nd week)	10,592	High 10-21 "I'm No Angel"	83,450
						Low 8-11-34 "Elmer and Elsie"	10,500
						High 4-7-34 "The Lost Patrol"	32,800
						Low 4-15 "Destination Unknown" and "The Fighting President" }	5,800
						High 12-30 "Roman Scandals"	48,000
						Low 8-5 "The Rebel"	7,200
						High 11-25 "Little Women"	109,000
						Low 6-17 "Ann Carver's Profession"	44,938
						High 11-25 "The Invisible Man"	42,000
						Low 1-28 "Air Hostess"	9,100
						High 10-14 "Footlight Parade"	55,190
						Low 12-23 "Sin of Nora Moran"	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)	
Oklahoma City								
Capitol	1,200	10c-41c	"Outcast Lady" (MGM).....	1,800	"Wagon Wheels" (Para.)	2,900	High 1-6-34 "Going Hollywood".....	4,100
							Low 3-11 "From Hell to Heaven".....	1,350
Criterion	1,700	10c-56c	"Mrs. Wiggs of the Cabbage Patch" (Para.)	3,600	"Hideout" (MGM)	4,000	High 11-18 "College Coach"	11,000
							Low 3-11 "Clear All Wires"	1,800
Liberty	1,500	10c-36c	"Caravan" (Fox)	900	"Notorious Sophie Lang" (Para.)	2,300	High 6-16-34 "Half a Sinner" and "Uncertain Lady"	5,000
			(4 days)		(4 days)		Low 3-18 "The Death Kiss" and "The Fourth Horseman"	1,100
Midwest	1,500	10c-56c	"Ladies Should Listen" (Para.)... 600		"Crime Without Passion" (Para.) 400		High 2-25 "State Fair"	8,500
			(3 days)		(3 days)		Low 3-11 "Employees' Entrance"	1,400
Warner	1,900	20c-75c	"Belle of the Nineties" (Para.).... 5,000		"Happiness Ahead" (F. N.)..... 3,000		High 11-3-34 "Kansas City Princess"	13,000
			"Kansas City Princess" (W. B.).. 13,000				Low 3-10-34 "I've Got Your Number"	6,400
							(6 days)	
Omaha								
Brandeis	1,200	20c-35c	"Six Day Bike Rider" (F.N.) and "A Girl of the Limberlost" (Mono.)	5,000	"The Gay Divorcee" (Radio)..... 6,000		High 5-5-34 "The House of Rothschild"	23,000
					(2nd week)		Low 12-30 "The World Changes" and "Havana Widows"	3,500
Orpheum	3,000	25c-40c	"Here Comes the Navy" (W.B.) 9,100 and "One Exciting Adventure" (Univ.)	9,100	"The Last Gentleman" (U. A.).. 9,400 and "Desirable" (W. B.)	9,400	High 3-10-34 "Easy to Love"	17,250
							Low 4-29 "Sweepings"	5,000
Paramount	2,800	25c-40c	"Dames" (W. B.)	9,400	"Cleopatra" (Para.)	7,200	High 7-22 "Gold Diggers of 1933"	13,250
							Low 2-24-34 "Six of a Kind" and "Good Dame"	5,250
World	2,500	25c-40c	"Student Tour" (MGM) and..... 3,500		"Gift of Gab" (Univ.) and..... 3,800		High 6-3 "Peg O' My Heart" and "Perfect Understanding"	7,500
			"Ready for Love" (Para.)		"Crime Without Passion" (Para.)		Low 5-19-34 "As the Earth Turns" and "Smoky"	3,250
Philadelphia								
Aldine	1,200	40c-65c	"Madame Du Barry" (W.B.)..... 2,000		"Madame Du Barry" (W. B.).... 7,000		High 5-5-34 "The House of Rothschild"	23,000
			(3 days-2nd week)		(6 days-1st week)		Low 6-9-34 "Sorrell and Son"..... 4,000	
							(8 days)	
Arcadia	600	25c-50c	"365 Nights in Hollywood" (Fox) 1,700		"Death on the Diamond" (MGM) 850		High 1-6-34 "Duck Soup" (7 days)... 6,500	
			(6 days)		(3 days)		Low 9-1-34 "Notorious Sophie Lang"	1,400
Boyd	2,400	40c-65c	"What Every Woman Knows".... 10,500		"Outcast Lady" (MGM)	10,000	High 1-6-34 "Little Women"..... 30,000	
			(MGM) (6 days)		(6 days)		Low 6-30-34 "Where Sinners Meet"	8,000
Earle	2,000	40c-65c	"A Lost Lady" (F. N.)..... 18,000		"Six Day Bike Rider" (F.N.).... 14,000		High 4-7-34 "Harold Teen"	40,000
			(6 days)		(6 days)		Low 10-21 "Saturday's Millions"	10,000
Fox	3,000	35c-65c	"Caravan" (Fox)	13,000	"Peck's Bad Boy" (Fox)..... 15,000		High 4-22 "Cavalcade"	29,000
			(6 days)		(6 days)		Low 10-3-34 "Caravan"	13,000
Karlton	1,000	30c-50c	"One Night of Love" (Col.)..... 8,500		"The Last Gentleman" (U. A.).. 3,200		High 10-3-34 "One Night of Love"	8,500
			(6 days)		(6 days)		Low 8-25-34 "Let's Talk It Over"	2,200
Locust	1,300	40c-65c	"Little Friend" (Gaumont British) 4,000		"Power" (Gaumont British) 2,300		High 2-11 "Cavalcade"	13,000
			(6 days)		(6 days-2nd week)		Low 10-3-34 "Little Friend"	4,000
Stanley	3,700	40c-65c	"Happiness Ahead" (W. B.)..... 7,500		"One Night of Love" (Col.)..... 11,000		High 11-25 "I'm No Angel"	32,500
			(6 days)		(6 days)		Low 11-3-34 "Happiness Ahead"	7,500
Stanton	1,700	30c-55c	"Our Daily Bread" (U. A.)..... 5,000		"Wagon Wheels" (Para.)	5,200	High 6-3 "The Little Giant"	10,000
			(6 days)		(6 days)		Low 7-14 "I Love That Man"	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"The Dude Ranger" (Fox)..... 5,000		"Wake Up and Dream" (Univ.) and "Dragon Murder Case" (F. N.)	4,500	High 4-7-34 "Wonder Bar"	13,000
							Low 3-11 "What! No Beer?"	3,500
Music Box.....	1,000	25c-35c	"The Gay Divorcee" (Radio)..... 2,000				High 12-9 "Little Women"	14,000
Oriental	2,040	25c	"There's Always Tomorrow" (Univ.) and "The Gridiron Flash" (Radio)	2,500	"Bulldog Drummond Strikes Back" (U. A.)	2,000	Low 5-13 "No More Orchids"	1,600
			"The Fountain" (Radio)..... 4,500		"The Gay Divorcee" (Radio)..... 6,000		High 10-14 "Rafter Romance"	14,000
Orpheum	1,700	25c-40c					Low 11-18 "College Coach"	1,600
Paramount	3,008	25c-40c	"Cleopatra" (Para.)	8,500	"Servants' Entrance" (Fox)..... 9,000		High 11-18 "The Way to Love"	12,000
							Low 12-2 "Walls of Gold"	3,500
United Artists...	945	25c-40c	"The Merry Widow" (MGM)..... 6,000		"What Every Woman Knows" .. 5,000		High 4-28-34 "The House of Rothschild"	9,800
					(MGM)		Low 3-11 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	15c-40c	"Case of the Howling Dog" (W. B.) 10,000		"Big Hearted Herbert" (W. B.).. 10,000		High 4-8 "Should a Woman Tell?" and "Speed Demon"	15,500
			and "Ready for Love" (Para.)		and "Lemon Drop Kid" (Para.)		Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	4,500
Golden Gate	2,800	25c-40c	"The Gay Divorcee" (Radio)	19,500	"Kentucky Kernels" (Radio)..... 13,000		High 2-11 "The Mummy"	25,500
Orpheum	3,000	15c-40c	"One More River" (Univ.) and... 9,000		"One Night of Love" (Col.)..... 4,500		Low 10-21 "My Woman"	8,000
			"Human Side" (Univ.)		(8th week)			
Paramount	2,670	15c-65c	"Marie Galante" (Fox) and..... 10,000		"A Lost Lady" (F. N.) and..... 11,000		High 10-27 "I'm No Angel"	40,000
			"Six Day Bike Rider" (F. N.)		"Mrs. Wiggs of the Cabbage Patch" (Para.)		Low 12-23 "Sitting Pretty"	7,000
St. Francis	1,400	15c-55c	"Barretts of Wimpole Street" (MGM) 7,000		"Cleopatra" (Para.)	7,000	High 3-25 "What! No Beer?" and "Broadway Bad"	13,500
							Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	3,500
United Artists...	1,200	15c-55c	"The Last Gentleman" (U. A.).... 7,000		"The Last Gentleman" (U.A.).... 10,000		High 12-30 "Roman Scandals"	17,000
			(2nd week)		(1st week)		Low 8-26 "The Wrecker"	4,000
Warfield	2,700	25c-65c	"Peck's Bad Boy" (Fox)..... 21,000		"Barretts of Wimpole Street".... 22,000		High 9-15-34 "Chained"	28,000
					(MGM) (2nd week)		Low 5-27 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-55c	"The Gay Divorcee" (Radio).... 4,200		"The Count of Monte Cristo" (U.A.) 3,400		High 12-9 "Little Women"	8,500
					(3rd week)		Low 8-19 "The Rebel"	2,500
Fifth Avenue	2,750	25c-55c	"Cleopatra" (Para.)	10,200	"Servants' Entrance" (Fox)..... 4,400		High 8-5 "Tugboat Annie"	19,250
			(9 days)		(5 days)		Low 5-5-34 "Tarzan and His Mate"	5,000
Liberty	2,000	10c-25c	"The Lady Is Willing" (Col.) and "Randy Rides Alone" (Mono.)	3,450	"Name the Woman" (Col.) and.. 3,750		High 3-3-34 "It Happened One Night"	7,000
			"Young and Beautiful" (Mascot) and "Side Streets" (F. N.)	3,200	"Whom the Gods Destroy" (Col.)		Low 6-24 "Uptown New York"	3,000
Music Box	950	25c-50c			"Six Day Bike Rider" (F. N.) and "Million Dollar Ransom" (Univ.)	3,200	High 11-11 "Footlight Parade"	8,000
							Low 9-22-34 "There's Always Tomorrow" and "Midnight Alibi"	2,900
Music Hall	2,275	25c-55c	"Richest Girl in the World" (Radio) 5,900		"The Gay Divorcee" (Radio)..... 7,200		High 5-26-34 "Wild Cargo"	11,500
							Low 8-18-34 "Bachelor Bait"	4,000
Orpheum	2,500	25c-35c	"A Girl of the Limberlost"	7,300			High 10-21 "Bureau of Missing Persons"	9,000
			(Mono.)				(6 days)	
Paramount	3,050	25c-35c	"Mrs. Wiggs of the Cabbage Patch" (Para.)	6,100	"Outcast Lady" (MGM)	5,900	Low 4-21-34 "Two Alone" and "I Believed in You"	3,750
							High 1-7 "A Farewell to Arms"	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000



J. C. JENKINS--His COLYUM



Lincoln, Nebraska

Dear Herald:

This town of Lincoln is the home of the Cornhusker football team. Heretofore that was something to brag about, but since the team went up to Minneapolis and let those Gophers walk all over 'em to the tune of 20 to nothing, about all Lincoln has to offer the public (outside of her seven theatres) is the state capitol building.

But speaking of state capitol buildings, did you know that Nebraska has a capitol building that cost \$15,000,000 and that it is entirely paid for? Well, she has, and there is not a cent against it. We are not paying interest on long-time bonds. In fact, our constitution will not permit the state to go in debt nor issue bonds. We pay as we go, and that is a good system for any state or any person to adopt. But we started to talk about the Cornhusker football team, but since the Gophers trimmed 'em up, even if the Huskers did up and nose out Iowa's Hawkeyes 14 to 13, we haven't a thing to say except that there was no doggone sense in the Cornhuskers letting the Gophers clean 'em that way. Anyhow, this is what we had on our mind—

AN OPEN LETTER TO GEORGE BRENT

DEAR GEORGE (If we may be permitted to address you in this manner):

Did you ever sit on the bank of a lake and fish all the forenoon and the most of the afternoon and not get a bite, then all of a sudden a five-pound bass would come along, grab your hook, and you would yank him out and take him home to feed a hungry family? You did, eh? Well, so have we, and do you remember how the mosquitoes would flock around us for their noonday meal? And then when that bass grabbed your hook what a sense of joy and satisfaction it gave you? Do you remember that, George? Well, that was just the feeling we had last night when we saw you playing in "Desirable" with Jean Muir and Verree Teasdale.

Say, George, we have sat through many a show when the mosquitoes gathered around us by the millions (and the whelps were hungry, too) and we have seen the society swells take young girls to their apartment and dismiss the butler and lock the door and then they would have a wrestlin' match on the sofa, to the utter disgust of those who had any regard for decency, but to the delight, no doubt, of the director and the young and dizzy minded.

But, George, you didn't do this, no sir, and right there was where that bass grabbed our hook. You were in love with an innocent girl and you played the part of a gentleman and you protected her, just as you ought to have done. Probably some wanted to see another wrestling match, but you and the Legion of Decency said no, and say, George, if you will continue to say "no" and continue to play in decent roles, as you did in this one, it won't be long until the public will be calling for you as they are now calling for Janet Gaynor, Will Rogers, Harold Lloyd, Louise Fazenda, Irene Rich, Chic Sale and a number of others.

And do you know why they are calling for these people, George? Well, it is because there are never any "mosquitoes" around the theatre when they play, and they always take a bass home with them, and say George, if it is the custom for Hollywood to fight mosquitoes don't you ever have a wrestling match on the screen.

Jean Muir was the girl, and she was a most delightful performer, too; not only that, but she was the daughter of her mother, and her mother was pretty hardboiled, too.

George, they say that "Cleanliness is next to Godliness," whatever that means, and we will suggest that the next time you take a bath you be sure to wash both feet and back of yours ears, and the next time we come out there we will go down to Santa Monica and get us a boat and we will go out and catch some sea bass. How's that, old timer?

▽

The teacher told the class that each of them should write a verse of poetry to be read at the school exhibition at the close of the school, so Willie wrote:

*I once knew a girl named Nellie
Who had freckles all over her nose,
She ate some green apple jelly
And got a bad pain in her head
And that's all I know about Nellie.*

He read it to the teacher and she said, "Why, Willie, it doesn't rhyme," and Willie said, "Of course it don't but you wouldn't want it to, wouldja?"

▽

That Timber Belt

We heard a fellow say the other day that the past season had been so hot and dry that his garden had all burned up and he didn't even raise a radish, but that next spring he was going to plant a row of trees around his garden so it wouldn't dry out. This fellow is a strong advocate of that "Timber Belt" idea to bring rain. He also believes that the earth is flat and that the moon is made of green cheese. [Sh-h-h, Jaysee. Read the third column of this page.—Ed.]

▽

A girl stopped us on the street yesterday and said, "Say, Colonel, what would you say I ought to do if my boy friend kisses another girl?" And we replied, "Well, you better go home and turn on the radio and listen to Percy de Pyster, the crooner, sobbing 'Your Kisses Bring Heaven to Me,' then after that take a big dose of salts and you will be all right."

▽

But as Andy Gump said to Min: And then there's another thing.

Didja know that trees won't grow out in western North Dakota, South Dakota, Nebraska and Kansas, except along the streams, unless they are watered every fifteen minutes? Well, they won't. That's why it is so dry out there, because they don't have "trees to bring rain." [We warned you, Jaysee!—Ed.]

▽

We got a letter from Andy Anderson up at Detroit Lakes, Minn., asking us to come up there and go fishing with him. He says that the bass are so hungry that they will jump right into the boat and grab a "Wilson Wabblers" before he can light his pipe. We'd like to go, but Walt Bradley, our son-in-law, has booked

a lot of mighty fine shows for his Moon theatre and that's that, although we are soon to start for Oklahoma and Texas for the fall and winter, so that's the way it goes. Darn the luck, anyway.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

THE PROFESSOR TO THE COLONEL:

TO THE EDITOR OF THE HERALD:

Colonel Jenkins started this battle of words in the August 18, '34, issue of the HERALD. He made some rather wild statements, to wit: "Somebody has had another pipe dream"; "Trees don't give moisture"; "Trees don't produce rain," etc. I countered with what I thought was convincing statements substantiated by good authority. He is apparently unconvinced that I am correct and, like most arguments, neither am I convinced that he is right. I'm most happy to cross mental broadswords with him and, even though he claims to have a "halter on that horse," please advise him that my little goat is still grazing peacefully in the south forty.

I admitted in my last letter that there will be planting failures; that it takes time to grow a tree; that it was probably poor policy to drain the lakes of western Nebraska, and I'll admit further that this shelter belt will not make the Dakotas and Nebraska an inland lake. (This in no way subtracts from my statement that "trees do give off moisture"; that "a 30-foot forest should increase local rainfall one or two per cent," etc.) I said if it can increase it two inches, it might make the difference between agricultural success and failure. But there are other factors, such as cutting down of wind velocity, better distribution of the snow, and greater absorption by the soil of snow and rain water, that make the shelterbelt worth the trial.

The "Colonel" asks the "Professor" a question and I'll grant that we on the Pacific Coast get our rain in the winter. I'll also concede Iowa and Nebraska get some rain in the summer. But, J. C., let me ask one? If the following statement you make is true, "The reason why we have more rain in the summer than in the winter is because there is more heat in the summer to evaporate the water than in the winter," then why do we have most of our rain on the Coast in the winter? Give me a good answer to that one and I'll ship my goat by express collect!

Before you answer this, just go out to Halsey, Neb., and ask the Forest Supervision to show you the 25,000 acres of young trees that are growing and growing well in your native sand hills. They have never been watered or cultivated. That's the proof of the pudding that trees can be made to grow there. The Supervisor will be happy to show you around. I've been there and it's a revelation. He gave me a cross-section of one of his thinned trees. It was almost six inches across and it grew that in 16 years.

Don't let your horse run out this winter. Tie him in the shelter of the trees and he will consume less corn to keep him fat.—T. J. STARKER, Professor of Forestry, Oregon State College, Corvallis, Ore.

WHAT THE PICTURE DID FOR ME

Columbia

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—As every exhibitor knows, this is the best of last season's pictures. We played it late, and I'm glad we did. Played October 5-6.—Art Warner, Colonial Theatre, Grandview, Wash. Small town and rural patronage.

LET'S FALL IN LOVE: Ann Sothorn, Edmund Lowe, Gregory Ratoff, Miriam Jordan, Tala Birell—Very good entertainment. Audience reaction good. Business above normal. Played September 21-22.—Art Warner, Colonial Theatre, Grandview, Wash. Small town and rural patronage.

MOST PRECIOUS THING IN LIFE: Jean Arthur—While there really was no star in this picture, and Miss Arthur only received top billing as a featured player, her acting was of the stellar variety and she deserves that rank. She and Donald Cook, after a hasty college courtship, were married. Now, Donald was completely sold on his own parents, as any son should be within certain limits. Unfortunately these "certain limits" do not always include the newly wed wife, who has ideas of her own, about a home of her own. (Most of them do, you know.) Shortly after a son was born, the wife and mother insisted that her wishes in the matter be given more consideration. The husband and father (Cook) being a hard headed and unreasonable cuss, charged his wife with possessing the shortcomings that were not hers at all, but his'n. Upshot being a separation of the young couple, the wife leaving her son with the father and grandparents, because he could be given advantages that she saw no way of providing for him. Twenty years go by in a flash, as they have a way of doing in reel life but not real life. We next see her as a scrub woman at the college her husband attended, at the time of her marriage. Eventually, her son comes to that same college and, when she learns who he is, she takes a hand in directing his destiny from then on. The sacrifices she makes and the battle she wages to make her son's college career a successful one, is the best piece of acting I have ever seen Jean Arthur do. That's my story (I mean her story) and I'll stick to it. Running time, 8 reels. Played October 24.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

MOST PRECIOUS THING IN LIFE: Jean Arthur, Donald Cook—Good program picture. Character acting of Jean Arthur was wonderful. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WHOM THE GODS DESTROY: Walter Connolly, Robert Young, Doris Kenyon—Well done drama that was weak at the B. O. Played October 11-13.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

First National

MANDALAY: Kay Francis, Ricardo Cortez—Story of a lady of easy virtue who finally sees the light. We previewed this, then cut off the whole last reel; it makes a better picture. Weak story; just another picture. Too bad they can't give Kay better vehicles, she can act if given the opportunity. Not for children and maybe not for adults.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

MASSACRE: Richard Barthelmess, Ann Dvorak—Story dealing with poor treatment of Indians by those in charge of Indian reservations. Fine story, and Barthelmess and Dvorak play their parts very well. Clean. Should please.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

MIDNIGHT ALIBI: Richard Barthelmess—Played on double bill. My patrons liked it and it held the interest well. Better than I expected. Played Oct. 15-16.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

REGISTERED NURSE: Bebe Daniels, Lyle Talbot—Better than most of the hospital stories. Suspenseful drama with more comedy than there is in most of this type of story. Business above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Fox

BABY TAKE A BOW: Shirley Temple—If you are not using Shirley Temple's pictures you are cheating your patrons as well as your pocketbook. Spend some money to get them in the first time and little Shirley will take care of them from then on. She is a big bet and if you fail to do business it's your fault. Hope she doesn't get "spoiled." Running time, 68 minutes.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

Played Sept. 10-11.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

CARAVAN: Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes—Possibly this cannot be classed as a great picture, but the music lovers particularly will call it great. Several said it was the best they have ever seen. In any case, it will please as near 100 per cent as any picture ever has. Played October 23-24.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

CARAVAN: Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes—Lavish from the opening to the close. It has three musical numbers most cleverly presented, but, it is just a little long, although it holds the interest throughout. It pleased very well, but got no business. Played October 20-21-22.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

CARAVAN: Loretta Young, Charles Boyer—Well worth boosting as a clean and entertaining picture. Running time, 80 minutes. Played October 14-16.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—This is a very good picture; as a matter of fact the best Harold Lloyd ever made. It is straight comedy, with plenty of thrill, romance, drama and comedy. It is entirely different from any of his previous pictures. The dramatic finish is the hit of the entire picture. The excellent supporting cast perform splendidly. Played two days to fair business, but above average for Lloyd pictures. Running time, 100 minutes. Played October 22-23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CHARLIE CHAN IN LONDON: Warner Oland, Drue Leyton—Excellent. The best of the Chan series to date. Many favorable comments. Played October 9-10.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

CHARLEY CHAN IN LONDON: Warner Oland—The first "Charlie Chan" feature to make any money in this town. Patronage was good and everyone seemed pleased. The story unfolded in a manner that held the closest attention of the audience. Photography and recording were of the high class that one has learned to expect from Fox. Running time, 77 minutes. Played October 25-26-27.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

DUDE RANGER: George O'Brien—Zane Grey western of familiar pattern. Well received by average attendance. Played October 4-6.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

DUDE RANGER, THE: George O'Brien—Just another western. Not much change in story from others that we have had and so many of them cut over the same pattern. We find that the westerns are not drawing normal business any more. I know that the producers claim that it is only the small towns that demand westerns and that they cannot spend the money on them. Maybe if they did and moved some of these drawing room pictures out of their programs and put some money into westerns they might be surprised what they would do. I recall "Light of the Western Stars," "Arizona Kid," "Cisco Kid," "Shooting of Dan McGrew," and all I saw in a first run house. I would like to see some producer send up a trial balloon on a couple of bang-up outdoor stories. The run of the mill westerns are not getting the money. But I think that the public are getting ready for something besides "Kiss and Make Up" and "Ladies Should Listen."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DUDE RANGER, THE: George O'Brien—Person-

ally thought it above the average western, but many complaints were passed on it. Irene Hervey grand. Marvelous scenery, clever comedy lines. Played October 24-25.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

DUDE RANGER, THE: George O'Brien—Good show with plenty of comedy. Running time, 65 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

DUDE RANGER, THE: George O'Brien, Irene Hervey—A good Saturday show for a theatre that runs western pictures. My patrons enjoyed this picture very much. Business average. Running time, seven reels. Played October 20.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

FRONTIER MARSHAL: George O'Brien—O'Brien is quite a favorite here and lost none of his popularity in this picture. The Fox Corporation is fast emerging from its obscurity brought about by mediocre productions of the last few years, to a place in the Sun reserved for those who both promise and produce. They may yet produce some inferior pictures, but unless I'm very much mistaken, the 10% cancellation privilege should take care of them. Played October 13.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

HANDY ANDY: Will Rogers—Not as good and did not draw as well as "David Harum," but Rogers always draws for us and "Handy Andy" will please Rogers' fans and is a good Rogers picture. Running time, 81 minutes. Played Sept. 28-29. A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

HOLD THAT GIRL: James Dunn, Claire Trevor—Another one from Fox that pleased here. Played Oct. 24-25.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HOLD THAT GIRL: James Dunn, Claire Trevor—Just an ordinary picture. Will get by. Played October 20.—J. N. Creswell, Cedarville Theatre, Cedarville, Mich. General patronage.

I AM SUZANNE!: Lillian Harvey—I played this late. Those of you who have not played this should play it if you can get a good print. I got a real good print out of the Detroit exchange. It is really two shows in one. The puppet show, which is part of the story, is truly wonderful. I did not know that marionettes could be made on so elaborate a scale. This picture is a real treat for old and young. Do not think that it is a kids' story on account of the puppets. It is also good adult fare. Business above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

JUDGE PRIEST: Will Rogers—A great show. A natural for Rogers and balance of characters equally well cast. However, did not do half the business it deserved. I believe Rogers' radio talks responsible for declining pull of his pictures. He is becoming "commonplace." Played October 18-20.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

JUDGE PRIEST: Will Rogers—About the best Rogers show made and could be shown in any church. Nuff said. Running time, 80 minutes. Played October 21-23.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

JUDGE PRIEST: Will Rogers—My patrons almost unanimously concur that this is Rogers' best picture. Drew splendidly in spite of the fact that my two competitors both showed it ahead of my theatre. Fox certainly has the cream of motion picture releases thus far this year. Running time, 80 minutes. Played October 28-29-30.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

LOVE TIME: Nils Asther, "Pat" Paterson—A dandy show of the type. Producers should learn to leave the word "love" out of titles as patrons interpret it as another bunch of mush. If you can impress upon music lovers that this is Franz Schubert's life and work during his early career, and have music clubs and the schools plug it, you are bound to enjoy the appreciation they will express. It is as clean as a whistle. Played October 24-25.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

MY WEAKNESS: Lillian Harvey, Lew Ayres—Story of a housewife who becomes a lady. A light musical comedy with plenty of laughs. Not a big picture by any means, but should pass your audience.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

PILGRIMAGE: Henrietta Crosman, Marian Nixon, Norman Foster—Story of a selfish mother who sees the error of her ways after visiting her son's grave overseas. Fine story but a bit overdrawn. Henrietta Crosman a good actress, but she overacts. With May Robson in the role, this picture would have been one

of the year's best. It is not a special because it is too drawn-out and too stagy. An average picture that will please. Clean.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—One of the best comedies we have had for months. Just perfect for small towns. I won't ask for any better one than this. Played October 13.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SHE WAS A LADY: Helen Twelvetrees—Played on double bill and was pleasantly surprised with this one. Better than I expected and my patrons liked it, but business was just average. Running time, 67 minutes. Played Oct. 15-16.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

STAND UP AND CHEER: All Star Musical—An excellent musical with little Shirley Temple as the outstanding star. Good music, good acting and pleased all who came. Played a little too late for the attendance it deserved. Running time, 80 minutes. Played October 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

MGM

DANCING LADY: Joan Crawford, Clark Gable, Franchot Tone, May Robson, Winnie Lightner, Fred Astaire, Ted Healy—Story of the rise of a chorus girl. Good acting. Good story. Plenty of laughs and just enough pathos to make it interesting. Fine dancing by Crawford in this. Pleased here. Better story than most musicals, though not as spectacular.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

DEATH ON THE DIAMOND: Robert Young, Madge Evans—Good program picture. Baseball story with several good numbers. Nat Pendleton and Ted Healy furnish the comedy relief. It's OK. Did average business here. Running time, 74 minutes. Played October 24.—B. Hollenbeck, Rose Theatre, Sumas, Washington. Small town patronage.

GIRL FROM MISSOURI, THE: Jean Harlow—Entertaining for small towns but silly in spots and far-fetched. Much better than "Bombshell." Harlow does not draw as well as she used for us. Would not consider this picture offensive. Played Oct. 17-18.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

GIRL FROM MISSOURI, THE: Jean Harlow, Lionel Barrymore, Franchot Tone, Lewis Stone, Patsy Kelly—Excellent picture, business slightly better than average. Wasn't the "special" it was rated to be.—C. J. Hurley, Jr., Manager, New Winn Theatre, Winnfield, La. Small town patronage.

GIRL FROM MISSOURI, THE: Jean Harlow—Could not get an early date on this picture so played it on a double bill. An interesting story, well acted and was especially pleasing to the young folks. The patronage was good. Running time, 73 minutes. Played October 25-26-27.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

GIRL FROM MISSOURI, THE: Jean Harlow—A lot has been written as to what the Decency drive would do to the Jean Harlow pictures. Judging by this, the results are all to the good. It is packed with real entertainment and you don't have to hide and blush with embarrassment when respectable people leave the theatre. Patsy Kelly should be given equal credit with Jean Harlow. Without Patsy it would not be nearly as good. It seems to me that Patsy Kelly is too good to be wasted on two-reel comedies. With parts properly written for her she can make a good picture great and a poor picture passable. Business above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GOING HOLLYWOOD: Marion Davies, Bing Crosby, Fifi D'Orsay, Stuart Erwin, Ned Sparks, Patsy Kelly—Story of a girl who would be an actress and finally succeeds. Lots of music, plenty of laughs and some fine ensembles. Clean picture. Should please any audience.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

HFR SWEETHEART, CHRISTOPHER BEAN: Marie Dressler, Lionel Barrymore, Helen Mack, Beulah Bondi—A kindly old doctor almost turns hypocrite when an opportunity of securing wealth faces him. Dressler as the house maid turns out one of the finest bits of acting of her career. A splendid picture containing drama, excitement, romance and laughs. It will please any audience. Clean picture.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

MANHATTAN MELODRAMA: William Powell, Myrna Loy, Clark Gable—We capitalized on the Dillinger killing and we're telling you they enjoyed every minute of the 95. Several came back the second night and it has to be good in order for patrons to do that. Metro is delivering some of the finest motion pictures this year that it has been our privilege to see. Running time, 95 minutes. Played Oct. 19-20.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

MEN IN WHITE: Clark Gable, Myrna Loy—A very fine picture, recording good and 100 per cent entertainment. However, I can't see where Metro should class

this as a special. I could have done more business on a western. Running time, 75 minutes. Played Oct. 5-6.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

MURDER IN THE PRIVATE CAR: Charles Rugles—Just a program picture with no draw at box office. The runaway railroad car furnishes some excitement to an otherwise uninteresting picture. Running time, 65 minutes. Played Oct. 8-9.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

MURDER IN THE PRIVATE CAR: Charles Rugles, Una Merkel—A fast moving mystery story that pleased my patrons. Mystery, comedy and tragedy hold the interest to the last reel. Beautiful scenery and a spectacular rescue from the runaway car is the highlight. Running time, 65 minutes. Played October 17-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MYSTERY OF MR. X, THE: Robert Montgomery, Elizabeth Allan—A good mystery picture that will more than satisfy patrons who like this story. Played October 13.—J. N. Creswell, Cedarville Theatre, Cedarville, Ohio. General patronage.

OPERATOR THIRTEEN: Marion Davies, Gary Cooper—A good picture of Civil War days. Our patrons have liked Miss Davies ever since they saw "Peg o' My Heart." This picture will stand advertising and will do better than average business. Running time, 86 minutes. Played Sept. 5-6.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

PRIZEFIGHTER AND THE LADY, THE: Myrna Loy, Max Baer, Primo Canera, Jack Dempsey, Walter Huston, Otto Kruger—Story of the rise of a prizefighter. Fine story. Splendid acting. Good ensemble numbers. Baer's acting will prove a very agreeable surprise. And Myrna Loy as leading lady is superb. Fight scenes are splendid, but don't let the trailer confuse your audience into believing this to be the Baer-Canera championship fight picture; the trailer is misleading. This is a very fine picture.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

SHOULD LADIES BEHAVE?: Alice Brady, Lionel Barrymore, Conway Tearle—The laughable tale of a would-be-misunderstood wife. Alice Brady steals the picture from Barrymore—and that's somethin'. Plenty of good laughs in this. Clean. Pleased here.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

SONS OF THE DESERT: Laurel and Hardy—Story of a couple of married men who try to outwit their wives and attend a convention. Married folks especially will enjoy this. A bit draggy in spots, but on the whole rather funny. Drew quite a number of laughs.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

STAMBOUL QUEST: Myrna Loy, George Brent—This picture did not help Myrna Loy, whom our patrons had begun to like. A complicated affair. A poor title and poor at box office. Running time, 90 minutes. Played October 1-2.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

STAMBOUL QUEST: Myrna Loy, George Brent—Brent—I agree with the exhibitors who said too much kissing in this picture. I did not do any business, but I thought it was a little better than a program picture. Running time, nine reels. Played October 24-25.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

TARZAN AND HIS MATE: J. Weissmuller, Maureen O'Sullivan—The warm weather this fall has paralyzed the show business as we're in a mining town and it doesn't matter what we run, we can't get them out. What few saw Tarzan ate it up. It's a swell show from every standpoint. One boy said he wished we would have Tarzan every week. Running time, 116 minutes. Played October 12-13.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

THIN MAN, THE: William Powell, Myrna Loy—One of the best shows of the year. William Powell's best show. Holds the interest to the last reel. Pleased 100 per cent. Running time, 91 minutes. Played October 20-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THIN MAN, THE: William Powell, Myrna Loy—Just about the nicest picture we've run this year. This boy Powell is the berries and Metro couldn't have teamed up a better bet than Myrna Loy with him. She's a honey. Running time, 91 minutes. Played October 17-18.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

TREASURE ISLAND Wallace Beery, Jackie Cooper—If I would write what I think of this picture MGM would sue me. To me it was 110 minutes of battle, murder and sudden death. Wonderful acting by the entire cast, well produced and with some fine shots of ships and the sea. Comments ranged from "wonderful" to "rotten." Kiddies and young folks liked it and I think it pleased about 90 per cent of the adult patronage. That is what my patrons thought of it. I must be a low brow and a poor judge of pictures, for I thought it was the worst picture I ever exhibited. Why blacklist gangster pictures and let this one get by? Long John Silver makes Dillinger and Pretty Boy Floyd look like pikers. This is no doubt a wonderful picture because the critics say it is, but if I never see another one like it it will be

27 years too soon. I am still dreaming of carving knives and sharks. Running time, 110 minutes. Played October 26-27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Monogram

DIAMOND TRAIL, THE: Rex Bell—A good western. Good print and good recording. Running time, six reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SWEETHEART OF SIGMA CHI, THE: Mary Carlisle, Buster Crabbe—Fair picture. Bad print. I played it too old.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Paramount

BELLE OF THE NINETIES: Mae West—After showing this film, it strikes us that Mae West is like the State Fair. When you've seen her once, you've seen her all time. And it looks like the public is beginning to feel that way.—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

ELMER AND ELSIE: George Bancroft, Frances Fuller—I can't remember when I have had a worse one than this one is. It is bad from start to finish. It all revolves around Elmer and Elsie and it is Elmer this and Elsie that until it was painful to hear it. Never have I seen lack of brains in both the acting and the directing. They ought to pay the exhibitor to run it. Phooey with such a picture and I know that my audience would say likewise. Anyway, half of them walked out on it and I would have gone, too, if I could have left the box office. One word says it—terrible.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HELL AND HIGH WATER: Richard Arlen—Paramount, like all other producers, occasionally makes a mediocre picture, but I do not recall one that featured Arlen which failed to please. Jack has not outworn his welcome on the screen yet, while many who entered films when he did or even later, have fallen like snowflakes in a winter storm. Richard may never reach the heights, but I'm quite willing to wager a carload of thousand dollar bills, he'll never reach the depths. Personally I should prefer the happy medium. He has a wife, baby, lots of friends and seems to have a steady job. Could one ask for more? The answer is obvious or shall we say no? Incidentally, I might add, this was a fine little picture. Not "was," but is. A little old, but so am I. Played October 23.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin, Edward Everett Horton—The resistance that you will have on this one is the title. It is hard to get the small town audience to go for one that is as mushy as this one would indicate. We did our best in the advertising to overcome this jump of title, but it was useless. They did not come and that tells the story of what a title will do to militate against a fair picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LADIES SHOULD LISTEN: Cary Grant, Frances Drake, Edward Everett Horton—A Paris locale, three women and two men, a very thin story. Horton helps save the picture and this lady Frances Drake has plenty on the ball given a better vehicle. She has the voice, swell looking and apparently is an actress. I miss my bet if she is not a star to be heard from later in a better role. Good in what she had to do with. In the way of story the picture is not there for a small town.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LADIES SHOULD LISTEN: Cary Grant, Frances Dee—This is another program picture with some comedy and some very pretty sets. Played it one day to about average Friday business. Running time, seven reels. Played October 19.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

LADIES SHOULD LISTEN: Cary Grant, Frances Drake—Light, good entertainment, no bad moments. Business normal. Patrons all well pleased and many of them said they would see it again. Played September 30, October 1.—Art Warner, Colonial Theatre, Grandview, Wash. Small town and rural patronage.

LAST ROUND-UP, THE: Randolph Scott—I thought this would draw and it sure did. Brought in both low and high brow. Lay stress to songs to get the high brows and you'll do extra business. Pleased 100 per cent. Running time, 61 minutes. Played October 15-16.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

LEMON DROP KID, THE: Lee Tracy, Helen Mack, Baby LeRoy—Just a program picture. It did not do any business for me. I should have played it one day only. Running time, seven reels. Played October 15-16.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

LEMON DROP KID: Helen Mack, Lee Tracy—Tracy is not his old self, at least not in this picture. Helen Mack is excellent in most any picture, to my patrons. This, in my estimation, is just another picture and is not a very large drawing card. Played October 14-15.—Art Warner, Colonial Theatre, Grandview, Wash. Small town and rural patronage.

LITTLE MISS MARKER: Shirley Temple—Excel-

lent picture and Shirley Temple draws them in. Picked this up late and did good business. Her pictures cannot be classed as "kid pictures" and I think that is one reason they appeal to all classes. Running time, 60 minutes. Played October 10-11.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

LITTLE MISS MARKER: Adolphe Menjou, Dorothy Dell, Shirley Temple—Shirley Temple is the whole show and she carried her part to a finish. But why in the world do they have to put her in stories of this type? Played October 2.—J. N. Creswell, Cedarville Theatre, Cedarville, Ohio. General patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields—A good picture and it pleased. Entire cast good. Children extra good. If you have it booked double your advertising and do a little extra work and you will make some money with the picture. Running time, 75 minutes. Played October 22-23.—J. A. Verchot, Opera House Theatre, Abbeville, S. C. Small town patronage.

NOW AND FOREVER: Shirley Temple—Good picture, but not as good as "Little Miss Marker." Did a good Saturday night business and Sunday night the power lines were down so we had a dark house. Oh, well, if it isn't one thing it's another. Played October 21.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

NOW AND FOREVER: Shirley Temple, Gary Cooper, Carole Lombard—Excellent draw account fame of Shirley Temple. Story none too good. Played September 16-17.—Art Warner, Colonial Theatre, Grandview, Wash. Small town and rural patronage.

SCARLET EMPRESS, THE: Marlene Dietrich—A complete flop. I did not have a single person to tell me they liked this picture. Some wanted their money back. Personally, I thought it was a fair picture. Guess I was wrong. Running time, 11 reels. Played October 17-18.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

SCARLET EMPRESS, THE: Marlene Dietrich, John Lodge—Business below expectations. This picture is an excellent production if your audience likes grandeur in settings and acting; my audience does not care for it, though we had a few favorable comments. The direction is excellent. Played October 7-8.—Art Warner, Colonial Theatre, Grandview, Wash. Small town and rural patronage.

SHE LOVES ME NOT: Bing Crosby—Best Crosby picture so far. Everyone liked it and it drew a good attendance. Running time, 84 minutes. Played October 14.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SHOOT THE WORKS: Jack Oakie—Good program picture. Average business. Played October 17.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SITTING PRETTY: Jack Oakie, Jack Haley—Old but still good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SIX OF A KIND: Burns and Allen, W. C. Fields—The few who came to see it were pleased. Title had no drawing power. Running time, 65 minutes. Played October 16.—J. N. Creswell, Cedarville Theatre, Ohio. General patronage.

THIRTY DAY PRINCESS: Sylvia Sydney—A nice little picture with nice little leading lady. At times Sylvia looks positively pretty. At other times she does not. But at all times she looks the perfect artist she is. When she smiles, her whole face lights up and you smile with her, although you may be losing money on the picture. This might have been entitled "Smiling Thru" as the patrons smiled 100 per cent while exiting, while I was invited to step over to the corner and have a "Smile" and these "Smiles" being served in a glass without cost to me, caused me to smile. If there was one who did not like this picture, he or she was discreetly silent. Did not lose on this one, but would still sing its praises if I did lose. Running time, 8 reels. Played October 21-22.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

THUNDERING HERD, THE: Randolph Scott—Not as good as we expected. Just an average western that will get by on weekends. Running time, 59 minutes. Played September 7-8.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick—A real good western picture made on a big scale. Some good singing. Scenery was very good. Did about average business and pleased. Running time, seven reels. Played October 27.—J. A. Verchot, Opera House, Abbeville, S. C.

WAGON WHEELS: Randolph Scott, Gail Patrick—One mention of Zane Grey in my advertising and I am sure of a packed house. This picture is quite noisy, though the song "Wagon Wheels" is very excellently used. This is the best western I've had for some time. Story and action good. Played October 19-20.—Art Warner, Colonial Theatre, Grandview, Wash. Small town and rural patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard—Very good musical. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

YOU BELONG TO ME: Lee Tracy, Helen Mack—I did not see this picture, but was told it was good.

FROM LOUISIANA AND OKLAHOMA

From Far West and Far South come two new contributors to "What the Picture Did for Me" this week. They are:

C. J. Hubley, Jr., New Winn Theatre, Winnfield, La.

Jake Jones, Ritz Theatre, Shawnee, Okla.

Read their reports in this issue.

Running time, seven reels. Played October 26.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

YOU BELONG TO ME: Lee Tracy, Helen Mack—Fair story. Young David Holt looks promising. Tracy was below par. Business normal. Played September 23-24.—Art Warner, Colonial Theatre, Grandview, Wash. Small town and rural patronage.

YOU'RE TELLING ME: W. C. Fields—Kept audience laughing all the time. Very good comedy. Running time, 61 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

AGE OF INNOCENCE, THE: Irene Dunne, John Boles—A very fine picture. One that will create talk. But isn't the public tired of this Back Street stuff?—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

COCKEYED CAVALIERS: Wheeler & Woolsey—Better than their worst, but not as good as their best. This team does not mean much for us any more. Some fairly good comedy, but the costume stuff drives our patrons away. Running time, 72 minutes. Played October 12-13.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—Very good comedy. Wheeler and Woolsey always were good. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—This picture was not up to the standard of the Wheeler and Woolsey productions, being too exaggerated. I consider it an ordinary offering only. Played October 20.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

DOWN TO THEIR LAST YACHT: Mary Boland, Polly Moran, Ned Sparks, Sidney Fox, Sidney Blackmer—One of the most miserable botch jobs of production I have ever seen. Given all kinds of material to work with, stars, story, music and money, the net result is a total loss. Apparently no one in the cast or in the studio cared a tinker's dam what became of the picture, and what happened is history. It is easy to sell, however, and will get them past the gate for one day, maybe two. With me, it was one day, and then the cyclone struck. I'm lucky I have my shirt left. Running time, 62 minutes. Played Oct. 14-16.—A. West Johnson, Heilig Theatre, Eugene, Ore. University and general patronage.

FOUNTAIN, THE: Ann Harding, Brian Aherne, Paul Lukas—Very good, but does not have universal appeal. A little draggy.—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

FOUNTAIN, THE: Ann Harding, Brian Aherne, Paul Lukas—This is very poor entertainment so far as the average patron is concerned. It is a typical RKO picture, being 100 per cent talking and the action missing. Thanks to RKO for giving Miss Harding one picture where the "going to have a baby" scene is missing. In all of her past pictures, that was the outstanding scene and I personally wish this would be omitted in all stories. Business fair. Running time, 84 minutes. Played October 20.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HIS GREATEST GAMBLE: Richard Dix, Dorothy Wilson—My patrons like Dix and this picture went over well, although business was below normal. Played October 2-4.—Art Warner, Colonial Theatre, Grandview, Wash. Small town and rural patronage.

KEEP 'EM ROLLING: Walter Huston—Pretty good Friday-Saturday picture. Little too much horse to make No. 1 entertainment. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—A good picture. Old but worth playing. No business for me, however. Running time, eight reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

RICHEST GIRL IN THE WORLD, THE: Miriam Hopkins, Joel McCrea—Very good. Miriam Hopkins

great.—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

STINGAREE: Irene Dunne, Richard Dix—This is one of the better of the summer's pictures. Business normal. Played October 12-13.—Art Warner, Colonial Theatre, Grandview, Wash. Small town and rural patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez, Norman Foster, William Gargan, Marian Nixon—Wild and of little entertainment value. My patrons like Velez but not Durante. Business below average. Played September 28-29.—Art Warner, Colonial Theatre, Grandview, Wash. Small town and rural patronage.

THIS MAN IS MINE: Irene Dunne, Ralph Bellamy—Action slow at beginning, as this portion of the picture was all dialogue. But toward the end both the actors and the acting was lively and the picture ended very satisfactorily. Just a fair production. Played October 29.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

THEIR BIG MOMENT: Zasu Pitts, Slim Summerville—Good comedy featuring Zasu Pitts and Slim Summerville that pleased my family night patrons. A lot of laughs and that is what they want. Running time, 68 minutes. Played October 24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THEIR BIG MOMENT: Zasu Pitts, Slim Summerville—Rather simple story. Pitts is getting better, but not Summerville. No business. Played September 18-20.—Art Warner, Colonial Theatre, Grandview, Wash. Small town and rural patronage.

United Artists

BOWERY, THE: Wallace Beery, George Raft, Jackie Cooper, Fay Wray—Story of the rise, fall and rise again of a colorful Bowery character. Good plot. Good acting by entire cast. Lots of laughs, plenty of tense drama. Not clean enough for a Sunday school, but still, not too smutty. Presents facts as they were in the old days. Would not recommend it for kids, but adults will eat it up.—Don Adler, Empress Circuits, Fairbanks, Alaska. General patronage.

BULLDOG DRUMMOND STRIKES BACK: Ronald Colman—Just fair and not much draw for us. Played it on Friday and Saturday to below average business. Colman not well known here. First time we have used United Artists pictures and am afraid they are a little too sophisticated for small towns. Running time, 68 minutes. Played September 10-11.—A. C. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

HOUSE OF ROTHSCHILD, THE: George Arliss—In my opinion, one of the best pictures played here this summer. Evidently my patrons thought otherwise, for it grossed the lowest Saturday and Sunday for three months. Had extra music and other good shorts with it to make it a good program. I rise up in needing to ask why an exhibitor should try to run the so-called better class of picture when they don't even pay expenses. Played October 27-28.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MOULIN ROUGE: Constance Bennett—Good musical comedy, but did not draw at the box-office. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PRIVATE LIFE OF HENRY VIII, THE: Charles Laughton, Robert Donat, Binnie Barnes, Elsa Lanchester, Merle Oberon—Life story of Henry VIII. Costume play. Acting by Laughton is superb, but on the whole this picture failed to click; lacks definite climax, which American audiences demand. An historical epic which people should see, though it wouldn't do them any great harm if they missed it. Not a special.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

WHOOPEE: Eddie Cantor—Very good musical comedy that drew only fair. Eddie Cantor is slipping. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Universal

BE MINE TONIGHT: Jan Kiepura, Magda Schneider—Story of mistaken identities. Good plot, but acting is not up to American standard. However, singing by the leading man makes up for any other defects the picture may possess. Even though your audiences may not like "high class" music, I feel certain they will enjoy the singing, especially that of the last reel or two. Clean.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

BY CANDLELIGHT: Elissa Landi, Paul Lukas—A laffable tale of mistaken identities. Lukas should not have shaved his moustache off—he looks too different. However, the picture should please. Has some clever lines and interesting situations. Sophisticated, laffable, but not a picture for the children.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

CROSBY CASE, THE: Wynne Gibson—Just a program picture with no box office appeal. Played September 26-27.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

HALF A SINNER: Joel McCrea, Sally Blane—Lively all the way through. Not a dull minute in the film. Good enough for anyone and will please almost anywhere. Good in all respects and will go over anywhere. Played October 6.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

GIFT OF GAB: Edmund Lowe, Gloria Stuart, Alice White—This is entertainment that pleases. Radio great plus plenty of comedy, good music and some thrills make it a dandy show. Some patrons came in three times; it pleased them so well. A good plan is to read Liberty magazine reviews and take them in reverse. They must be paid for knocking good shows. We have too many musical shows, but they are better than the hot ones at that. This one is as clean as they make them. Running time, 71 minutes. Played October 28-29.—H. J. Lonaker, Glenwood Theatre, Glenwood, Minn. General patronage.

KING FOR A NIGHT: Chester Morris, Helen Twelvetrees, Alice White—Story of a fighter who after winning championship sacrifices his life on the electric chair so that his sister's name be unstained. Splendid story, splendid acting. Lots of laughs and very dramatic situations. Should please; however, the sad ending is its weak spot. Too bad they didn't change the ending by sentencing him to five years instead of giving him the chair. Just because an author wants to be "different" the producers ruin a fine picture. It pleased here, but the complaint was, "Why the sad ending?"—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

LET'S TALK IT OVER: Chester Morris, Mae Clarke—Good comedy drama that is inclined to be a little rough. However, seemed to give general satisfaction. Played October 16-17.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullivan, Douglass Montgomery—If Uncle Carl and his boy would give more time to making good pictures, exhibitors would be better off. Just one ordinary picture after another has been our experience with Universal and "Little Man" goes in the same classification. No good and Douglass Montgomery plays the part of a silly weakling. Margaret Sullivan is good if she had good pictures. Played September 24-25.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

ONE MORE RIVER: Diana Wynyard, Colin Clive—This is a very good picture, but it will not appeal to the masses. It is a dramatic romance and over the heads of the average patrons. It is an English picture and deals with their social customs, views and legal proceedings. It is lacking in action, but from a story by a wellknown author. Due to the foreign atmosphere, we played this one two days to only fair business. Running time, 88 minutes. Played October 25-26.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

POOR RICH, THE: Edna May Oliver—I haven't had a real box office picture from Universal this year. This picture belongs to the ordinary class. No stars, no box office. Played Oct. 10-11.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

ROMANCE IN THE RAIN: Roger Pryor, Heather Angel—Pretty good musical comedy. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SMOKING GUNS: Ken Maynard—Maynard draws well in our community over weekends and this picture did a nice business. Universal westerns are all right and their serials are O. K. Running time, 65 minutes. Played October 5-6.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

THERE'S ALWAYS TOMORROW: Frank Morgan, Elizabeth Young—A very nice program picture of the domestic type. Running time, 87 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

UNCERTAIN LADY: Genevieve Tobin—Would like to say this is a fine picture, but I'm not a good liar. This picture was banned by the Legion of Decency. Sorry I didn't ban it. Methinks exhibitors, whose name is also "Legion," will wish they had listened not so much on moral grounds, but for business reasons. The lady may have been "Uncertain," but the results to me were far from that. In short, it did not please and it did not pay. You may play it and like it. But, as the title indicates, this is "Uncertain." Played October 19.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

WHEELS OF DESTINY: Ken Maynard—Very interesting western. Good for Friday-Saturday. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Warner

DAMES: Ruby Keeler, Dick Powell—A little above average business, but the picture was disappointing to our patrons and not nearly as good as "20 Million Sweethearts." Some beautiful scenes, but not much story and people are getting tired out on chorus ensembles marching around and no story. Poor business second night. Played October 3-4.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

DESIRABLE: Jean Muir, George Brent—This pic-

URGES COMMENT ON PUBLIC REACTION

M. R. Harrington, of the Avalon theatre at Clatskanie, Ore., rises to make a plea for fairness to the picture, in reports particularly from smaller centers, by urging comment on audience reaction as well as business done. Harrington points out that special community events—the championship game of the high school, a carnival, impassable roads—may cause heavy damage at the box office though the reaction of those attending may be decidedly favorable.

Writes Mr. Harrington:

"I am sending along some reports for your interesting and very helpful section of THE HERALD. This is my first contribution, but I hope I shall be able to help the cause, by reporting regularly, in the future.

"Have noticed that few exhibitors mention the audience reaction in reporting on pictures. They seem more anxious to mention the business done or not done, as the case might be. I believe this is hardly fair, as in small towns, where drawing power is limited at the best, other activities may cut into the business done on a certain show, yet those who did attend found the picture fine entertainment. I have found this to be the case many times and on a 2- or 3-day run, the first night of which had outside competition, the other nights built up, largely, I believe, because of the fact that those who did attend found the picture was worthwhile and passed along the word to others. Such advertising beats all the lobby displays and other picture selling methods you can think up."

ture will get by and the audience seemed to like it. There is nothing new in the story—the eternal problem of two women and a man. Jean Muir gave an outstanding performance in this one and she was favorably spoken of by a lot of our patrons. It could have easily fallen into the mediocre class, but it had good direction and the story, while not new, as I have said above, moved right along.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FRIENDS OF MR. SWEENEY: Charlie Ruggles, Ann Dvorak—This is a very good picture of the comedy type that should please all classes of patrons. Ruggles at his best in a role that was made for him. This has plenty of action, romance and spicy dialogue. This will make excellent entertainment for the whole family and please each one. The trailer will sell the show for you. Played one day to very good business. Running time, 68 minutes. Played October 24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HAROLD TEEN: Hal LeRoy—In which the producers produced entertainment instead of a headache. Those who came to be entertained, were so-so, while I got mine. Rochelle Hudson and Patricia Ellis didn't hurt the picture at all. I predict that 90 per cent of those who are fortunate enough to see this picture will advise their friends not to miss it, and that's praise enough. Played October 17.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien—You'll like this and so will your patrons. Full of fun. Plenty of action. Some good scenes of the Navy Fleet, the Macon, etc. Cagney and O'Brien both good and so is Alice Faye. Did some good business and this is a good small town draw. Step on it. It will pay. Played Sept. 19-20.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

HI, NELLIE: Paul Muni, Glenda Farrell, Ned Sparks—Very fine newspaper story. Editor demoted to "Advice to Lovelorn" column, hence his title, "Hi Nellie." Plenty of laughs, good plot, good acting. Clean. Plenty of action. Should please.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

HOUSE ON 56TH STREET, THE: Kay Francis, Ricardo Cortez, Gene Raymond—Story of a girl who by force of circumstances leads a shady life. Splendid story, splendid acting, though I wouldn't recommend it for the children. Play this before you play "Mandalay." It has the same two stars as "Mandalay," but as a picture is 100 per cent better.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

HOUSEWIFE: George Brent, Bette Davis—Good picture that pleased my patrons. Ann Dvorak gives a fine performance. Wish Warner Bros. would give her more and better roles. Bette Davis in her usual role of vamp is good. Running time, 69 minutes. Played October 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

JIMMY, THE GENT: James Cagney, Bette Davis—Cagney goes into the "Lost Heirs" business. This is a noisy thing, not much plot, not much chance for any of them to do any real acting. A few laughs here and there. A weak Cagney picture. Did not please—and no wonder it didn't.—Don Adler, Empress Circuit, Fairbanks, Alaska. General patronage.

Short Features Celebrity

JACK AND THE BEANSTALK: Fair. Coloring was poor. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Columbia

AW, NURSE: Scrappy Cartoon—Good cartoon. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ELMER STEPS OUT: Walter Catlett—Pretty good comedy. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KATNIPS OF 1940: Krazy Kat Cartoon—A very good cartoon. Best in a long while. Running time, 17 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MICKEY'S MEDICINE MAN: Mickey McGuire Comedy—Pretty good two-reeler, but not as good as previous ones. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SCRAPPY'S EXPEDITION: Scrappy Cartoon—Good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SCRAPPY'S RELAY RACE: Scrappy cartoon—Good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SCRAPPY'S TOY SHOP: Scrappy Cartoon—Hardly up to previous releases of this series. Just fair. Running time, seven minutes.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

TEN BABY FINGERS: Sidney & Murray—Very good with a baby furnishing the interest and Sidney and Murray the fun. It made our audience laugh, which is what we want.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WOMAN HATERS: Musical—Slapstick at its "slappest." Only fair. Running time, two reels.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

GOING SPANISH: Musical Comedies—Another two-reel paid for and gone. Punk. Running time, 20 minutes.—J. N. Creswell, Cedarville Theatre, Cedarville, Ohio. General patronage.

Educational

GOLD GHOST, THE: Star Comedy Specials—I wish a half a dozen other Educational comedies were a third as good as this one. Oh, well! Running time, 21 minutes.—J. N. Creswell, Cedarville Theatre, Cedarville, Ohio. General patronage.

IRISH SWEEPSTAKES: Terry-Toons—This is an extra good and funny cartoon. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

I SURRENDER, DEAR (REISSUE): Bing Crosby—This reissue okay. Running time, two reels.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

SHE'S MY LILLY: Will Mahoney—Excellent comedy. Pleased everyone. Running time, two reels.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

WHY MULES LEAVE HOME: Terry-Toons—A cartoon with an original theme that is very good. Running time, seven minutes.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

Fox

COAST OF CATALONIA: Magic Carpet Series—Beautiful photography and interesting narrative make this a worthwhile subject. Running time, 10 minutes.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

FOX MOVIE TONE NEWS: Very good with Lowell Thomas announcing.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

FOX MOVIE TONE NEWS: The new Fox News is everything they told us it would be and more. Patrons go out of their way to tell me that it is positively the best news they have ever seen. In my 16 years in the picture show business I have never run as good a news. And it gets better with every issue.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

MGM

AFRICA, LAND OF CONTRAST: FitzPatrick Travel Talks—This is the best educational reel we have had on our screen for many months. It is easily the best of this series.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

AFRICA, LAND OF CONTRASTS: FitzPatrick Travel Talks—Very good. My patrons seem to enjoy every one of these subjects. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

BEAUTY AND THE BUS: Todd-Kelly—Good. Plenty of action and laughs. Running time, 20 minutes.—J. N. Creswell, Cedarville Theatre, Cedarville, Ohio. General patronage.

BEDTIME WORRIES: Our Gang—Good. Running time, 20 minutes.—J. N. Creswell, Cedarville Theatre, Cedarville, Ohio. General patronage.

EGYPT, KINGDOM OF THE NILE: FitzPatrick Travel Talk—This is a good one-reeler showing many scenes of interest in Egypt. It is also very educational and good entertainment, but my patrons seem to like comedies much better. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FINE FEATHERS: Oddities—One of the best short subjects I ever exhibited. Instructive and entertaining talk on birds in beautiful color. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GENTLEMEN OF POLISH: Musical Revue—This one is okay. The two nuts in this one are okay and went over with a bang.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GOING BYE-BYE: Laurel & Hardy—Not much to this comedy. Very few laughs. If this pair don't get busy and make some funny comedies, they won't last much longer. Running time, two reels.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

GOOFY MOVIES NO. 6: Pete Smith—Swell, liked by young and old. Running time, seven minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HI, NEIGHBOR: Our Gang—This is the best Our Gang comedy in many months and I certainly hope there will be many more to come. This pleased all of my patrons, both young and old. Plenty of laughs and excellent entertainment for all. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JUNGLE JITTERS: Willie Whopper—This is a very poor cartoon. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

NIP-UPS: Oddities Series—This is a very interesting and entertaining one-reeler presenting some world famous acrobatic stunts, by the world's most famous acrobats. The remarks by Pete Smith are very good and add much to the entertainment. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SPEAKING OF RELATIONS: Irvin S. Cobb—Some more good film wasted. The salesman gave me a big song and dance about how good Cobb was and charged a fancy price, but so far he is just a pain in the neck as a movie comedian. Running time, 19 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

STRATOS-FEAR: Willie Whopper—Fair. Running time, nine minutes.—J. N. Creswell, Cedarville Theatre, Cedarville, Ohio. General patronage.

TULIP TIME: An interesting and exceptionally pretty short. Patrons more than pleased. Spot it best nights. Color beautiful. Running time, eight minutes.—Clarke Gurley, Ritz Theatre, Bainbridge, Ga. General patronage.

WHAT PRICE JAZZ?: Musical Revues—One of the best musicals we have had in some time. Some good music and singing. Running time, two reels.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

WILLIE WHOPPER: Just ordinary cartoons which our patrons are tiring of.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of November 3

ASTOR

Pro Football MGM

CAPITOL

Them Thar Hills MGM

CRITERION

In the Arena Gaumont
British

Daredevil O'Dare Vitaphone

MAYFAIR

Katnips of 1940 Columbia

Screen Snapshots Columbia

PARAMOUNT

Nerve of Some Women, The Paramount

Saddle Champs Paramount

Little Dutch Mill Paramount

Hollywood Rhythm Paramount

RIALTO

In the Arctic Columbia

Screen Snapshots Columbia

Anything for a Thrill Columbia

RIVOLI

Holland in Tulip Time MGM

Little Feller MGM

MUSIC HALL

Goddess of Spring United Artists

Polo Thrills Columbia

ROXY

His Lucky Day Educational

Strange As It Seems Universal

STRAND

Charles Ahearn and His

Millionaires Vitaphone

The Winnah Vitaphone

Viva Buddy Vitaphone

Paramount

ALL ON DECK: Headliner—Good musical. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BETTY BOOP'S RISE TO FAME: Betty Boop—One of the poorest Betty Boop cartoons that I have ever used. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

DREAM WALKING, A: Popeye, the Sailor—This is a good thrilling cartoon. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

LAZYBONES: Screen Songs—Fine. Running time, 10 minutes.—J. N. Creswell, Cedarville Theatre, Cedarville, Ohio. General patronage.

LITTLE JACK LITTLE REVUE: Headliner—Dandy musical. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SCREEN SONGS: These are good shorts and our patrons like them.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SOCIETY NOTES: Headliners—No good. The members of the orchestra spoiled this subject by trying to be funny. They could have made a good musical act. I wonder if they got paid for this? Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

STATION T. O. T.: Headliner—A dandy one-reel subject. Very entertaining. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STRONG TO THE FINCH: Popeye, the Sailor—These Popeye cartoons are the best on the market. This one especially good. Running time, eight minutes.—J. N. Creswell, Cedarville Theatre, Cedarville, Ohio. General patronage.

RKO

AIR TONIC: Ted FioRito and his Orchestra—This is a fine two-reel comedy, featuring Ted FioRito and his orchestra. Good music, good dancing and good comedy. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NO MORE WEST: Bert Lahr—This is a good comedy of the slapstick variety. It will keep your patrons laughing from start to finish. A burlesque of the West and will please the average theatre-goer. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PASTRYTOWN WEDDING: Rainbow Parade Cartoon—A very clever and interesting cartoon beautifully colored and splendidly recorded.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town patronage.

RASSLIN' MATCH, THE: Amos 'n' Andy—An Amos 'n' Andy cartoon that seemed to please. Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

UNDIE WORLD, THE: Blonde and Red Head Series—A fair two-reel comedy that got a lot of laughs. Running time, 21 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

United Artists

MICKEY HOUSE: Can't see that these are any better than the old series and they don't get extra business for us.—A. E. Christian, Wayne Theatre, Monticello, Ky. General patronage.

SILLY SYMPHONIES: They are not worth what they cost for our town and we believe for most small towns.—A. E. Christian, Wayne Theatre, Monticello, Ky. General patronage.

Vitaphone

BEAUTY AND THE BEAST: Merrie Melodies Series—A cartoon in color that pleased. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LET'S PLAY POST OFFICE: Broadway Brevities—Some of these Brevities are okay. This is just another one.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MILLS BLUE RHYTHM BAND: Melody Masters—A few laughs, but a lot of dirt.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MOROCCO NIGHTS: Broadway Brevities—Good orchestra, good color and ordinary entertainment.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MURDER IN YOUR EYES: Broadway Brevities—No better or worse than the other Brevities.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NOTHING BUT THE TOOTH: Jack Haley—Nothing but the bunk for entertainment. Very few laughs. Were glad this is the last Haley comedy. There will be no more. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SONG OF FAME: Ruth Etting—This is a dandy. The hill billy musical numbers will bring the house down. Ruth Etting okay, but the above mentioned scene was best. Be sure to get this short.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

Serials Mascot

MYSTERY SQUADRON, THE: Bob Steele—This is a very good serial with plenty of action, fighting, thrills, romance and mystery. Only one objection—too much repetition. Why can't the producers get away from that? Maybe they will wake up some day. If you want a good serial—book this one. Twelve episodes. Running time, 20 minutes each.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Universal

PIRATE TREASURE: Richard Talmadge, Lucille Lund—A fair serial that pleased the kiddies. Do not consider it quite so good as some of their other serials, but went over fairly well. Twelve episodes. Running time, two reels each.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RED RIDER, THE: Buck Jones—We have run six chapters of this and find it No. 1 entertainment.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

World Wide

TARZAN, THE FEARLESS: Buster Crabbe—This serial is proving a disappointment. It is cheap and prints are terrible. Too much visible faking. Poorest draw of any serial we have used.—A. E. Christian, Wayne Theatre, Monticello, Ky. General patronage.

Miscellaneous

BRING 'EM IN DEAD: Road show consisting of "Dillinger," "Bring 'Em in Dead," "Hot Money" and "Road Thrill." Did more business on this than anything I've ever run, and it pleased the people. Play it if possible. The men who have charge of it are a nice bunch of people.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

TRAVELERS . . .

BEVERLY NICHOLS, author of "Evensong," Gaumont-produced, is due in New York from London for the Broadway premiere at the Roxy theatre.

CARL LAEMMLE, JR., vice-president of Universal in charge of production, arrived in New York from Universal City, en route to Europe.

HAL HORNE, advertising director of United Artists in New York, went to the studio in Hollywood for conferences with Darryl Zanuck on "The Mighty Barnum" campaign.

TEAR DOWN THE OLD--PUT UP THE NEW

1935

Booking Calendar

Thousands of managers find the MOTION PICTURE HERALD's Booking Calendar a prime necessity in the successful operation of their theatres.

Its record of national and State holidays is a guide to the timely booking of appropriate pictures, tying in with important historical events, permitting special exploitation campaigns of great benefit to your box office.

These Booking Calendars are supplied to managers at cost and for that reason do not allow the carrying of large stocks. Unless your order comes on early we may not be able to fill it. Be sure you get your 1935 copy by ordering it today.

LIMITED SUPPLY ORDER PROMPTLY

25 CENTS EACH postpaid
use this blank

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me one Booking Calendar for 1935. I enclose herewith twenty-five cents to cover cost of calendar and postage.

Name

Theatre

Address

City State

ARTHUR W. KELLY, foreign chief of United Artists, arrives in Tokyo from Shanghai on Friday.

GEORGE WEEKS, Gaumont's sales manager, left for an exchange trip to the Coast.

MYKE LEWIS, MAURICE MULLIGAN and HUGH BRALEY, Paramount district managers at Los Angeles, Toronto and Denver, respectively, arrived home from the sales meeting at Hot Springs.

ANNA STEN, Goldwyn protege, returned from New York to Hollywood after attending the premier of "We Live Again" at the Music Hall theatre.

ERIC WOLFGANG KORNGOLD, composer, arrived at the Warner studio at Burbank from Europe.

HENRI KLARSFELD, Paramount general manager in France, Belgium and in the French territories of Northern Africa, arrived in New York to confer with John W. Hicks, Jr., for several weeks.

JEROME P. SUSSMAN, Paramount manager in Central America, returned to Panama from New York.

ROBERT LORAIN, British actor, returned to London to start a new film company, after surveying production methods in California.

AL ALT, head of Altmount Pictures, arrived in New York from Hollywood for conferences with Dave Mountan, general sales manager of Spectrum Pictures.

EDWARD O'CONNOR, in charge for Metro in the Dutch West Indies, is in New York.

DAVE BERSHON, of Westland Theatres in California, returned to Los Angeles from New York.

JOHN HAY WHITNEY, head of Pioneer Productions, flew to Hollywood from New York to launch production on "Becky Sharp," first tri-color feature, to be produced for Pioneer by Kenneth MacGowan, associate producer at RKO.

JOHN BALABAN and WALTER IMMERMAN, of the Chicago Balaban and Katz circuit, were in New York.

CHARLES BEYER, French stage star, arrives in New York November 24 to star in Walter Wanger's "Private Worlds," for Paramount release.

NORMAN TAUROG, Paramount director, is due in New York from Hollywood.

NIGEL BRUCE arrives from London this week en route to Hollywood to work for RKO.

NUNNALLY JOHNSON, scenarist for Twentieth Century, arrived in New York from the coast for conferences with Joseph Moskowitz of United Artists.

MAURICE CHEVALIER returned to New York from Paris, en route to United Artists studio in Hollywood.

SI SEADLER of MGM and OSCAR DOOB of Loew's arrived in Hollywood.

LOU BROCK, Fox associate producer, arrived in New York from Hollywood.

Paramount Trustees Win Round in Warner Suit

The trustees of Paramount Publix Wednesday in New York were granted permission by Federal Judge Alfred C. Cox to retain counsel further to prosecute the company's long standing patent infringement suit against Warner Bros. and First National over the Dunning process on composite picture making. The suit has been pending since 1930.

Sophie Tucker Dined

A delegation from the American Federation of Actors last week met Sophie Tucker when she returned from Europe. She was guest of honor at a beefsteak dinner last weekend at the Mecca Temple.

Opens Georgia Theatre

J. H. Thompson has opened his seventh theatre in Georgia, the Princess at McRae.

INCORPORATED . . .

The Delaware State Department reported the incorporation of the following motion picture theatre and film companies at Dover in September:

Columbia Films of India, Ltd., to deal in motion picture films, etc., listing capital of \$10,000. The incorporators are: Max Seligman, New York; Richard Philpitt, Belrose, L. I., N. Y.; Floyd Weber, Brooklyn, N. Y.

Cambria Theatres Company, Inc., to operate theatres and places of amusement of all kinds, listing capital of \$25,000. Incorporators: Emile Bonnot, L. M. Taby and J. A. Lauridsen, New York City.

Fox Place Corporation, to conduct theatres, etc., listing capital of \$1,000. Incorporators: Vincent W. Westrup, New York; Edward S. Williams, Brooklyn, N. Y.; Arthur W. Britton, West Orange, N. J.

Inter-Racial Photo-Plays, Inc., to deal in motion pictures of all kinds, listing capital of \$100,000 and 1,000 shares, no par value. Incorporators: M. M. Lucey, H. I. Brown and L. S. Dorsey, Wilmington, Del.

National Screen Accessories, to deal in literary works, listing capital of \$300,000 and 450 shares, no par value. Incorporators: C. S. Peabbles, L. H. Herman and Walter Lenz, Wilmington, Del.

Henry T. Neumann Research, Inc., to deal in motion picture films, listing capital of 2,500 shares, no par value. Incorporators: Jesse E. Langsdorf, Woodmere, N. Y.; Murray Rosof, Brooklyn, N. Y.; Helen Keena, Bronx, N. Y.

Control Corporation of America, to operate theatres and engage in realty operations of any character, listing capital stock of 500 shares, no par value. Incorporators: Eva M. Kelley, Dorothy H. Carey and Bessie Crosson, Wilmington, Del.

Telephone Management Company, to operate radio, cable, telephone and telegraph lines, etc., listing capital of \$10,000. Incorporators: C. S. Peabbles, L. G. Herman and B. R. Jones, Wilmington, Del.

The American Broadcasting System, WMCA Building, New York City, increased its capital from \$10,000 to \$15,000.

Incorporated in August were the following:

Lichtman Theatres, Inc., to manage and operate theatres and amusement enterprises, listing capital stock of 100 shares, no par value. The incorporators are A. E. Lichtman, E. J. Haley and W. E. Cumberland of Washington, D. C.

American World Theatres, incorporated to do a general export and import business, listing capital stock of 6,000 shares, no par value. The incorporators are C. S. Peabbles, Walter Lenz and B. R. Jones of Wilmington.

National Recording Studios, Inc., to deal in talking devices of all kinds, listing capital of \$2,500 and 500 shares, no par value. The incorporators are J. Vernon Pimm, Albert G. Bauer of Philadelphia and R. L. Spurgeon of Wilmington.

Transcontinental Amusement Corporation, to do a general financial business, listing capital stock of 1,000 shares, no par value. The incorporators are C. S. Peabbles, B. R. Jones and W. T. Hobson of Wilmington.

National States Operating Corporation, to operate theatres and other places of amusement, listing capital stock of 1,000 shares, no par value. The incorporators are B. R. Jones, Walter Lenz and C. S. Peabbles of Wilmington.

Winnek Stereoscopic Processes, incorporated to deal in motion pictures, photographs, portraits, etc., listing capital stock of 1,000 shares, no par value. The incorporators are H. George Carroll, Vincent W. Quinn and Charles F. Bailey of New York City.

Columbia Films of India, Ltd., to deal in motion picture films, etc., listing a capital of \$10,000. Incorporators: Max Seligman of New York City; Richard Philpitt, Belrose, L. I.; Floyd Weber, Brooklyn.



MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*



GOOD MEN DESERVE IT

A leading circuit executive, over the coffee cups, made the interesting statement that the right kind of a manager is responsible for at least 25 per cent of his grosses. In other words, the theatreman who is not capable, conscientious and enterprising can be charged by his omissions with the actual loss of that much in the daily take.

That a good manager at the helm means money in the bank is no sudden revelation, but it is pleasing to know his services are held so highly in computing box office expectancies.

However, if the difference in manpower is of such significance, then by all means the able theatreman is justly entitled to a fair slice of whatever extra profits his efforts bring forth.

△ △ △

HO, AND ALSO HUM

Managers will no doubt be charmed no end to learn the vote-gathering *Literary Digest* has now joined the ranks with a picture-rating page wherein the new releases are gracefully branded with four or less of the letter "A"—four, evidently being established as the Victoria Cross and Medal of Honor of critical encomium.

In the process of climbing aboard the already overloaded bandwagon, the *Digest's* advertising manager writes to "Dear Mr. Exhibitor" stating that "readers . . . are now being told what they—and what their children also—may see in the movie houses and find enjoyable."

Now, ain't that sumpin'?

△ △ △

ON GETTING AHEAD

As certain as tomorrow's dawn is the progress of Round Tablers throughout the land. Good times, bad times, operation upheavals, banking ramifications and receivers come and go, but steadily, if slowly, managers who produce move ahead.

From time to time upon this page, we are pleased to record the promotions of various members, and to the roster may now be added Art Ableson, formerly at the World, Omaha, who becomes a partner in the new Roxy, Glasgow, Montana, and Joe Rosenfield who though in the Northwest but a few short months, has been selected to head the advertising and publicity forces of John Hamrick's many theatres.

Art and Joe, we rejoice with you and extend the heartfelt wishes of the entire membership for a most glorious success.

LO, THE POOR MAILMAN!

Distributors of house to house advertising are now faced with formidable competition by the United States Post Office. According to a recent ruling, third class matter merely addressed to "Patron" or "Householder" may be mailed under regular rates and will be delivered on any designated route by the patient mail carrier.

Just how much does the theatre gain by this new mailing slant? Very little, if at all, in our opinion, for the economies offered by the new ruling will undoubtedly open up the floodgates for millions of words from the butcher, baker and candlestick maker—all distinctly to the disadvantage of the theatre program.

To obtain attention in this expected welter of mass verbiage, managers must exercise considerable ingenuity in creating inexpensive mailing pieces that will catch the eye, and their success in this direction will determine the possibilities of the new ruling as concerns theatre advertising.

Jim Cunningham says: "The new order is a challenge to the showman's ingenuity." Well, mebbe 'tis, but it might also be regarded as a challenge to the physical prowess of Uncle Sam's mailmen.

△ △ △

NEWSREEL EXPLOITATION

The application for membership of Francis Wood, Jr. of the New York Embassy Newsreel Theatre, serves again as an emphatic reminder of the merchandising importance of these short subjects. The newsreel has for too long been taken for granted in the average program and although regarded highly by the majority of patrons, only recently has been given a proper break in advertising campaigns. Credit for this currently no doubt is due to the importance of the recent world-rocking happenings and their very thorough coverage by the different newsreel services.

Exploitation of these units presents many box office possibilities and Round Tabler Wood is in a favorable position to put on a lot of selling angles that perhaps can be duplicated or adapted by other showmen who see the obvious advantages of spotlighting these news flashes. The new member is therefore invited to forward frequent reports of his activities which of course will be publicized in these pages.

A. Mike Page

SHOWMEN'S LOBBY LAFFS! 6-Day Bike Riders

Stop B'way Traffic



Unusual indeed was the featured stunt on "Six Day Bike Rider" at the New York Rialto, where, in cooperation with Arthur L. Mayer, Terry Turner of Quaker Oats, put on a real six-day race in the windows of the theatre building atop the marquee.

Eight professional six-day riders participated in the stunt, performing on bicycles placed on rollers (see photo) attached to large mileage meters showing the distance covered by each team of riders. The plate glass windows were removed, allowing the front wheels of the bicycles to protrude for extra attention.

Tied into the stunt was a guessing contest, prizes of bicycles given to patrons approximating nearest the mileage covered during the week, slips for this purpose being supplied by the theatre doorman. Two teams of four riders each performed at a time in accordance with actual six-day ruling, thus ensuring continuous action for the traffic-stopping throngs at the Rialto corner, one of the city's most congested areas.

In addition, various Broadway celebrities participated in the stunt and on the first night, Maxine Doyle, who appears in the picture, raced against famed professional, Reggie MacNamara, with other names scheduled to appear during the rest of the engagement.

Turner reports successful adaptation of this stunt in other spots, Joe Feldman putting it on recently for the date at the Pittsburgh Stanley, and Sid Blumenstock is credited with an effective bike meet in conjunction with the showing at the Virginia, Atlantic City.

Work For a Quigley Award!

Radio Star Sponsors Buildup "Transatlantic"

The radio popularity of Jack Benny was an important factor in the campaign on "Transatlantic Merry Go Round" for the date at Loew's State, Boston, put over by publicity head Joe Di Pesa, aided by Al Selig, United Artists exploiter of Monroe Greenthal's staff.

The sponsors of the Benny program, being represented in a local food show held at spacious Mechanics Hall, the showmen arranged for a plug on the picture in the sponsors' exhibit setting up a large easel with production stills and theatre dates. Announcement cards were placed in all packages of purchases made at the booth, window streamers distributed to grocery stores and tire covers carried by the food company trucks.

Serialization of picture was carried by one paper and identification star contest placed in another. The press book milk company tieup was also put on wherein circulars and window strips were used by local accounts, and among other helpful ideas was the imprinting of bags of local perfume store's chain.

Work For a Quigley Award!

"Monte Cristo" Street Ballys for Seibel Date

For street bally, Manager E. Seibel, Riviera Theatre, St. Paul, Minn., dressed a man as "Monte Cristo" who distributed special treasure candy in imprinted bags to passersby.

Preview was arranged for members of the Federation of Women's Clubs, Parent Teachers Association and others with special letters going to all school principals stressing educational value. Libraries used displays on bulletin boards and distributed book-marks. A classified ad contest was run for three days and cooperative ads were arranged with department store.

Store also used effective window display contrasting costumes of 1812 and present day. Jewelry and beauty stores carried scenic still of Elissa Landi and action shots from the picture.

Fryer and Morris Stage "Widow" Waltz Contest

A "Merry Widow" waltz contest was put on by Harley Fryer, manager, and Claude Morris, exploiter, at the Fox Theatre, Joplin, Mo., elimination contest taking place on hotel roof and winning couples competing on stage of Fox, opening night of picture. Local jeweler donated loving cup and papers and radio station gave the contest plenty of publicity.

All sheet music houses gave window displays and druggist used window of Max Factor cosmetics with MacDonald stills. Fashion display was arranged with leading department store and local company bannered their trucks with copy.

Work For a Quigley Award!

Plugs Music Angles In "She Loves Me Not"

William Hartnett, Embassy Theatre, Waltham, Mass., week prior to "Loves Me Not" date started plugging various numbers from picture in his overture, advising that tunes were from the coming attraction. Music store used easel head cutout of Crosby and announced date in window display that included song sheets and banners.

Heralds were distributed house to house and placed in parking automobiles.

Work For a Quigley Award!

Herman Promotes Smokes On "Nineties" Campaign

The Lorillard people furnished Herman Bamberger, Paramount Theatre, No. Adams, Mass., with posters and cards for his "Belle of the Nineties" date and supplied a quantity of cigarettes for distribution. Colored cards with picture of Mae West bore copy "When You Come Up You'll Find Old Golds." These were placed in windows throughout town with copy.

Three weeks prior Herman constructed a display with the shadow figure of Mae and the words "coming events cast their shadows before." No other wording appeared and after ten days the regular Westian billing was inserted.

Ties In Classified Page On "Barretts" Plug

On his "Barretts of Wimpole Street" date, Johnny McManus, Loew's Midland Theatre, Kansas City, Mo., tied in with newspaper on a display "Have You Lost a Dog?" ad cut of dog appearing at top of ad and newspaper's copy on rates for "lost" ads followed. Upper right hand column carried theatre copy as follows: "This photo shows how 'Flush' appeared when momentarily lost from Norma Shearer, with whom he plays an important part in, etc., etc."

For "Last Gentleman" Johnny promoted local bank and secured a window display of scene stills and theatre copy. Streamers on grocery windows and radio broadcast were also used.

Work For a Quigley Award!



Bike Rider Gag at New York Rialto



Armstrongs "Cleopatra" Style Window

Lands Ace London Store on "Cleopatra"

Coverage of distinction was obtained by able John Armstrong, London Paramount Theatres director of advertising on "Cleopatra" at the Carlton Theatre, commendable cooperation being secured from leading stores and the newspapers. The *Daily Express* among other things carried a four-column illustrated story by stylist on influence of the picture on current modes.

Selfridge's followed this up with an entire window (see photo) on the picture with cut-outs of Colbert as Cleopatra and models of styles inspired by her costumes. Article from paper was conspicuously posted and display bordered with production stills.

Striking was the inner lobby display at the theatre (see photo) wherein the walls and box offices were decorated with panels and figures in the mood of the feature.

Another activity is reported by Armstrong, who forwards a copy of "Sketch," famed English weekly, which carried a page of photos on the wax figures of Marlene Dietrich which John placed in Tussaud's Wax Works some time back, campaign being reported in these pages.

Work For a Quigley Award!

Toups Holds Screening

Day prior to opening of "Count of Monte Cristo" Rodney Toups, Loew's State, New Orleans, held a private screening for local critics, historians and educators which brought word-of-mouth publicity in schools and feature stories in newspapers.

Sound truck visited various schools throughout city distributing jumbo circus heralds, Toups also placing special booklets and bookmarks in libraries.

Work For a Quigley Award!



Armstrong's Striking "Cleo" Lobby

MANY CIRCUIT HEADS ENDORSE COMPETITION

Leading Theatre Executives Urge Managers to Forward Campaigns in Last Months

by A-MIKE VOGEL

To be noted with gratification is the widening of interest and spreading cooperation in the Quigley Awards as this international managers' competition enters into the final two months of the year.

Cooperating from the very beginning, J. R. Vogel and Oscar Doob of Loew Theatres have officially approved the purposes of the Quigley Awards, and in "Loew-Down," weekly ad bulletin, Mr. Doob has again invited all managers to forward campaigns in November and December.

Zone Directors Enthusiastic

Lionel H. Keene, Loew's Southern Representative, is another firm believer in the Quigley project and is urging all managers in his zone to participate. Carter Barron, W. A. Finney and Harry Long are other Loew zone chiefs who are boosting the idea.

E. A. Cuddy and Harry Browning, of M. & P. Theatres, continue to lend valuable support in New England, Mr. Cuddy bringing to the attention of all managers the various "Mentions" earned by showmen in his circuit. Mr. Browning writes as follows: "The boys in the field are beginning to take more of an interest and am sure that there will be a greater response in the future."

Warnerites Harry Kalmine, Marshall Taylor, C. J. Latta, Joe Feldman and Jules Curley are long-time boosters and from E. E. Whitaker, City Manager Lucas and Jenkins Theatres, Atlanta, Ga., comes further assurance that the showmen of this organization are also in line. Harry Shaw, Loew New England chief, is another of the many theatre executives throughout the country who are heartily in favor of participation of their managers in the Quigley project.

Elaborate Entries Unnecessary

Thus it becomes evident that the Awards are established in the opinions of theatremen everywhere and that the winners of the monthly plaques, Firsts and Honorable Mentions are winning valuable recognition from their superiors.

As we go to press, the judges for October are convening and their decision will be made known in the next issue. Many excellent campaigns have been received, their standard of showmanship measuring up to the previously high levels already established.

Again attention is directed to the fact that it is not necessary to lay out entries elaborately or artistically. While this phase is not to be discouraged, nevertheless at all times campaigns are judged purely on merit, and how they are presented means nothing at all in the final selection.

This is emphasized for the information of those showmen who do not have the time or facilities to "pretty up" their entries, and

this assurance of full consideration to all entries should clear up any possible misunderstandings.

Preparations are going ahead for the presentation of the Grand Award which, as has been stated, is to be presented at the end of the year for the best campaign selected by the judges from all those entered in the Quigley competitions during 1934. Descriptions of this trophy have been carried in previous issues.

Two months more for the monthly Quigley Award and then the Quigley Grand Award for the best campaign of the year. Better begin to prepare that November entry now.

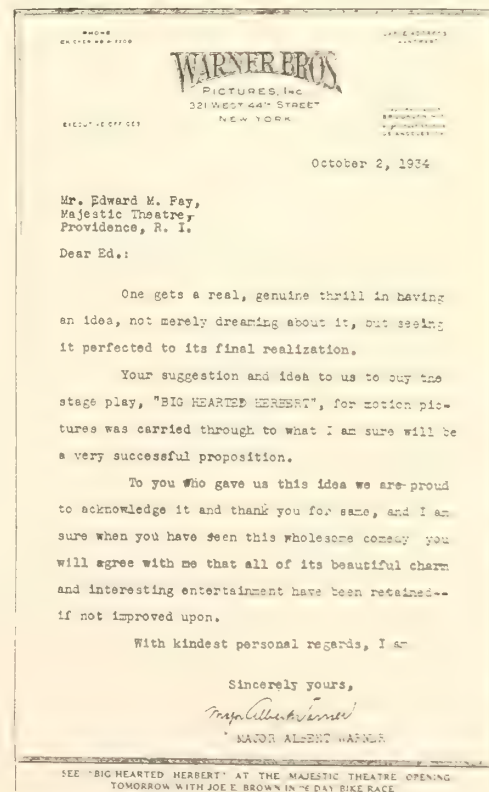
Work For a Quigley Award!

E. M. Fay's Suggestion Published as Ace Ad

Quite some months ago, when it first appeared as a stage attraction sponsored by Eddie Dowling, "Big Hearted Herbert" favorably impressed itself upon E. M. Fay, prominent New England exhibitor, to the extent that he recommended it as excellent screen fare to Warner Brothers.

Acting upon his suggestion, the brothers obtained the rights to this hit play and in film form it was recently released, one of the premiere engagements rightfully enough scheduled for Mr. Fay's circuit, at the Majestic Theatre, Providence, R. I.

Below is a reproduction of the letter written by Major Albert Warner to Mr. Fay, which was published as a gracious appreciation of this exhibitor's suggestion, at the same time serving as an effective ad.



Gracious and Unusual Ad

Sanson Clicks With Lobby And Dance Gag on "Divorcee"

"Gay Divorcee" has been receiving a lot of smart treatment up New England way, most recently reported being Manager Jack Sanson's campaign for the date at the Roger Sherman in New Haven.

Outstanding was Jack's lobby treatment in advance in which the walls above exit doors and sides (see photo) carried a series of posters and cutouts that did an excellent job of selling the attraction. Put on for splendid results was the dancing stunt wherein costumed couple danced the "Continental" to musical accompaniment in window of leading department store.

Uniformed usher displayed cards with titles of the song hits and official time of screenings at the theatre. Traffic was reported to have been effectively stopped in front of the store, policemen being needed to keep crowds in order.

Work For a Quigley Award!

Maloney Effects Tieups For "Transatlantic"

H. H. Maloney, Loew's State, Providence, R. I., tied in with General Foods for giveaway of Jello and window streamers plugging "Transatlantic Merry-Go-Round" (see photo). Market distributed circulars in basket deliveries and another tieup was made with a baker for special banners on delivery trucks reading, "Two best bets—'Transatlantic' and 'Blank Bread.'"

Luggage shops carried window displays with scene stills and cards with copy, "We can match any piece of luggage that you see in, etc., etc."

Work For a Quigley Award!

Leading Vancouver Store Sponsors "Mrs. Wiggs" Contest

Featured in Manager M. S. Joiner's Vancouver, B. C., campaign on "Mrs. Wiggs" was a tieup with the Hudson Bay Co. which sponsored a newspaper essay contest for girls under 16. Complete outfit of coat, hat, blouse, skirt, sweater and shoes were given as first prize for essay of not more than 100 words best describing a "Mrs. Wiggs" window display at the store.

Rules included that essays must be in entrant's own handwriting and signed by school teacher; name, address, telephone number to be shown; statement of school name and grade, and directions as to closing date of contest and place to deliver essays. The store took large ads to further plug idea.

Work For a Quigley Award!

Florist Donates Crawford Gardenias for "Chained"

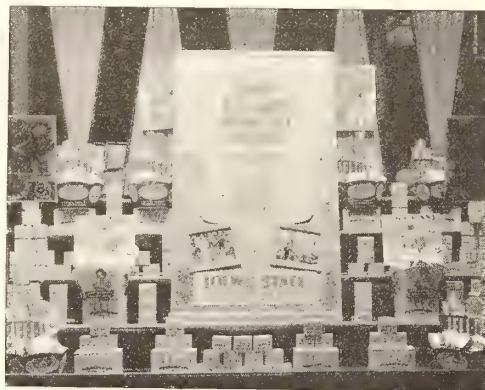
Manager Bob Smith, State, Los Angeles, by giving a local broadcasting floral shop a complimentary notice on trailer arranged for two window displays using two blow-ups of Crawford as the Gardenia Girl in "Chained." Florist also plugged over broadcast special sale of Crawford Gardenia and the gratis presentation of flowers to patrons at theatre. Entire mezzanine and foyer were decorated with plants, flowers and blooms and attractive girls presented the flowers.

Jeweler tied in with display of new crystal frame with star name spelled out in chains. Department store devoted window to luggage and blow-up of Crawford.

Two weeks prior glass blower made spe-



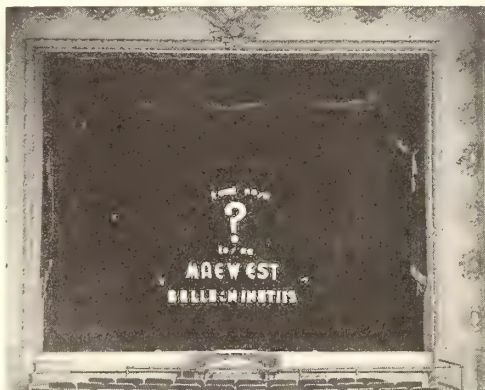
Sanson's Striking Lobby Posters



Maloney's "Transatlantic" Window



Gurnette's "Navy" Sound Truck



Brennan's Teaser Curtain on "Belle"

cial link chain and each patron was presented with teaser card and link attached. Glass blower had booth on mezzanine floor and attracted plenty of attention.

In conjunction with recreation department, a special swimming match was arranged with theatre offering a Crawford cup to boys and a like cup for the girls.

Flies Pirate Flag Atop Upright Sign

In addition to the many various ideas put over by other managers on "Treasure Island," Francis Deering, Loew's State, Memphis, Tenn., is the first to report, so far as we know, the hoisting of a pirate's flag on his upright sign.

Small tags with keys attached, which were distributed, invited all to try their luck at opening the treasure chest in lobby. Another stunt was a treasure hunt, staged in one of the parks, for all boys between the ages of eight and fourteen, Park Commissioner cooperating with Francis on this one.

Work For a Quigley Award!

Newspaper Subscription Tiein Worked for "Clown"

Barney Gurnette, Santa Cruz Theatre, Santa Barbara, Cal. put on a contest with local newspaper offering free tickets for "Circus Clown" to those securing a month's subscription. Passes were collected at newspaper office on payment of subscription. Another tieup was made with classified ad page, Joe Brown inviting girls whose names appeared to apply at box-office for ducats.

Travelling sound trucks (see photo) with 24's of "Joie" toured city and surrounding sections. Barney's water bally consisted of bannered boat plying nearby beaches. Clown on stilts with kiddies dressed in clown outfits paraded streets and wound up at theatre.

Work For a Quigley Award!

"Belle" Teaser Curtain

For his teaser campaign on "Belle of the Nineties," E. R. Brennan, Fox Theatre, Marinette, Wis., used the "it ain't no sin" line on his curtain ten days prior (see photo). Question marks were used throughout theatre and across outer lobby, all done in flitter.

Work For a Quigley Award!

Free Bermuda Trips

Columbia scores with a practical and well executed press book on "The Captain Hates the Sea," of more than passing interest being the exploitation section which leads off with an exhibition contest in which showmen are invited to participate for the free prizes of round trip to Bermuda.

Work For a Quigley Award!

Morrison Contacts Clubs For "Barretts" Showing

Thorough coverage is indicated by Mel Morrison, Strand, Dover, N. H., on "Barretts of Wimpole Street," including personal letters to clubs, drama societies, and physicians commenting on picture. Heralds were stuffed in laundry packages and passed out in house to house distribution.

Bumper cards on trucks and taxis, and window tieups in drug and five and ten cent stores plugged date, personal endorsement ad also being used. Midget cards in hotels, window cards in leading stores and special one sheets on leading roads to city.

For "Belle of the Nineties," Mel planted Mae Westisms in newspaper, and ushers wore chest bands with copy, "Mae West is coming." Orchestras played West music and gave theatre credit in return for orchestration. First five hundred attending opening matinee received photos of Mae and sound truck plied surrounding towns.

Pirate Spirit Permeates Waterfront and Town

For his date on "Treasure Island" Max A. Cooper, skipper of the Fox, Hackensack, N. J., made that town pirate-conscious by effectively permeating it with the buccaneer spirit. Besides covering the waterfront with an old schooner, the mast of which carried theatre banner, Max paraded his ushers through the streets dressed in pirate costumes, and later set them on a float which toured the shopping centers as well as the schools in the late afternoon. An attractive tableau (see photo) was arranged in the lobby by having ushers pose before a painting based on a scene in the feature.

A coloring contest, into which schools were tied, was run in two dailies, winners receiving passes. Guest tickets were also awarded to Junior High School pupils for best essays written on the book. Special schedule accommodated classes which came in groups accompanied by teachers.

Work For a Quigley Award!

Teaser Card Sells "Cleo"

Joe Yovin, Crescent Theatre, Astoria, L. I., as part of his teaser campaign for "Cleopatra," used tack cards all over town printed in red and blue reading: "Meet me at the Crescent Theatre, Wednesday night." In lower right hand corner in smaller letters was "Cleo."

Work For a Quigley Award!

Zimbalist's Gum Handout

Al Zimbalist, publicity head of the Warner Theatres in St. Louis, Mo., effected a tieup with local gum people for samples to be handed out at the various houses during the "Six Day Bike Rider" engagement. Hope you gave the gum to the kids on the way out, Al.

Work For a Quigley Award!

Taylor Myers Puts On "Merry-Go-Round" Nite

Taylor Myers, Broad Theatre, Columbus, Ohio, tied up with one of his leading hotels to stage a "Transatlantic Merry-Go-Round" night, theatre presenting gold loving cup (see photo) to best dancing couple to tune "If I had a Million." Affair, tunes and picture were plugged over radio station week ahead, cards placed on restaurant tables and cup was displayed at hotel and duplication in jeweler's window.

Window streamers and heralds were distributed and girls at music counters plugged songs. The "employ someone and get a guest ticket to see, etc., etc." gag was used in want ad section.

Work For a Quigley Award!

Caldwell Contacts Schools On "Every Woman Knows"

Special letters were sent out to principals of all public schools with announcements on bulletin boards by Wally Caldwell at the Valentine Theatre, Toledo, Ohio, for his "What Every Woman Knows" date. Display of mounted stills with theatre and play date credit were planted in book department of store.

Invisible electric sign announcing picture title was placed behind screen, brought up on dimmers during trailer and fading out at finish. Star head stills in silver frames were placed in windows of well-known jeweler,



Cooper's Pirates Pose in Lobby



Smith's "Barretts" Street Bally



Woods' "Cleopatra" Trolley Car



Myers Presenting Loving Cup

poster cutout in furniture store and one sheet cards tacked back to back on upright standards in downtown public parking lots. A special atmospheric compo board front entirely surrounding box office and frames with star's full name in cutout letters, studded with 10-watt amber lamps formed another high spot of Wally's campaign.

Smith Stages Teaser Bally for "Barretts"

A street bally that was a little out of the ordinary was staged by Bob Smith, manager, and Frank Shea, M-G-M exploiteer for "Barretts of Wimpole Street," at the State Theatre, Los Angeles. An old-time carriage with coachman and footman dressed in period uniforms, sat on the box driving quaintly dressed old lady to various stores where she made small purchases. When questioned by the curious, she handed them small printed announcements of play date, etc. No banners were carried on the carriage.

Goodyear blimp flew over city with trailers and special "Barretts" streamer was used on windows in downtown districts. Libraries distributed bookmarks calling attention to picture and Browning poetry. Library board further cooperated by sending letter to all branches asking each head to do his share in stimulating interest in picture.

Department store used window display of original costumes worn by Miss Shearer, theatre in return exhibiting mezzanine display of perfumes.

Work For a Quigley Award!

Jacob's Endorsement Card

A novel throwaway was gotten out by Sidney Jacobs, Sheridan Square Theatre, Pittsburgh, Pa., on "One Night of Love," in the form of a neatly printed white card, to the upper left side of which was a small blue badge to which was secured gold star. Copy read, "A personal endorsement of the blue ribbon attraction, etc., etc." Sid's name was signed at bottom of card.

Work For a Quigley Award!

Coloring Contest Features "Cellini" Boston Date

Tying up with local perfumer, Joe Di Pesa, of Loew's State, Boston, Mass., promoted imprinted paper bags for "Affairs of Cellini," another merchant using window display on Constance Bennett hats and coiffeur with stills of star.

Teaser heralds with copy "What a lover—what a liar" printed in five different languages were distributed about city. Coloring contest was run in newspaper with cash and theatre tickets as prizes for the best color combinations, and window displays on books were arranged with leading drug chain and department stores.

Work For a Quigley Award!

Woods Breaks Church And College Papers

Securing mention in a monthly church magazine and college papers was part of an advance newspaper campaign put on by Manager C. Clare Woods, on "Cleopatra" at the Paramount, Salt Lake City, Utah. College paper carried story and ad on picture, the edition distributed free to all freshmen registering on the opening day, while a scene mat and theatre underline appeared in the church journal. Generous newspaper breaks were obtained. Among the prominent guests attending the opening were the Governor, Mayor and president of the Mormon Church.

Bannered street car (see photo) made downtown section and lobby setpiece, center panel an elaborate oil painting of star in character role, was also exhibited. Stan Samuelson, art director, ably assisted.

SOME IDEAS FOR NOVEMBER

*Autumn Festivals Are in Order;
Managers Planning Thanksgiving
Canned-Goods Special Matinees*

With Election Day over and plans completed for Armistice Day celebrations, Round Tablers are now turning to ways and means of stimulating November grosses and many are already getting set for Thanksgiving. Here are some of the various ideas members intend using this season, and included are some slants that have proven of value in the past which are offered for what they may be worth to interested theatremen.

The "Festival" Plan

By this name, managers have put over "weeks" or "months" as the case may be, all pointed to bring into prominence a number of dated attractions over a certain period. The campaign is obviously meant to build-up a number of pictures instead of one, and this plan has been followed successfully to hold up grosses during various seasons.

Civic associations, chambers of commerce, merchants' organizations, newspapers, lunch clubs are all possibilities for cooperation with the thought in mind of stimulating all branches of business during the "festival" period. Fashion shows, popularity contests and the like are suggested, special sales days and other tried and true formulae can likewise be employed.

November Autumn Drive

A good example of the above is the drive put on last year by A. J. Sonosky and Herb Gahagan in Aberdeen, S. D., for the Capitol, Lyric and Orpheum Theatres. These boys ran their show in the months of October as well as November, but it can be successfully applied for a lesser period.

An autumn-leaf trade mark was adopted in all theatre and cooperative advertising. For instance, merchants used it in congratulatory copy; it was made up as a sticker placed on all store packages, restaurant and soda fountain menus, and also glued to backs of tickets for various dances. Stores carried it in windows, and the theatres displayed it prominently in lobby display.

Newspapers of course gave the idea a splendid sendoff with page one stories, also running endorsements from leading citizens and club leaders. 4-H Clubs were tied in by giving prizes for best exhibits of handiwork, letters going to all members mentioning the theatres. Cashiers made house to house calls, giving information about the coming shows, and "leaf" paper was posted conspicuously in town and out.

Fashion Revue Suggested

The fashion revue might be tied in along the lines of Sig Solomon's recent talent quest wherein local girls were invited to compete in a stage presentation, winners to have their measurements forwarded to the Warner Studios. This could be adapted to a style slant with the same idea in mind playing on the fact that the clothes of Hollywood stars are gaining rapidly in making American women style conscious.

Identification of "Miss November" who

would appear in certain stores and districts at various hours on various days is also offered with emphasis on this in the columns of cooperating newspapers. Cash and other prizes might be given, announcements made in coop page ads contributed by participating merchants.

Treasure hunts to take place in the stores, lucky number angles worked with the regular numbers on store sales slips should also be considered, and wherever possible, theatre credits can be included in the form of stickers, etc.

Contests for best dressed merchant windows are also a possibility, prizes given to the store display heads most ingeniously using theatre cutouts, stills, posters, and other advertising of the pictures to be played.

Thanksgiving Day Angles

With turkey day in the offing, most obvious is the canned goods matinee, and among the many that were put over smoothly last year, we select as an instance that of B. B. Hamilton, of the Palace, Norwich, Conn.

"B. B." contributed a show for 2000 children who all brought some sort of canned food stuffs for the relief of the city's poor, and serving on the committee were many civic leaders who greeted the children as they entered and also addressed the audience after the show which consisted of a Western, comedy shorts and cartoons.

In addition to the "paying guests," children from the various orphanages and county homes were brought to the theatre by members of the local Elks' lodge and other organizations who also assisted in the gathering and distribution of the contributed food stuffs.

Press Cooperation Advisable

The press of course, is an important factor in putting this over successfully, and in few cases has this cooperation been denied. The opening story should break on page one at least a week ahead, and as the date for the matinee should be the Saturday preceding Thanksgiving, Nov. 24, arrangements should be completed at the latest, a few days ahead of this date, say about Nov. 20 or 22. Supplementary stories should break every day.

When the food piles up in front of the theatre, photos of the returns should also be run, and lots of eats can be promoted from various markets. The division of the food should be left in the hands of the committee so that charities of various denominations all will be represented.

Raffles for turkeys on the eve of Thanksgiving will also be used, Pilgrim lobby posters, cutout turkeys, pumpkins, corn husks, and other accessories are in order for display, Thanksgiving short subjects, stage presentations, and essay contests on the significance of the holiday for school children are just a few of the other angles that will be put over this year by members in various spots.—A-MIKE.

Puts On Press Book 'Happiness' Campaign

Press book campaigns that prove practical and profitable in the field are not frequently proclaimed and thus it is pleasing to record the "Happiness Week" drive by Paul Kunze at the Old Colony and Plymouth Theatres, Plymouth, Mass., in which this Round Tabler not only carried out in detail the "Happiness Week" stunts suggested in the press book, but also is gracious enough to congratulate Charlie Einfeld and his Warner ad crew for the creation of so workable a layout.

Kunze's newspaper went for the idea enthusiastically with a number of swell advance stories and, more important, sizable editorials endorsing the idea heartily. Other newspaper breaks included co-op pages with reverse mastheads plugging shopping days for the "Week" and other front page breaks that included a "Give Some One A Job" drive which had the support of leading citizens and prominent organizations.

To round out the publicity campaign, the same paper also put on the contest for the happiness couple, theatre cooperating with cash prizes. Entrants married 25 years or more were requested to send in their photographs and short letters as to what they attributed their happiness, winning photos and letters being reproduced.

Selectmen Proclaim "Week"

Rarely voted and thus a box office significance was a proclamation of the local Board of Selectmen announcing "Happiness Week" which was also front-paged, copy calling attention to the many things for which the community should be thankful.

"Happiness Week" dance was put on at leading ballroom on Saturday night preceding opening, favors, hats and novelties being distributed, song hits from the picture being plugged and theatre dates announced. The press book pledge cards were passed out at the box office a week in advance, Paul reporting that many signed them as requested and mailed them to friends.

Merchants contributed complete windows, empty store windows were whitened, stippled and lettered, screen and lobby copy adding to the buildup and further publicity carried in Kunze's regular weekly house organ. He states that the only reason the national merchandising tieups could not be made was that locally there were no outlets, in spite of which, however, he managed to do an excellent all-around job.

GENE CURTIS OFFERS "MRS. WIGGS" IDEAS

Meaty selling slants are stressed by Gene Curtis, sales promotion head of Famous Players Canadian, in his theatre bulletin on "Mrs. Wiggs". Gene suggests the picture be sold along the same lines of "Little Women" and that the local schools be approached for cooperation. Sampler making and crochet contest and "Mrs. Wiggs' Charity Ball"—those attending to wear old clothes costumes—are other smart ideas recommended.

Manager Attacks Press Books; Appeals For Improvement

WE wish to take this opportunity of appealing that something be done to improve the "press sheets" that are now being put out by the major distributing companies.

We know that time and time again this matter has been brought up—but always in some way, the thing has been more or less dropped and nothing tangible done to find out what exhibitors really needed. We read that accessory departments are losing money, but we often wonder whether or not they are putting out the material that they can really sell or are dabbling in artistic creations.

An issue often raised by accessory department heads is the fact that theatre managers do not purchase enough material directly from the departments but prefer to go out and buy from individual concerns. This is very true in chain organizations.

I can safely say that I know not one, but one hundred managers, who would prefer buying material from their own exchanges rather than go to an outside concern and purchase material, but that the only reason they do this is because they are forced to in order to obtain the necessary material.

Criticizes Mats

Take the ad mats that are put out by every distributing company. They have, for example, what they believe is a class A box office attraction and will flood the press sheet with three and four column mats and pay almost no attention to a small two column or single column mat. The only way we can figure it out is that the distributor does this so that theatres will be obliged to use the larger mats.

Paramount and more recently Metro-Goldwyn-Mayer are arranging their ads so that they can be revamped to suit individual theatre requirements, which is a distinct improvement, but at the same time one must also realize that there are a lot of newspapers which, when they are required to cut mats and cast portions of them, butcher them so that the result is hardly what the press sheet means to indicate. Other companies arrange their ads so that they cannot be revamped, by splashing titles across illustrations, etc.

Notes Ad Improvement

Perhaps I should be fair and say that most of the companies are realizing this, as is shown by some of the press sheets coming in, i. e., "Mrs. Wiggs."

An example of ads that cannot be adapted very well were those put out in the Warner Brothers press sheet on "British Agent," the result being that none of the ads that were used really did justice to the picture—

Another very important factor that press sheet editors fail to take into consideration is that a great many theatres are running a double feature program and in all cases, are endeavoring to sell both features in space that was usually devoted to the selling of but

FURTHER DISCUSSION IS NOW SOLICITED

Many of the industry's exhibition sins have, justly or otherwise, been attributed to the press book. Important as it is to theatre advertising, there are many managers who criticize the majority of today's press books as lacking in many respects.

The writer of this article, who chooses to remain anonymous, is a very able manager. He has been doing a consistently good job in his various assignments and what he has to say should prove interesting. Readers who agree or disagree are invited to say so in these columns.—A-MIKE.

one. Again, press sheets do not allow room or space for second features unless managers start to take the ad apart—sometimes with good results and more often poor results, through lack of good working material.

One thing in particular, which always seems to make us grunt with pain, is that when we pick up a press sheet, we note that there is a space of about one by one-quarter inch allowed for our sig. cut. Even in its simplest form, our sig cut is at least one-half inch in depth. Of course, we realize that these ads can be revamped by making our own border lines, etc., but one cannot help but feel that when the so-called artists lay out theses ads, they are supposed to be the best that there are. In our own particular instance, we cannot support an artist so that nearly all our ads come from the press sheet.

Do not think for a moment that we do not like the ad layouts that come to us in the press sheets, for nine times out of ten they are a good deal better than any we might construct ourselves. However, in laying out these press sheet ads, if more thought were put into what the various theatres actually need, I believe that ad mats would be sold in far greater quantities.

Then, at times, exchange one sheets come through with all sorts of colors with illustrations that overbalance the title and cast and everything else, so that if a person were 20 feet away, he would have to guess what the copy was about. I know for a fact that most managers would be more than anxious to spend the few extra cents for a good piece of paper if they were sure of getting what they wanted. All paper looks good in the press sheet but it is a far different thing that actually appears when you get it up outside in the sun, some 20 or 30 yards from you.

It is a known fact that theatre managers have to pick out just one or two angles in a picture and direct their sales force and plans along those particular angles. Why can't the paper do likewise? In other words, if the star is the thing, plug the star, but not the

star, title, pictorials and art at once.

Another important thing that press sheets lack many times is good heads in various sizes of the all important star or stars. Take, for example, the Paramount press sheet on "Belle of the Nineties." This press sheet was practically above criticism, as it gave us much material to work on. Still, when we wanted a half column head of Mae West or a spot head to use in an ad, it was impossible to obtain one, for the press sheet did not show any.

Wants Better Exploitation

Then, many times, you'll find the same stunts week in and week out in the exploitation section of the press sheets. We know that the managers are supposed to be original but how can this be expected when nine-tenths of the press sheets steal the same gags from each other? Here are just a few gags that are so old now that no manager will use them; still they are given big displays in press sheets and tell the exhibitor how wonderful they are—Music Tie-Ups, DeLuxe Tie-Ups, Fashion Stills, Typewriter Gags, Perfume Gags, Books and an outlandish newspaper contest where the newspaper is going to give us the newspaper for a few well spoken words from us on the merits of the stunt.

The dramatic punch in cutouts is also something that is fast fading away for if a theatre has an artist, fine and dandy, but if he hasn't, as most haven't, it is just so much wasted space. Why can't press sheet editors list these standard, regular stunts in one corner of the exploitation section without all the descriptive copy that most managers already know about and devote the rest of the space to some stunt that will amount to real box office promotion.

Some particular press sheets will make a hobby of listing all sorts of tricky animated lobby displays that probably not more than one theatre in a hundred can afford. Sometimes companies will list great national tie-ups whereby all the manager has to do is go out and contact the local dealer and—bingo!—he has the choicest of space and all sorts of window displays at no cost. Then, when you write in to their national headquarters, they will courteously inform you that they had not been informed of a tieup between "Grapefruit and Douglas Fairfax."

Hopes Publicity Will Help

There are of course many, many good stunts listed in press sheets that have proven of vast beneficial use to us at the box office but in the writing of this letter, I am just listing those evils as I see them and have had them happen.

It is my honest and sincere belief that exchanges, if operated properly, giving theatres what they need instead of hammering out the same routine stuff on every picture, can go out and get all this business that is going to so-called outside concerns and not only break even, but show a profit.

START THE DAY OFF RIGHT—JOIN

RENE DAIGNEAULT

manages the Amherst Theatre in Montreal, Que., Canada, for the United Amusement Corporation. Rene has been in showbusiness for nearly twenty-five years, having been connected with the Allen Theatres, Famous Players and then his present job. Daig-neault started at the New Grand, at which spot he stayed ten years, left to go to the Palace, where he remained for three years and thence to the Amherst, where he has been for nine years. That's quite a record, Rene.

CHARLES W. CURRAN

formerly publicity director of the Strand, New York City, and now with Columbia Pictures Corporation home office is no newcomer to our pages. You've all probably read plenty about him as the winner of the Quigley Award for July. Charlie started as usher at Scollay Square Theatre, Boston, Mass., worked in the advertising department there in spare time and through efforts of Harry Brown was transferred to that work permanently, where he remained for three years, until he went over to the Strand.

RUSSELL S. HENDRICKSON

manages the Capitol Theatre in Oakland, Cal. You must be aware by this time, Russ, of the many members we have in your city since it is represented often on our pages. However, since you've joined we haven't had a contribution from you and here's hoping this little introduction to your brother members will make you realize your obligation to the Club and that we'll be hearing from you.

DON LE BRUN

is out in Decatur, Indiana, where he is managing the Cort Theatre. There is a heavy responsibility resting on your shoulders, Don, you know you are the first member to join the Round Table Club from Decatur, and unless you keep us posted on what's what, I'm afraid your town won't be heard from. So do your stuff.

WILLIAM M. SHOLL

holds down the managerial job at the Brandon Theatre, in Brandon, Vermont. Bill attended the Boston University, where he studied advertising and just received a B.S. degree. He started as usher in Warners Cameo Theatre, Bridgeport, Conn., and worked in the advertising department of M & P Theatres, Boston, while he attended college. Well, Bill, with the apparent desire that you display to get ahead, there's no reason why you shouldn't, and one of the best ways is through our pages, so remember, don't keep your activities a secret, let's all know what you're doing.

THOMAS F. CHRISTIAN

is way down in Birmingham, Ala., managing the New Central Theatre there, and if you aren't already acquainted with your Round Table brothers there, it might not be a bad idea to say hello to them. We're always glad to hear from the southern sector and are counting on you to swell the ranks of active members.

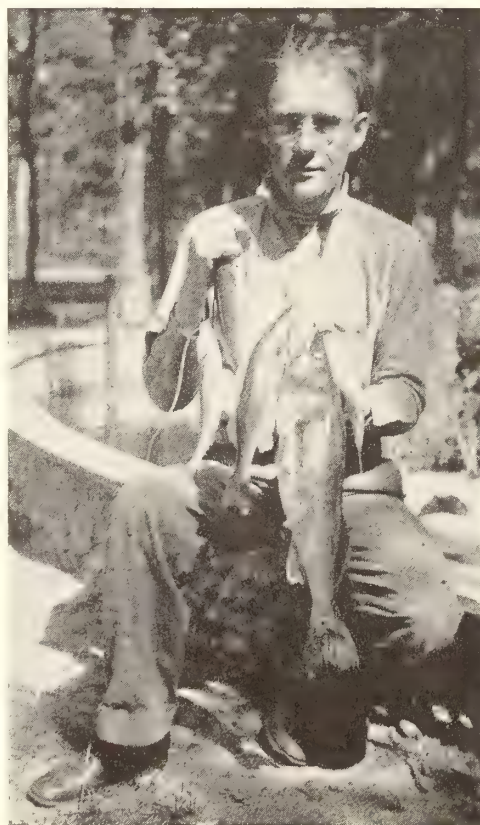


This Wheeler and Woolsey poster is the work of a newcomer to our pages, Ted Grohs, artist at the Soboda Theatre, San Jacinto, Cal. Entire poster in pencil was done on India board.

Northwest Manager-Angler

Below is photo of Ray Niles, managing director Chateau Theatre, Rochester, Minn., in one of his lighter moments. Mr. Niles claims he has solved the problem of recreation for the theatre manager and offers the picture below as proof, stating "that any manager who conducts his operation in a business-like manner can find plenty of time for relaxation." He further claims there is no reason for any manager to be in his theatre 18 hours a day and believes that every theatremanager should have at least one day's recreation in every seven.

Mr. Niles' ability as a hunter and fisherman proves definitely that he has pursued this policy to the limit.



R. E. WANAMAKER

started in as advertising manager of the Capitol Theatre, in Ottawa, Canada. He has managed various houses up there, having even taken a hand as lobby artist. "R. E." has been at the Mystic, at Leipsic; the Star, at Delphus, and now at the Rex, at Ottawa. There's been enough excitement up your way over the Quigley Awards, Wanamaker, to spur you on to more activity, and as we've told so many members, signing the application blank doesn't complete your job—you've got to keep us informed of your various campaigns.

HARRY D. KRIEGSMAN

is the assistant manager of the Leader Theatre in Brooklyn, N. Y., where he aids Stephen Champlin, another Round Tabler. Harry, you know you're not so far from Club headquarters that you can't stop in and make yourself personally acquainted. We are always anxious to meet as many of you boys as possible, so, on that next day off, come on in and say hello.

C. DALE PICKELL

manages the State Theatre in Oroville, Cal. Dale started his motion picture career as assistant shipper at the San Francisco branch of M-G-M. Was later promoted to head shipper and learned operating at night after working hours. Left there to operate exclusively and started in at the State, after a time Dale was promoted to manage the house which is his present assignment.

A. E. POST

There's certainly no doubt about showbusiness being Eddie's true love, for he ushered nights to finish school and the day after he graduated found him on the theatre's full time payroll. Apparently there's little around the house Post is unfamiliar with, because he tells us he has been an usher, exploiter, projectionist, stage manager, producer, scenic artist, lobby artist, checker, assistant and manager. If that's not a record, we don't recognize one when we see it! He left showbusiness to do advertising agency and newspaper work, only to find the lure of the theatre too great and he returned to the fold and is now managing the Iris Theatre, Red Lodge, Mont.

WILLIAM C. MILLER

was born in Pinedale, Wyoming, and after getting out of school, went to work for the Airdrome Theatre in Las Vegas, New Mexico. Worked there for two years and went with the New Palace in the course of completion. Bill was then put in charge of all advertising, window display, newspaper ads, programs, special blowups, etc., and has a staff under him. Drop us a line now and then we'd be glad to hear from you.

WILLARD HATCH

is in charge of exploitation and art work at the Hayward Theatre in Hayward, Cal., and scarcely needs an introduction, since samples of his work have appeared in our pages repeatedly. However, we're just welcoming him now and maybe this will remind him that he owes us something.



THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall	May 1	70	Aug. 25	
Curtain Falls, The	Matty Kemp	Oct. 1	67	Oct. 6	
Green Eyes	Charles Starrett-Shirley Grey	June 15	67	June 19	
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 18	75	Sept. 29	

Coming Attractions

Dartmouth Murders, The					
Ghost Walks, The					
My Son Is Yours					
World Accuses, The	Dickie Moore - Russell Hopton - Cora Sue Collins	Nov. 12			

COLUMBIA

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Against the Law	John Mack Brown-Sally Blane	Oct. 25	67	Oct. 20	
(See "Police Ambulance" "In the Cutting Room," Sept. 22.)					
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	Oct. 20	
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	Aug. 11	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7	
Blind Date	Ann Sothern - Paul Kelly - Nell Hamilton	July 20	72	Sept. 15	
Captain Hates the Sea	Fred Keating - Wynne Gibson	Aug. 25	103	Oct. 27	
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Grey	Oct. 20	58	Aug. 11	
Defense Rests, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25	
Fighting Ranger, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12	
Fugitive Lady	Nell Hamilton-Florence Rice	Oct. 25	62	Apr. 12	
(See "In the Cutting Room," Oct. 20.)					
Girl in Danger	Ralph Bellamy-Shirley Grey	Aug. 25	62	Apr. 12	
Hell Bent for Love	Tim McCoy-Lillian Bond	May 20	58	Aug. 4	
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 16	69	July 14	
I'll Fix It	Jack Holt - Walter Connolly - Winnie Lightner-M. Barrie	Oct. 13	105	Mar. 3	
It Happened One Night	Clark Gable-Claudette Colbert	Feb. 23	105	Mar. 3	
Lady by Choice	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	85	Oct. 6	
Man's Game, A	Tim McCoy-Evelyn Knapp	June 20	58	Oct. 20	
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23	
Name the Woman	Richard Cromwell-Arlene Judge	July 25	63	Aug. 11	
One Is Guilty	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26	
One Night of Love	Grace Moore-Tullio Carminati	Sept. 1	82	June 30	
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19	
Sisters Under the Skin	Elissa Landi-Joseph Schildkraut - Frank Moran	Apr. 15	70	Apr. 14	
Social Register	Colleen Moore-Alexander Kirk - Iland	Mar. 10	74	Apr. 14	
That's Gratitude	Frank Craven-Sheila Mannars - Charles Sabin-Mary Carlisle	Oct. 8	64	Apr. 14	
Twentieth Century	John Barrymore - C. Lombard - Walter Connolly	May 11	91	Apr. 21	
Voice in the Night	Tim McCoy-Billie Seward	Apr. 8	59	Apr. 21	
Whom the Gods Destroy	Walter Connolly-Robert Young - Doris Kenyon	July 14	71	July 21	

Coming Attractions

Broadway Bill	Warner Baxter-Myrna Loy	(See "In the Cutting Room," July 14.)			
Burnt Ranch	Tim McCoy-Marian Shilling				
Call to Arms	Willard Mack-Ben Lyon-Sheila Mannars				
(See "In the Cutting Room," Nov. 3.)					
Carnival	Jimmy Durante - Lee Tracy - Florence Rice-Fred Keating				
China Roars					
Depths Below, The	Jack Holt-Florence Rice				
Feud	Tim McCoy				
Georgiana	Ann Sothern				
Girl Friend, The	Luge Velez-Jack Haley				
I'll Love You Always	Nancy Carroll-Donald Cook	Nov. 15			
Jealousy	(See "Spring 3100" "In the Cutting Room," Sept. 22.)				
Lady Beware					
Maid of Honor	Bruce Cabot-Judith Allen				
Men of the Night	(See "Stake Out" "In the Cutting Room," Oct. 27.)				
Mills of the Gods	May Robson - Victor Jory - Fay Wray				
Passport to Fame	Edw. G. Robinson-Jean Arthur				
Prescott Kid	Tim McCoy-Sheila Mannars	Nov. 8			
Quick Sands	Tim McCoy				
Sure Fire	Gene Raymond-Ann Sothern				
White Lies	Victor Jory-Fay Wray				
(See "In the Cutting Room," Oct. 20.)					

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Blue Light	Leni Riefenstahl	Oct. 13	75	Oct. 13	
Death of L'Aiglon	Jimmy Sullivan - Eddie Lambert	Oct. 1	60	Oct. 13	
Girl in the Clouds	Dorothy Darling		60	Oct. 13	
Man Who Changed His Name, The	Lyn Harding	Oct. 24	65	Oct. 27	
Norah O'Neale	Lester Matthews	Oct. 24	66	Nov. 3	

Coming Attractions

Old Bill	Anatole France story	Nov. 1	70		
----------	----------------------	--------	----	--	--

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
British Agent	Leslie Howard-Kay Francis	Sept. 15	81	Aug. 11	
Circus Clown, The	Joe E. Brown	June 30	63	May 19	
Dragon Murder Case, The	Margaret Lindsay	Aug. 25	67	Aug. 18	
Fog Over Frisco	Donald Wood-Bette Davis-Lyle	Oct. 27	86	Sept. 22	
Happiness Ahead	Dick Powell-J. Hutchinson	Oct. 27	86	Sept. 22	
I Sell Anything	Pat O'Brien - Ann Dvorak - C. Dodd	Oct. 20	70	Oct. 20	
Lost Lady, A	Barbara Stanwyck-Lyle Talbot - Margaret Lindsay	Sept. 29	61	Sept. 8	
		June 2	68	June 16	

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Man with Two Faces, The	Edward G. Robinson - Mary Astor - Ricardo Cortez	Aug. 4	72	June 2	
Merry Frinks, The	Ailene MacMahon	May 26	68	July 7	
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 28	
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21	
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2	
Side Streets	Ailene MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18	
Six Day Bkx Rider	Joe E. Brown-Maxine Doyle	Oct. 20	69		
(See "In the Cutting Room," Aug. 18.)					
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24	
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17	

Coming Attractions

Babbitt	Ailene MacMahon-Guy Kibbee	Dec. 8			
(See "In the Cutting Room," Sept. 15.)					
Black Hell	Paul Muni-Karen Morley				
Casino De Paris	Al Jolson-Ruby Keeler				
Flirtation Walk	Dick Powell - Ruby Keeler - Pat O'Brien	Dec. 1	97		
(See "In the Cutting Room," June 30.)					
Gentlemen Are Born	Franchot Tone-Jean Muir	Nov. 17	75	Oct. 20	
Gold Diggers of 1935	Dick Powell-Gloria Stuart				
In Caliente	Dolores Del Rio				
Maybe It's Love	Gloria Stuart-Ross Alexander				
(See "In the Cutting Room," Sept. 29.)					
Murder in the Clouds	Lyle Talbot-Ann Dvorak	Dec. 15			
(See "In the Cutting Room," Oct. 20.)					
Singer of Naples	Enrico Caruso, Jr.				
What New York Wants	Joe E. Brown				

FOX FILMS

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16	
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2	
Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5	101	Sept. 8	
Cat's Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4	
Change of Heart	Janet Gaynor-Charles Farrell - Warner Oland-Druce Leyton	May 18	76	May 12	
Charlie Chan in London	Warner Oland-Druce Leyton	Sept. 14	77	Sept. 22	
Charlie Chan's Courage	Warner Oland-Druce Leyton	July 8	71	Sept. 1	
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14	
Dude Ranger, The	George O'Brien	Sept. 21	65	Sept. 22	
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17	
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23	
Happy Andy	Will Rogers-Peggy Wood	July 27	81	May 6	
Judge Priest	Will Rogers	Sept. 25	79	May 11	
Love Time	"Pat" Patterson-Nila Atherton	Sept. 21			
(See "Serenade," "In the Cutting Room," July 28.)					
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26	
Peck's Bad Boy	Jackie Cooper-Thomas Melghan - Dorothy Jackson-O. P. Heggie-Jackie Soren	Oct. 19	70	Sept. 8	
Pursued	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24	68		
(See "In the Cutting Room," Aug. 11.)					
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	88	July 29	
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1	
She Learned About Sailors	Lew Ayres-Alice Faye	June 28	79	June 29	
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28	
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 28	
Such Women Are Dangerous	Warner Baxter-Rosemary Ames	May 12	81	June 10	
365 Nights in Hollywood	Alice Faye-James Dunn	Oct. 12			
(See "In the Cutting Room," Sept. 1.)					
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21	
Wild Gold	John Boles-Claire Trevor	June 8	77	May 26	

Coming Attractions

Bachelor of Arts	Tom Brown-Anita Louise	Nov. 23			
(See "In the Cutting Room," Nov. 3.)					
Bright Eyes	Shirley Temple - James Dunn - Judith Allen	Dec. 28			
Charlie Chan in Paris	Warner Oland				
County Chairman, The	Will Rogers				
Dante's Inferno	Claire Trevor-Alice Faye				
East River	Edmund Lowe-Victor McLaglen	Dec. 7			
(See "In the Cutting Room," Oct. 20.)					
Elmer Norton	Claire Trevor-Norman Foster - Hugh Williams-G. Roland	Nov. 23	72	Oct. 27	
First World War, The	George M. Cohan	Nov. 23			
Gambling	Warner Baxter-C. Montenegro	Nov. 2			
Hell in the Heavens	Richard Arlen-Madge Evans	Dec. 14	80	Nov. 3	
Hei!dorado	"Pat" Paterson - Lew Ayres	Dec. 21			
Lottery Lover	Spencer Tracy-Ketti Gallian	Oct. 26			
Marie Galante	Gloria Swanson - John Boles - Douglas Montgomery	Nov. 30			
Musie in the Air	(See "In the Cutting Room," Sept. 15.)				
(See "In the Cutting Room," Sept. 15.)					
Mystery Blonde	Mona Barrie-Gilbert Roland	Nov. 23			
One More Spring	Janet Gaynor-Warner Baxter				
When a Man's a Man	George O'Brien				
White Parade, The	John Boles-Loretta Young	Nov. 16	80	Oct. 27	

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Chu Chin Chow	Anna May Wong-George Robey	Oct. 15	95	Sept. 29	
Evenson	Jessie Matthews-Sonnie Hale	Dec. 1	98	Nov. 3	
Evergreen	George Arliss	Jan. 13	74		
Iron Duke, The	Jack Hulbert	Nov. 15	88	Oct. 20	
Jack Ahoy	Nova Pilbeam-Matheson Lang	Nov. 15	77	Oct. 27	
Little Friend	Conrad Veidt-Benita Hume	Nov. 1	103	Oct. 13	
Power of Aran	Evelyn Laye-Henry Wilcoxon	Jan. 13	81		
Princess Charming					

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Fifteen Wives (See "House of Strangers," "In the Cutting Room," June 2.)	Conway Tearle-Noel Francis	June 1	68		
Fugitive Road	Erich von Stroheim - Leslie Fenton - Vera Engels	June 1	66		
In Love With Life	Onslow Stevens-Lila Lee-Dickie Moore	Apr. 1	68	May 10	
One In a Million	Dorothy Wilson-C. Starrett	Sept. 15	66		

Coming Attractions

Ghost Walks, The	John Miljan-June Collyer	Oct. 15			
Port of Lost Dreams	Wm. Boyd-Lola Lane	Oct. 15			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Cheaters	"Bill" Boyd-Dorothy Mackall-June Collyer	June 1	68	May 10	
No Ransom	Leila Hyams-Phillips Holmes	Oct. 14	70	May 10	
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Sept. 7	78	Sept. 15	
Take the Stand	Jack LaRue-Thelma Todd	Oct. 2	71	Oct. 13	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	July 20	74		
When Strangers Meet	Richard Cromwell-Arlene Judge	July 20	74		

Coming Attractions

Dizzy Dames	Sidney Fox-Paul Kelly	Mar. 22, '35			
School for Girls	Marian Nixon-Tom Brown	May 10, '35			
Sweepstake Annie	M. Churchill-Bruce Cabot	May 10, '35			
Without Children					

MAJESTIC

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Broken Lives	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5	

(Reviewed under the title "Unknown Blonde.")

Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner-Fuzzy Knight-Sam Hardy	Sept. 22	65	Sept. 22	
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		70	July 14	
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	65	Aug. 11	
You Made Me Love You	Thelma Todd-Stanley Lupino	May 29	69	Oct. 14, '33	

Coming Attractions

Perfect Clue, The	David Manners-Dorothy Libalre-Skeets Gallagher-R. Harold-Robert Gleckler				
-------------------	--	--	--	--	--

(See "In the Cutting Room," Nov. 3.)

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Crimson Romance	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6	
In Old Santa Fe	Ken Maynard	Nov. 1	68		
Lost Jungle, The	Clyde Beatty	June 13	68		
Young and Beautiful	William Haines-Judith Allen	Sept. 2	68	Sept. 6	

Coming Attractions

Little Men	Erin O'Brien-Moore				
Marines Have Landed, The	William Haines-Arma Conrad-Nagel - Esther Raiston	Nov. 20			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68		
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68		
Oil Pilder, The	Buster Crabbe-Gladys Shea	July 15	65		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Frederic March	Sept. 21	74	Aug. 4	
Chained	Jean Crawford-Clark Gable	Aug. 31	74	Sept. 1	
Death on the Diamond	Robert Young-Madge Evans	Sept. 14	72	Sept. 29	
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	74	July 21	
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27	
Hide-out	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11	
Hollywood Party	(All Star Musical)	June 1	70	June 2	
Laughing Boy	Ramon Novarro-Lupe Velaz	Apr. 13	79	June 30	
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10	
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28	
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald	Nov. 2	100	Sept. 8	
Murder in the Private Car	Charles Ruggles-Una Merkel	June 29	65	June 30	
Operator Thirteen	Marian Dawn-Cooper	June 15	86	June 16	
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 28	79	Sept. 8	
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14	
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31	
Sadie McKee	Jean Crawford-Franchot Tone	May 11	95	May 12	
Shin-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 8	
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14	
Straight Is the Way	Franchot Tone - Karen Morley - Max Baer-Gladys George	Aug. 10	59	July 28	
Student Tour	Charles Butterworth-J. Durante	Oct. 5			
(See "In the Cutting Room," June 23.)					
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28	
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19	
Treasure Island	Wallace Beery - Jackie Cooper - Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14	
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7	
What Every Woman Knows	Helen Hayes - Brian Aherne	Oct. 19	92	Oct. 13	

Coming Attractions

Babes In Toyland	Laurel and Hardy-C. Henry				
(See "In the Cutting Room," Oct. 13.)					
Band Plays On	Robt Young-Betty Furness	Nov. 30			
(See "Backfield," "In the Cutting Room," Nov. 3.)					
Biography of a Bachelor Girl	R. Montgomery-Ann Harding	Dec. 7			
(See "In the Cutting Room," Sept. 8.)					
Bride and the Pest Man, The	Carole Lombard-Chester Morris	Dec. 14			
(See "Ramp," "In the Cutting Room," Oct. 13.)					
David Copperfield	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Nov. 9	80	Nov. 3	
Evelyn Prentiss	William Powell-Myrna Loy				
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery				
(See "In the Cutting Room," Oct. 20.)					
Night Is Young, The	Ramon Novarro-Evelyn Laye				

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent	Nov. 23			
(See "In the Cutting Room," Sept. 15.)					
Sequoia	Jean Parker-Russell Hardie	Sept. 1			
(See "In the Cutting Room," Sept. 1.)					
Wicked Woman	Mady Christians-Chas. Bickford	Nov. 16			
(See "In the Cutting Room," Oct. 6.)					

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Blue Steel	John Wayne	May 10	54	May 18	
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23	
Girl of the Limberlost	Marlan Marsh-Ralph Morgan	Oct. 15	86	Sept. 1	
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4	
House of Mystery, The	Verna Hillie - Ed Lowry	June 1	61	July 14	
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	Sept. 13	
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept. 15	66	Sept. 13	
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12	
Man from Utah, The	John Wayne	May 15	55		
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 19	
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62		
Moonstone, The	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11	
Redhead Rides Alone	John Wayne	June 5	54	June 28	
Redhead	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22	
Shock	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 28	
Star Packer, The	John Wayne-Verna Hillie	July 30	54		
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason	Oct. 15	62	Oct. 6	
Tomorrow's Youth	Dickie Moore-Martha Sleeper	Sept. 15	63		
Trail Beyond, The	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22	

Coming Attractions

Flirting With Danger	Robert Armstrong-Marion Burns	Dec. 1			
(See "In the Cutting Room," Sept. 22.)					
Girl O' My Dreams	Mary Carlisle-Creighton Chaney	Nov. 17	65		
(See "In the Cutting Room," Sept. 22.)					
Lawless Frontier	John Wayne-Shelia Terry	Nov. 22			
Lost in the Stratosphere	June Collyer-William Cagney	Nov. 15	64	Oct. 27	
Million Dollar Baby	Arlene Judge - Ray Walker - Jimmy Fay				
Mysterious Mr. Wong, The	Bela Lugosi-Wallace Ford	Dec. 22			
"Neath Arizona Skies	John Wayne-Shelia Terry	Dec. 5			
Reckless Romeo	Robt. Armstrong-Wm. Cagney				
Sing Sing Nights	Mary Doran-Hardie Albright	Dec. 15			
(See "In the Cutting Room," Oct. 20.)					
Women Must Dress		Jan. 2, '35			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Belle of the Nineties	Mae West	Sept. 21	75	Aug. 25	
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 5	101	Aug. 25	
Crime Without Passion	Claude Rains	Aug. 24	70	Aug. 25	
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28	
Elmer and Ebbie	Helen Mack-Lee Tracy	July 27	64	July 21	
Great Flirtation, The	Elissa Landi-Adolphe Menjou - David Manners	June 15	71	June 9	
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16	
Kiss and Make Up	Cary Grant-Genevieve Tobin	July 6	70	June 16	
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 14	
Drop Drop Kid	Helen Mack-Lee Tracy	Sept. 28	68	Sept. 29	
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5	
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12	
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 28	
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12	
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20	64	July 28	
Now and Forever	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4	
Old-Fashioned Way, The	W. C. Fields	July 13	71	July 14	
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5	
Ready for Love	Richard Arlen, Ida Lupino	Oct. 12	65	Oct. 6	
Scarlet Empress	Carole Lombard-Lieke John Lodge	Sept. 7	100	Apr. 28	
She Loves Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14	
Shoot the Works	Jack Oakie-Ben Bernie-Dorothy Dell-Arlene Judge	June 29	81	June 30	
Thirty Day Princess	Sylvia Sydney-Cary Grant	May 18	60	May 5	
Wagon Wheels	Randolph Scott - Gail Patrick	Sept. 21	57	Sept. 6	
We're Not Dressing	Bing Crosby - Carole Lombard - Ethel Merman-Leon Errol	Apr. 27	74	May 8	
You Belong to Me	Lee Tracy-Helen Mack	Sept. 8	66	Sept. 22	

Coming Attractions

Behind My Wife	Sylvia Sydney-Gene Raymond	Dec. 7			
Carole Espanola	Maureen Dietrich-Joe McCrea	Nov. 23			
College Rhythm	Joe Penner-Lanny Ross	Nov. 23			
(See "In the Cutting Room," Sept. 8.)					
Enter Madame	Elissa Landi-Cary Grant	Nov. 2	82	Nov. 3	
Father Brown, Detective	Walter Connolly - Paul Lukas - Gertrude Michael	Dec. 21			
Gilded Lily, The	Claudette Colbert-R. Milland	Dec. 28			
(See "In the Cutting Room," Nov. 3.)					
Here Is My Heart	Bing Crosby-Kitty Carlisle	Dec. 28			
(See "In the Cutting Room," Sept. 22.)					
Home on the Range	Jackie Coogan-Randolph Scott	Dec. 21			
(See "Code of the West," "In the Cutting Room," Oct. 27.)					
It's a Gift	W. C. Fields-Baby LeRoy	Nov. 30			
(See "Back Porch," "In the Cutting Room," Sept. 15.)					
Limehouse Blues	George Raft-Jean Parker	Nov. 9			
(See "In the Cutting Room," Sept. 8.)					
Lives of a Bengal Lancer	Gary Cooper-Franchot Tone				
(See "In the Cutting Room," Oct. 6.)					
Me Without You	Joe Morrison-Helen Twelvetrees	Dec. 14			
Menace	Paul Cavanagh	Oct. 28	58	Oct. 13	
Mississippi	Bing Crosby - W. C. Fields - Joan Bennett				
Once In A Blue Moon	J. Savo-Michael Dalmatoff				
President Vanishes	Arthur Byron-Janet Beecher	Nov. 16			
(See "In the Cutting Room," Oct. 13.)					
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Nov. 16	72	Sept. 15	
Ruggles of Red Gap	Charles Laughton-Mary Boland - Charles Ruggles-ZaSu Pitts				
Vanishing Pioneer	Ann Sheridan-Randolph Scott				
Wings in the Dark	Cary Grant-Myrna Loy				

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Fighting to Live	Captain-Lady-Marlon Shilling-Guy David Penickton	May 6	54		
Little Damsel	Anna Neale-James Rennie	June 11	59		
Peck's Bad Boy	Jackie Cooper-Thomas Melghan-Dorothy Peterson - O. P. Heggie - Jackie Searl	Oct. 19	70	Sept. 8	

Coming Attractions

Return of Chandu, The	Bela Lugosi - Maria Alba				
-----------------------	--------------------------	--	--	--	--

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Adventure Girl	Joan Lowell	Aug. 17	76	Aug. 25	
Age of Innocence, The	Irene Dunne-John Boles	Sept. 14	82	Sept. 8	
Bachelor Bait	Pert Kelton - Stuart Erwin	July 27	74 1/2	June 18	
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 18	
Dangerous Corner	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5	67		
(See "In the Cutting Room," Aug. 18.)					
Down to Their Last Yacht	Sidney Blackmer - Sidney Fox	Aug. 31	64	Sept. 28	
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7	
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas	Aug. 31	84	Aug. 18	
Gay Divorcee, The	Fred Astaire-Ginger Rogers	Oct. 19	107	Oct. 13	
Gridiron Flash	Eddie Quillan-Betty Furness	Oct. 26	64		
(See "The Kick Off," "In the Cutting Room," Sept. 8.)					
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21	
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70 1/2	June 23	
Let's Try Again	Diana Wynyard-Clive Brook	July 6	67	June 30	
Life of Vergie Winters	Ann Harding-John Boles	June 22	82	June 23	
Murder on the Blackboard	James Gleason-Edna May Oliver	July 15	71 1/2	June 2	
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7	
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea-Fay Wray - Reginald Denny	Sept. 21	76	Sept. 15	
stingaree	Irene Dunne-Richard Dix	May 25	76 1/2	May 12	
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74 1/2	May 5	
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12	
Their Big Moment	Zafo Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28	
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21	
Wednesday's Child	Karen Morley-Edward Arnold	Oct. 26	69	Sept. 29	
We're Rich Again	Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71 1/2	June 23	
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72 1/2	Apr. 28	

Coming Attractions

Anne of Green Gables	Anne Shirley-Tom Brown	Nov. 23	79	Oct. 27	
By Your Leave	Genevieve Tobin-Frank Morgan	Nov. 9	80	Oct. 6	
Enchanted April, The	Ann Harding-Frank Morgan	(See "In the Cutting Room," Oct. 27.)			
Kara	Steff Duna-Rogis Toomey	Nov. 16			
(See "Girl of the Islands," "In the Cutting Room," Oct. 13.)					
Kentucky Kernels	Wheeler & Woolsey	Nov. 2	75	Oct. 27	
Lightning Strikes Twice	Ben Lyon-Pert Kelton	Dec. 14			
(See "In the Cutting Room," Oct. 5.)					
Little Minister	Katharine Hepburn-John Beal	Dec. 21			
(See "In the Cutting Room," Nov. 3.)					
Portrait of Laura Bales	May Robson-Hale Hamilton	Jan. 4	35		
(See "In the Cutting Room," Oct. 27.)					
Radio City Revels	Fred Astaire-Ginger Rogers	Dec. 28			
Romance in Manhattan	Francis Lederer-Ginger Rogers	Dec. 28			
(See "In the Cutting Room," Oct. 13.)					
Silver Streak, The	Sally Blane-Charles Starrett	Nov. 30			
West of the Pecos	Richard Dix-Martha Sleeper	Dec. 7			
(See "In the Cutting Room," Oct. 6.)					
Woman in the Dark	Fay Wray-Ralph Bellamy	Nov. 9	70		

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68		

Coming Attractions

Golden Head					
Souls in Pawn					
Special Duty					
Unlimited					

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time	Minutes	Reviewed
Are You a Mason?	Sonnie Hale	M. J. Kandel	Oct. 29	85	Nov. 3	
Are We Civilized?	William Farnum	Raspin		70	June 23	
Bride of the Lake	Gina Malo					
Brides of Sulu	John Garrick	AmerAnglo	Sept. 10	69	Sept. 29	
	Adelina Moreno	Exploration				
Deserter, The	Boris Livanov	Garrison Film	Oct. 12	105	Oct. 27	
Loyalties	Basil Rathbone	Harold Auten	Oct. 24	74	Nov. 3	
Not Against Flesh	Julian West	General Foreign				
		Sales Corp.			Aug. 25	
Petersburg Nights	B. Dobron Ravev	Amkino	Sept. 8	97	Sept. 22	
Ramu, the King of the Sun		Fairhaven Prod.	Aug. 4	68	Aug. 25	
Thunderstorm	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 6	
Unknown Soldier Speaks						
The		Lincoln Prods.			June 2	
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66		
World in Revolt, The		Mentone		69	June 16	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Affairs of Cellini, The	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21	
(Reviewed under the title "The Firebrand")					
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9	
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	May 20	83	May 19	
Count of Monte Cristo, The	Roy Donat-Elissa Landi	Sept. 7	113	Sept. 8	
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10	
Last Gentleman, The	George Arliss	Sept. 21	72	May 12	
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18	
Transatlantic Merry-Go-Round	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2			
(See "In the Cutting Room," Aug. 18.)					

Coming Attractions

Brewster's Millions	Jack Buchanan-Lili Damita				
Call of the Wild, The	Clark Gable				
Cardinal Richelieu	George Arliss				
Clive of India	Ronald Colman-Loretta Young				
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney				
Folies Bergere de Paris	Maurice Chevalier-Maria Oberon				
Kid Millions	Eddie Cantor - Ann Sothera - Ethel Merman		92	Oct. 27	
Les Miserables	Fredric March				
Mighty Barnum, The	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25			
(See "In the Cutting Room," Oct. 13.)					
Nell Gwyn	Anna Neagle-Cedric Hardwicke		75	July 14	
100 Years From Now	Edna Gurney				
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30		Sept. 22	
Queen's Affair, The	Anna Neagle-Fernand Gravey				
Scarlet Pimpernel, The	Leslie Howard-Maria Oberon				
We Live Again	Anna Sten-Fredric March	Nov. 16	83	Sept. 29	
Wedding Night, The	Anna Sten-Gary Cooper				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Lella Hyams - Patricia Ellis	May 14	66	May 12	
Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 28	
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3	
Crosby Case, The	Wynne Gibson-Onslow Stevens	May 5	60	Apr. 7	
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	Oct. 6	
Gift of Gab	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	71	Sept. 15	
Great Expectations	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20	
Great Ziegfeld, The	William Powell				
Honor of the Range	Joel McCrea-Sally Blane	Apr. 30	78 1/2	Apr. 28	
Human Side, The	Ken Maynard	Apr. 18	61	May 5	
I Give My Love	Adolphe Menjou-Doris Kenyon	Aug. 27	60	Aug. 18	
I Like It That Way	Wynne Gibson-Paul Lukas	June 25	69	June 2	
I'll Tell the World	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28	
Let's Be Ritz	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14	
Let's Talk It Over	Low Ayres-Patricia Ellis	Mar. 26	68	Mar. 17	
Little Man, What Now?	Chester Morris - Mae Clarke - Margaret Sullivan - Douglass Montgomery	June 11	69	June 23	
Love Birds, The	Summerville-Pitts	June 4	98	May 28	
Love Captive, The	Nils Asther-Gloria Stuart	Mar. 12	62	Apr. 21	
Million Dollar Ransom	Mary Carlisle - Edward Arnold - Phillips Holmes	May 21	61	June 16	
One Exciting Adventure	Binnie Barnes-Nell Hamilton	Sept. 17	67	Sept. 28	
One More River	Paul Cavanagh - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Oct. 15	73	Oct. 6	
Rocky Rhodes	Buck Jones-Sheila Terry	Aug. 6	88	Aug. 11	
Romance in the Rain	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Sept. 24	75	Aug. 11	
Smoking Guns	Ken Maynard-Gloria Shea	Aug. 13	65	Apr. 21	
(Reviewed under the title "Doomed to Die.")					
There's Always Tomorrow	Frank Morgan-Elizabeth Young - Lois Wilson-Binnie Barnes	Sept. 10	67		
(See "In the Cutting Room," June 9.)					
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30	
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Oct. 1	78	Oct. 20	
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14	

Coming Attractions

Cheating Cheaters	Cesar Romero-Fay Wray	Nov. 5	67		
(See "In the Cutting Room," Sept. 29.)					
Good Fairy, The	Margaret Sullivan - Herbert Marshall-Frank Morgan	Dec. 31			
Imitation of Life	Claudette Colbert-W. William	Nov. 19			
(See "In the Cutting Room," Sept. 15.)					
I Murdered a Man	Chester Morris	Jan. 7	35		
I've Been Around	Onslow Stevens-Lois Wilson	Dec. 24			
Life Returns	(See "In the Cutting Room," Oct. 13.)				
Man Who Reclaimed His Head	Claude Rains-Joan Bennett	Dec. 3			
(See "In the Cutting Room," Oct. 6.)					
Mystery of Edwin Drood, The	Claude Rains-Heather Angel	Jan. 14	35		
Night Life of the Gods	Alan Mowbray	Nov. 26			
(See "In the Cutting Room," Sept. 8.)					
Princess O'Hara	Claire Dodd-Claire Williams	Jan. 28	35		
Secret of the Chateau	Mary Astor-Roger Pryor-Baby Jane	Dec. 10	68	Sept. 15	
Straight from the Heart	Jane	Jan. 21	35		
Strange Wives	June Clayworth-Roger Pryor	Nov. 19			
(See "In the Cutting Room," Nov. 3.)					
When a Man Sees Red	Buck Jones	Nov. 12			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Big-Hearted Herbert	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 8	60	Aug. 28	
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22	75	Sept. 1	
Dames	Ruby Keeler - Dick Powell				
Desirable	Jean Muir-George Brent	Sept. 8	68	Aug. 25	
Dr. Monica	Kay Francis-Warren William	June 23	52	May 28	
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18	
He Was Her Man	James Cagney-Joan Blondell	June 18	70	May 26	
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7	
Housewife	George Brent-Claire Adams	Aug. 11	69	July 28	
Kansas City Princess	Jean Blondell - Glenda Farrell - Robert Armstrong	Oct. 13	64	Aug. 18	
Key, The	Edna Best - William Powell - Collin Clive	June 9	71	May 26	
Madame Du Barry	Dolores Del Rio-Victor Jory	Oct. 13	77	Aug. 18	
Merry Wives of Reno	Glenda Farrell-Margaret Lindsay	Dec. 12	64	May 18	
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28	
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 8	
Smarty	Jean Blondell-Warren William	Nov. 19	64	May 26	
St. Louis Kid, The	James Cagney	Nov. 10	67	Oct. 20	
(Reviewed under the title "A Perfect Week-End")					

Coming Attractions

Bordertown	Paul Muni - Bette Davis - Margaret Lindsay	Jan. 5	35		
(See "In the Cutting Room," Sept. 29.)					
Church Mouse	Laura La Plante	Dec. 15			
Concealment	Barbara Stanwyck - Warren William	Dec. 22			
(See "In the Cutting Room," Oct. 27.)					
Devil Dogs of the Air	James Cagney - Pat O'Brien - Margaret Lindsay				
(See "In the Cutting Room," Nov. 3.)					
Earthworm Tractor	Joe E. Brown				
Firebird, The	Verree Teasdale-Ricardo Cortez	Nov. 3	75	Oct. 13	
I Am A Thief	Mary Kay - Ricardo Cortez	Nov. 24			
(See "In the Cutting Room," Sept. 29.)					
Irish in Us, The	James Cagney-Pat O'Brien				
Living On Velvet	Kay Francis - George Brent - Warren William				
Midsummer Night's Dream	Josephine Hutchinson				
North Shore	Barbara Stanwyck				
Red Hot the Ties	Lytle Talbot-Mary Astor				
Right to Live	George Brent - Josephine Hutchinson				
(See "In the Cutting Room," Nov. 3.)					
Sweet Adeline	Irene Dunne-Donald Woods	Dec. 29			
(See "In the Cutting Room," Oct. 20.)					
Sweet Music	Rudy Vallee-Ann Dvorak				
White Cockatoo	Jean Muir-Ricardo Cortez				
(See "In the Cutting Room," Nov. 3.)					

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time	Minutes	Reviewed
Blossom Time	Richard Tauber	Wardour Films			July 28	
Cities of the Desert	L. M. B. Films				May 28	
Crime on the Hill	Judy Kelly	British Int'l.		60	Oct. 20	
Gay Love	Florence Desmond					
	Sophie Tucker	British Lion			Sept. 18	
Girls Will Be Boys	Dolly Haas	Assoe. British			Oct. 20	
Great Defender, The	Matheson Lang	Wardour Films			July 21	
Green Pack	John Stuart	British Lion			Nov. 3	
Lost in the Fog	Leslie Fuller	Wardour Films			July 28	
My Song Goes Round the World	John Loder				Oct. 20	
Return of Bulldog Drummond	Ralph Richardson	British Int'l.		67	June 18	
Unfinished Symphony, The	Marta Eggerth	Gaumont-British			Oct. 13	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PRODUCTIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 25	7
The Queen of Hearts	Jul. 17	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 r.
The Valiant Teller	Oct. 29	1 r.
Don Quixote	Nov. 26	1 r.
Jack Frost	Dec. 24	1 r.
Little Black Sambo	Jan. 21, '35	1 r.
Bremen Town Musicians	Feb. 17, '35	1 r.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Sall	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hollywood Here We Come	June 29	2 rls.
Plumbing for Gold	June 29	2 rls.
Punch Drunk	July 13	2 rls.

1934-35		
Counsel on Defense	Oct. 25	20
Harry Langdon		
It's the Cat's	Oct. 11	19
Andy Clyde		
Men in Black	Sept. 28	19
(3 Stooges)		
Perfectly Mismatched		
Three Little Pigskins		
(Stooge Comedy)		

COLOR RHAPSODIES		
1934-35		
Holiday Land	Nov. 30	
Shoemaker and the Elves	Oct. 26	
KRAZY KAT KARTOONS		
Busy Bus	Apr. 20	1 r.
Sowery Daze	Mar. 30	1 r.
Cinder Alley	Mar. 9	1 r.
Masquerade Party	May 11	1 r.

1934-35		
1. The Trapeze Artist	Sept. 7	
2. Katnips of 1940	Oct. 13	7
3. Krazy's Waterloo	Nov. 16	7
4. Birdman		
5. Hotcha Meddy		

LAUGHING WITH MEDBURY		
5-In Ethiopia	June 15	1 r.
7-In the Islands of the Pacific	July 23	1 r.
8-Among the Latins	Aug. 3	1 r.

1934-35		
Laughing With Medbury		
In the Arctic	Sept. 15	10
Among the Silkworms	Nov. 9	
LIFE'S LOST LAUGHS		
1934-35		
No. 1	Sept. 15	
No. 2	Oct. 12	10
No. 3	Nov. 23	

MARCH OF THE YEARS		
No. 9	May 15	1 r.
MICKEY MCGUIRE COMEDIES		
6-Mickey's Medicine Man	May 18	2 rls.

MINUTE MYSTERIES		
No. 6-Hidden Evidence	May 30	1 r.
No. 7-One Way Out	June 15	1 r.
No. 8-Simple Solution	July 6	1 r.
No. 9-By Persons Unknown	July 14	1 r.

No. 10-The Professor Gives a Lesson	Aug. 3	1 r.
MUSICALS		
No. 5-Women Haters	May 5	2 rls.
No. 6-Susie's Affair	June 1	2 rls.
No. 7-Tripping Through the Tropics	July 27	2 rls.

SCRAPPY CARTOONS		
Scrappy's Dog Show	May 18	1 r.
Scrappy's Relay Race	July 7	1 r.
Scrappy's Theme Song	June 15	1 r.
Scrappy's Toy Shop	Apr. 13	1 r.
Scrappy's Experiment		8

1934-35		
Concert Kid	Nov. 2	
SCREEN SNAPSHOTS		
No. 7	Apr. 24	1 r.
No. 8	May 18	1 r.
No. 9	June 8	1 r.

SPICE OF LIFE		
1934-35		
No. 1	Sept. 10	10
No. 2	Sept. 24	
No. 3	Nov. 23	

WORLD OF SPORT		
Anything for a Thrill		1 r.
Cyclomania	May 30	1 r.
Deeds Awash	Aug. 10	1 r.
Dumb Champs	Apr. 20	1 r.
Harnessed Lightning	May 17	1 r.
Helgh-Ho the Fox	June 20	1 r.

1934-35		
Flying Pigskins	Nov. 9	
Good Golfers Start Young	Sept. 20	10
Polo Thrills		10

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Velled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Hal Skelly		

Title	Rel. Date	Min.
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Miro Unga	Aug. 15	9
Prisoner	Sept. 15	18
George Sarl		
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Hail Baked Relations	June 1	19
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CRUSBY SPECIALS		
1-I Surrender Dear	Aug. 3	22
2-One More Chance	Aug. 31	20
3-Billboard Girl	Oct. 5	21
4-Dream House	Sept. 28	19

COKUNET COMEDIES		
Hallo, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Rural Romeo	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Dec. 28	2 rls.

FROLICS OF YOUTH		
Bouncing Dad	Dec. 14	2 rls.
Campus Hooter	Nov. 9	19
Educating Papa	Nov. 2	16
MARRIAGE WOVES SERIES		
Domestic Bliss-ters	Oct. 12	19
How Am I Doing?	Dec. 28	2 rls.

MERMAID COMEDIES		
No Sleep on the Deep	Apr. 6	21
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	2 rls.
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22

ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Paradise of the Pacific	June 1	9

SONG HIT STORIES		
Bounding Main, The		1 r.
House Where I Was Born		1 r.
The Mountain Melody	Oct. 26	10
Time on Their Hands	Aug. 31	10
Way Down Yonder	Sept. 14	11

STAR COMEDY SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20
STAR PERSONALITY COMEDIES		
His Lucky Day	Sept. 21	20

ATERY-TOONS		
Black Sheep, The	Oct. 5	6
Busted Blossoms	Aug. 10	6
Dog Show, The	Dec. 28	
Hot Sands	Nov. 2	1 r.
Irish Sweepstakes	July 27	6
Jack's Shack	Nov. 30	
Jail Birds	Sept. 21	6
Just a Lunch	Apr. 6	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Magie Fish, The	Oct. 19	
Mice in Council	Aug. 24	6
My Lady's Garden	July 13	6
Pandora	June 1	6
See the World	June 29	6
Slow But Sure	June 15	6
South Pole or Bust	Dec. 14	
Tom Tom the Piper's Son	Nov. 16	
Why Mules Leave Home	Sept. 7	6

TOM HOWARD COMEDIES		
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Hollywood Gad-About	Oct. 5	9
Hollywood Movie Parade		
The	Nov. 2	1 r.
Hula Honey-moon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11

YOUNG ROMANCE		
Three Cheers for Love	Nov. 30	2 rls.

18 MUSICAL MOODS (Technicolor)		
1. In a Mysterious Garden		7
2. Mexican Idol		7
3. Fingal's Cave		7

FOX FILMS		
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Chasing the Champions	May 18	9
Man's Mania for Speed		10
Marching With Science		9
On Foreign Service		9

MAGIC CARPET SERIES		
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
Picturesque Portugal		9
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family In America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		8
ORGANLOGUES		
Organologue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 r.
Wine, Woman and Song		1 r.
ELL		1 r.
What's in a Name		8
SPECIAL		
She Whoops to Conquer		2 rls.
ZaSu Pitts-Billy Bevan		
Daphne Pollard		
Take a Little Pleasure		
Eddie Stanley-Evelyn Sae		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		10
Mrs. Barnacle Bill	Apr. 21	20

CHARLEY CHASE		
Another Wild Idea	June 16	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		18
You Said A Hatful		19
IRVIN S. COBB		
Ballad of Paduchah Jai		10
Nosed Out		15
Speaking of Relations		18
You Bring the Ducks		16

FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		9
Colorful Ports of Call	Jan. 13	9
Crusading in the South		1 r.
Exploring Kingdom of the Nile	May 10	10
Glimpses of Erin		1 r.
Holland in Tulip Time		9
Ireland, The Emerald Isle		8
Switzerland, The Beautiful		9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
Zion Canyon in Color		8

COFFY MOVIES		
No. 4	May 5	9
No. 5		9
No. 6		1 r.
No. 7		1 r.
No. 8		10
No. 9		10
No. 10		1 r.

HAPPY HARMONIES (Technicolor)		
1-The Discontented Canary		9
2-Old Pioneer		8
3-A Tale of the Vienna Woods		9
4-Bosco's Parlor Pranks		9
5-Toyland Broadcast		8

LAUREL & HARDY		
Going Bye-Bye		21
Them That Hills		2 rls.

MUSICAL COMEDIES		
Apples to You	Apr. 7	20
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Nuts in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19

MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise	Mar. 10	18
(Color)		
Gentlemen of Polish		2 rls.
Grandfather's Clock		17
Spectacle Maker, The		20
What Price Jazz?		18

ODDITIES		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		11
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Shep	June 23	9
Pichianni Troupe		9
Pro Football		8
Rugby		10
Strike and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Vitals	Mar. 3	10

OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Henky-Donkey	June 2	17
Mike Flight		17
Whee-ee Iron-ee		17

TODD-KELLY		
Done in Oil		18
I'll Be Suing You	June 23	19
Maid in Hollywood	May 19	20
One Horse Farmers		19
Opened by Mistake		19
Snap and Flip	Mar. 31	18
Three Chumps Ahead		2 rls.

WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Hell's Fire	Feb. 17	7
(Color)		
Insulting the Sultan	Apr. 14	8
Just Jitters		1 r.
Rasslin' Round		1 r.

Title	Rel. Date	Min.
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
4. Children of the Nile	Mar.	10
5. The Peacock Throne	Apr.	10
6. Jungle Bound	May	10
7. The Last Resort	June	10
8. Mother Ganges	July	10
9. The First Paradise	Aug.	10
10. Dravidian Glamour	Sept.	10
11. Adventure Isle	Oct.	10
12. Queen of the Indies	Nov.	10
13. A Mediterranean Mecca	Dec.	10

Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.
No. 12	June 29	10	Poisoned Ivory	Nov. 16	21	Financial Jitters			MELODY MASTERS		
No. 13	July 27	10	Wrong Direction	Nov. 16	21	Grady Nugent-Eddie Sutton	May 3	28	A Jolly Good Fellow	July 9	10
PARAMOUNT SOUND NEWS			MUSICALS			Good Time Henry			B. A. Rolfe		
Two Editions Weekly			Bubbling Over	Jan. 5	20	Henry Armetta			Ben Pollock and Band	Aug. 4	10
GRANTLAND RICE SPORTLIGHTS			Ethel Waters			Gus Van and	Sept. 19	18	1934-35		
No. 10—Animal Antics	Apr. 13	10	Everybody Likes Music	Mar. 9	19½	His Neighbors			Mirrors	Sept. 8	11
No. 11—Marine Marvels	May 11	11	Henry the Apo	Jan. 26	2 rls.	(Mentone No. 2-A)	Apr. 11	20	Freddy Rich & Orchestra		
No. 12—Lucky Anglers	June 8	11	Bert Lahr			Heartburn			Phil Spitalny and His	Oct. 6	10
No. 13—Good Shape	July 6	11	No More West	Mar. 30	19	Sterling Holloway	Aug. 13	2 rls.	Musical Queens		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)			Bert Lahr			Hits of Today			Richard Himber &		
No. 1—Miles Per Hour	Aug. 3	10	Sea Sore	Apr. 20	2 rls.	(Mentone No. 12)	Aug. 8	19	His Orchestra	Nov. 3	10
No. 2—Springboard Cham-pions	Aug. 31	10	MUSICOMEDIES SERIES (Ruth Etting)			Just We Two	Sept. 2	18	Don Redman & His Band	Dec. 29	1 rls.
No. 3—Water Rodeo	Sept. 28	10	Derby Decade	July 13	21½	Night in a Night Club, A. (Mentone No. 1-A)	Nov. 28	2 rls.	Will Osborne & His Or-chestra	Dec. 1	1 rls.
No. 4—Keeping Time	Oct. 26	11	If This Isn't Love		22	Oh What A Business (Mentone No. 5-A)	Apr. 18	18	A & P Gypsies	Jan. 26/35	1 rls.
No. 5—Saddle Champs	Nov. 30		Southern Style	Sept. 14	20	Post, The (Mentone No. 9)	July 18	21	Harry Horlick	Feb. 16/35	1 rls.
TWO-REEL COMEDIES			PATHE NEWS			Plenic Perils			Charlie Davis & Band		
Gold Nuggets	Feb. 2	18	Released twice a week			Sterling Holloway	June 20	20	MERRIE MELODIES		
Walter Catlett	Jan. 19	20	Released once a month			Pleasing Grandpa	June 27	2 rls.	Why Do I Dream Those... Dreams?	June 30	7
Just an Echo	July 6	21	PATHE TOPICS			Soup for Nuts (Mentone No. 11)			The Girl at the Ironing Board		1 rls.
Bing Crosby	July 6	21	Released seven times a year			Sterling's Rival Romeo	Nov. 14	2 rls.	The Miller's Daughter		1 rls.
Making the Rounds	July 6	21	RAINBOW PARADE CARTOONS			Sterling Holloway	May 23	19	Shake Your Powder Puff		1 rls.
Paquette-Catlett	Apr. 6	20	Parrotville Fire Dept.	Sept. 14		There Ain't No Justice	Oct. 24	2 rls.	Rhythm in the Bow		1 rls.
New Dealers, The	June 1	20	Pastrytown Wedding	July 27	8	Corthell and Hurst			1934-35 (In Color)		
Paquette-Catlett	Mar. 16	21	SOGLOW'S "THE KING" CARTOONS			Tid Bits			No. 1—Those Beautiful Dames		7
News Hounds	May 4	22	Art for Art's Sake	May 11	8	Ben Blue			No. 2—Pop Goes My Heart		1 rls.
Walter Catlett	June 8	21	Cactus King	June 8	1 rls.	Well, By George (Mentone No. 4-A)	Oct. 31	2 rls.	No. 3—Mr. & Mrs. Is the Name		1 rls.
No More Bridge	June 8	21	SPECIALS			World's Fair and Warmer	Oct. 17	22	No. 4—When Do We Eat		1 rls.
Leen Errol	June 8	21	Century of Progress	June 13	22	VITAPHONE SHORTS			MUSICAL WORLD JOURNEYS		
Ol' Well	June 8	21	Grand National Irish Sweepstakes Race, 1934	Apr. 2	10½	Big V Comedies			E. M. NEWMAN	June 23	10
Chic Sale	June 8	21	Lu Cucaracha	Apr. 2	10½	No. 16—Salted Seanurts	June 2	20	Central America	Aug. 11	19
Old Bugler, The	June 8	21	Steffi Duna-Don Alvarado (Technicolor)			Chas. Judels-George Glvot	June 23	20	A Visit to the South Sea Islands	July 21	10
Chic Sale	June 8	21	TODDLE TALE CARTOONS			Ben Blue			SEE AMERICA FIRST		
Up and Down	June 8	21	A Little Bird Told Me	Aug. 10		No. 17—The Prize Sap	June 23	20	E. M. NEWMAN		
Franklyn Pangborn	June 8	21	Along Came A Duck	Aug. 10		Ben Blue			1. Pilgrim Days	Oct. 27	11
			Grandfather's Clock	June 29	9½	No. 18—Art Trouble	June 23	20	2. Boston Tea Party	Nov. 17	11
			VAGABOND ADVENTURE SERIES			Harry Gribbon	July 28	19	3. Hall Columbia	Dec. 8	10
			Damascus	June 8	1 rls.	No. 19—My Mummy's Arms	July 28	19	No. 4—Remember the	Dec. 20	10
			Eyes on Russia	Aug. 9	11	Harry Gribbon			No. 5—Gold Rush	Jan. 19/35	1 rls.
			Gibraltar, Guardian of the Mediterranean	May 4	8	No. 20—Daredevil O'Dare	Aug. 11	19	No. 6—Dixieland	Feb. 9/35	1 rls.
			Red Republic		10	Ben Blue			No. 7—Blue & the Gray		1 rls.
			STATE RIGHTS								

CLASSIFIED ADVERTISING



*the great
national medium
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

BARGAIN SIZZLERS—NATIONAL EXHIBITOR headquarters for guaranteed equipment: Simplex-Powers 6B projectors—mechanism; Peerless—Strong—Brenkert—Gardiner—Morelite reflector arc lamps; Strong—Garver—Baldor rectifiers: GE—Simplex-Mazda lamp-houses—regulators: Mercury arc rectifiers—generators; Simplex double and single bearing movements: Cinephor-Ross—Superlite lenses: Soundheads—amplifiers—speakers—portables: Swapping and trading. Before you buy consult MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

BIG BARGAINS IN UPHOLSTERED OPERA chairs and Simplex projectors. Everything for the theatre at "live and let live" prices. BLAND BROS., 1018 S. Wabash, Chicago, Ill.

NEW EQUIPMENT

RCA PHOTOPHONE REPLACEMENT PARTS. We stock a complete line of parts for Photophone equipment. Write for our catalog and prices. #1503 and #1432 sprockets, \$5.00 and \$2.00; #1741 and #1797 film tension springs, \$1.00 and 75c; stripper plates, 70c; #1616 brushes, \$1.00; #22491 belts, 50c; Storage battery eliminators, \$135.00; "B" battery eliminators, \$25.00. Dealers and jobbers write for our catalogs. AUDIO EQUIPMENT MAINTENANCE, INC., 596 St. Marks Ave., Brooklyn, N. Y.

NO ARMISTICE HERE—OUR FIGHT TO LOWER prices continues—exciter lamps, 39c; 2½ gal. extinguishers, new, \$7.95; typewriter slides, box 89c; projector oil, 79c gal.; Jensen Western Electric type Wide Range speakers, \$19.50; AC carbons 60% off; Powers, Simplex replacement parts, 32% off. S. O. S. CORP., 1600 Broadway, New York.

SOUND EQUIPMENT

SOUND TUBES IN ORIGINAL FACTORY sealed cartons at bargain prices: 205-D, \$2.25; 242, \$6.00; 264-B, 50c. Nationally advertised brand. Used by many large circuits. BOX 474, MOTION PICTURE HERALD.

"PERFECT SUCCESS—CLEAR, DISTINCT," says Harmony Theatre, Harmony, Minn. "No trouble whatever, very pleased." Investigate SOS Wide Fidelity, then order from S. O. S. CORP., 1600 Broadway, New York.

PRINTING SERVICE

DODGERS 3 x 6—50c—1,000. KROY PRESS, 326 N. Queen, York, Pa.

BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES Write for FREE catalog. DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

GENERAL EQUIPMENT

DO NOT LET YOUR CHAIRS FALL APART—re-upholster them yourself, and save money. Can supply in any quantities and any quality, grain, color, finish—imitation Spanish leather goods—cheaper than you can buy direct from mills. BLAND BROS., 1018 S. Wabash, Chicago, Ill.

We solicit your orders and inquiries—THE QUEEN FEATURE SERVICE, INC., BIRMINGHAM, ALA-BAMA. Complete theatre equipment and supplies. "The Independent House of Quality." Established 1913.

YOU WANT AN EXTRA MAIN DRIVE GEAR on hand, our price, \$4.00; bargain prices at all times. CROWN, 311 W. 44th St., New York.

DOES EXTENDED FREQUENCY MAKE MY sound obsolete? No, indeed, according to free bulletin QF, explaining "Tweeters," "Woofers" and other sound engineer's secrets. BOX 477, MOTION PICTURE HERALD.

WANTED TO BUY

SPOT CASH FOR SIMPLEX, POWERS, RE-flector lamps, generators, rectifiers, lenses, sound equipment, portables. BOX 389, MOTION PICTURE HERALD.

NEED CASH? WE BUY OLD CHAIRS! PARTS, accessories. Best prices paid. Regardless age, make, condition. GENERAL SEATING CO., Chicago, Ill.

HIGHEST PRICES PAID SIMPLEX, POWERS, arc lamps, rectifiers, lenses, portables. Stocks liquidated. Strictly confidential. BOX 476, MOTION PICTURE HERALD.

THEATRES FOR SALE

MOTION PICTURE THEATRES, SEND FOR MY LIST. MCINTYRE, 312 Lisbon, Buffalo, N. Y.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

POSITIONS WANTED

PROJECTIONIST—18 YEARS' EXPERIENCE, references. BOX 468, MOTION PICTURE HERALD.

LIVE-WIRE PROJECTIONIST—BEST REFERENCES—reasonable—go anywhere—inquiries invited. LEN O'MELIA, 1627—12th Ave., So., Birmingham, Ala.

SALESMEN WANTED

REAL MONEY FOR SALESMEN IN SOUND equipment field. Theatre sound division of large, well established concern has a limited number of territories open to high-grade salesmen. The product is widely recognized for quality and represents the greatest value in this field. This is an opportunity for unusual earnings on an attractive commission basis. Please give all necessary information in your first letter. BOX 472, MOTION PICTURE HERALD.

WANT LIVE-WIRE AGENTS ANYWHERE TO sell nationally advertised sound projection equipment, portable and permanent supplies, parts, etc. BOX 475, MOTION PICTURE HERALD.

EXECUTIVE POSITIONS

UNUSUAL OPPORTUNITY FOR HIGH-GRADE sales manager. Large, well-established, well-financed concern seeks a sales manager for its theatre sound equipment division. High-grade executive of demonstrated initiative and ability. To the right man an attractive proposition will be offered on a basis of salary plus an opportunity for additional earnings. To receive consideration, your letter must disclose all we ought to know about you. BOX 473, MOTION PICTURE HERALD.

INSURANCE

W. VAN GELDER, 175 W. JACKSON BLVD. Phone: Wabash 0173. Specializing in motion picture theatre insurance.

BANNERS AND SHOW CARDS

ADVERTISE YOUR ATTRACTIONS WITH hand painted, rainproof banners and showcards. The best cost no more—one day service. DRYFOUT SIGNS, 728 So. Wabash Ave., Chicago, Ill.

THEATRES WANTED

WANTED LEASE OR BUY THEATRE IN TOWN over four thousand population, Western states preferred, details first letter. BOX 471, MOTION PICTURE HERALD.

TRAILER SERVICE

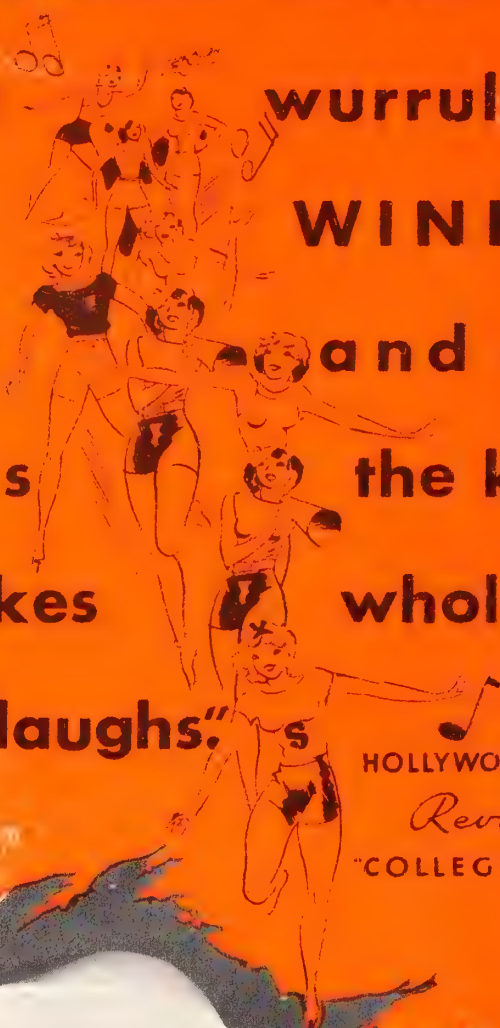
TRAILERS TO ORDER, PLAIN 7c FOOT, ART titles 8c foot. Animated titles moving backgrounds, 10c foot. BLACHE FILM LABORATORIES, 292 Turk St., San Francisco.

Proof of **PREEMINENCE**

THE claims made for Eastman Super-Sensitive "Pan" have been borne out again and again by its contributions to the greatest motion-picture successes. It is actual performance that proves the preëminence of this Eastman film, and that gives it its unrivalled acceptance among cameramen everywhere. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*
Panchromatic Negative

**"L-A-D-E-E-Z and GENTLEMEN, introducing
JOE PENNER of radioland to the movie
audiences of the wurruld and
i-n-t-r-o-d-u-c-i-n-g a WINNAH!
That lad is funny and make
no mistake, and he's the kind of
comedian that makes whole fami-
lies pushovers for laughs."**



HOLLYWOOD REPORTER'S
Review of
"COLLEGE RHYTHM"



"COLLEGE RHYTHM"

with Joe Penner • Lanny Ross • Jack
Oakie • Helen Mack • Lyda Roberti
Mary Brian • George Barbier
and The All-American Co-Eds • A Paramount
Picture directed by Norman Taurog
With plenty of words and music by Gordon
& Revel: "Stay As Sweet As You Are"...
"Let's Give Three Cheers for Love"... "College
Rhythm"... "Take A Number From One To Ten"



MOTION PICTURE HERALD

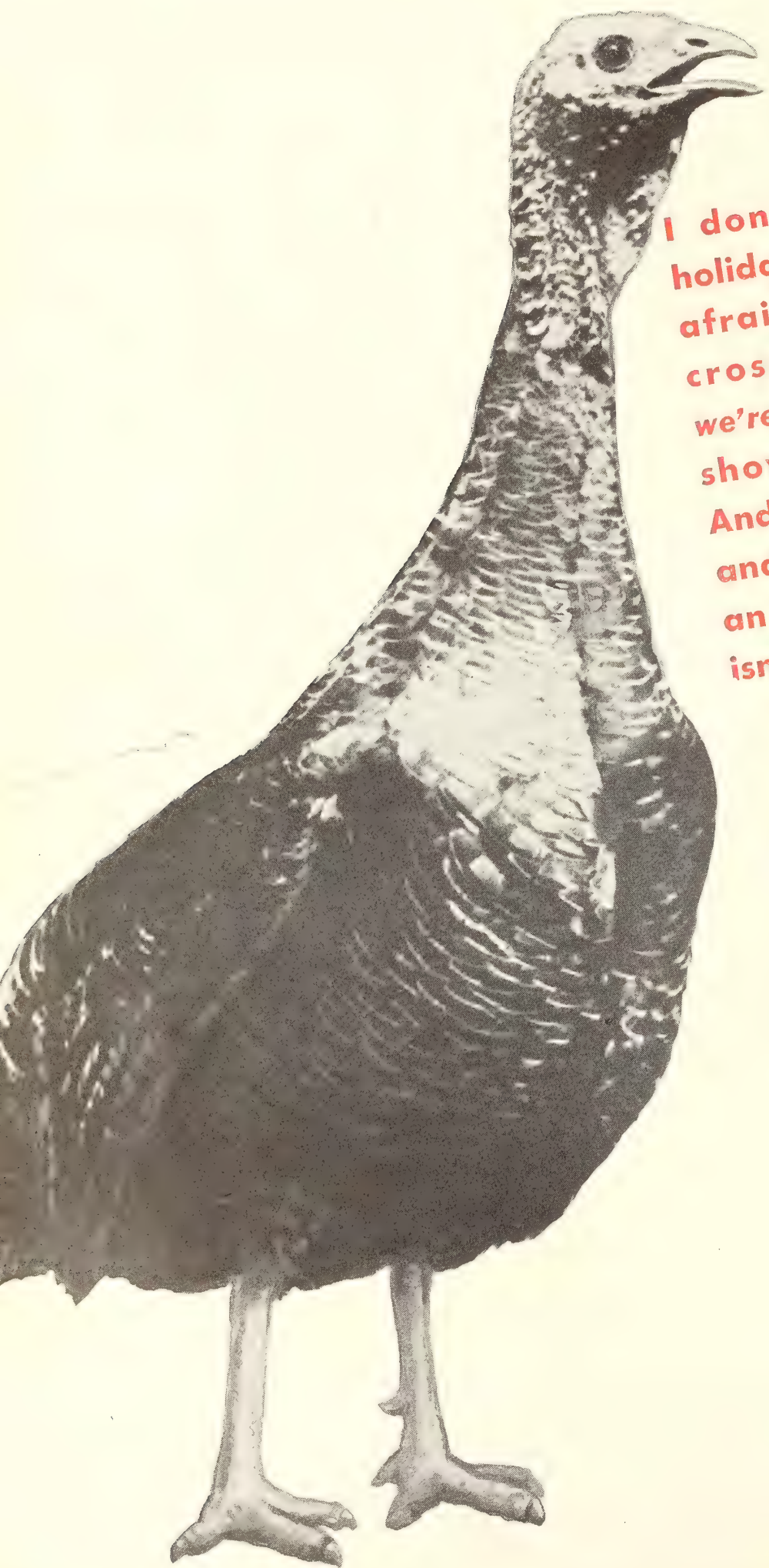
CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



SOVIET PROPAGANDA AIDED BY NEW YORK PRESS ACCLAIM

An Article by TERRY RAMSAYE

Two Sections — Section One



I don't want to spoil your holiday, Gwendolyn — but I'm afraid we've been double-crossed. Everybody knows we're supposed to be the big show on Thanksgiving Day. And now Warners have gone and dated in "Flirtation Walk" as an opposition attraction. It just isn't quite cricket, if you ask me.

I must say I think you're taking the wrong attitude, old girl. Personally I consider it a real pleasure to share the billing with Dick Powell, Ruby Keeler, Pat O'Brien, and the West Point Cadet Corps. In fact I think we picked just the right year to muscle in on this Thanksgiving racket. With a show like that breaking the same day it looks like we're going to be in on the biggest celebration since one of those Pilgrim Papas took a pot shot at my dear old great-great-great-granddaddy!



A Frank Borzage Production
A First National Picture
Vitagraph, Inc., Distributors

SMASHES RIALTO RECORDS

HELD OVER FOR 2nd WEEK!

Continuous S. R. O. as Broadway reads critics' unprecedented praise

New York Times:

"Mark 'The First World War' down as a memorable and infinitely important document which should be distributed in every civilized nation. If any motion picture is assured of enduring life, this is the one."

N. Y. Daily News:

"★ ★ ★ ½ ★! An amazing series of pictures. Stallings' work in editing and explaining makes them the most thrilling of their kind."

N. Y. Evening Post:

"Not only a splendid example of dramatic narrative; it is an historical document which deserves immortality. The episodes depict with singular power the bitterness and devastation of the struggle."

N. Y. American:

"Impressive as a miracle, the Great War is waged again, and not a million history books can change the facts that confront us in this breathing, bloody massing of actual events. Laurence Stallings and Truman Talley merit decoration with a new order."

N. Y. Sun:

"Not a picture to be casually seen and lightly forgotten. This is reality. No one who reads the newspapers, who wonders what is coming next should miss 'The First World War'."

N. Y. Daily Mirror:

"The greatest of war films. Don't miss it. War is pictured with all its pitiless horror, pictured with stirring detail."

N. Y. Herald-Tribune:

"The most exciting, vitally dramatic and inescapably powerful war chronicle that the camera eye has yet recorded. The whole thing is little short of overwhelming in its power."

N. Y. Eve. Journal:

"There is much more to this picture than a harrowing camera record of carnage. It is a searing reminder, a pictorial history of a world in which history repeats itself. The picture will leave you emotionally limp. Seeing it is a terrific experience."

N. Y. World-Telegram:

"Without hesitation, I offer you 'The First World War' as the most important and powerful plea for peace the cinema has yet produced. It is a stark, grim, biting plea."

THE FIRST WORLD WAR

EDITED BY LAURENCE STALLINGS

Produced by Truman Talley
(In association with Simon & Schuster)



SECRET
FILMS FROM
NATIONS'
ARCHIVES

Smash Showmanship Campaign Thrills Broadway

MOTION PICTURE HERALD

Vol. 117, No. 7



November 17, 1934

MR. RICE QUILTS

MR. ELMER RICE, 42 years of age, with some two decades with the stage and Broadway, one of the most able dramatists of the period, has decided to "retire from the Broadway theatre," and perhaps the theatre. He has said so in public, so there has been much discussing.

The newspapers would not have been so excited about it, except for the fact that in a lecture up at Columbia University, Mr. Rice spent eight minutes of his hour on the drama, doing some considerable damning of the Broadway critics. The reporters developed their story out of the eight minutes, and so, says Mr. Rice in a piece in the *New York Times* of Sunday last, got the picture rather out of drawing. News is like that, as Mr. Rice knows so well. He should not vigorously object, however, because drama, seeking punch, even as newspapers do, is like that too. Real realism on page or stage would be as tedious as living in this tedious world. If you do not believe it read Theodore Dreiser.

But we were talking about Mr. Rice, and because so much of what he has said and is said about him, pertains to the same audience and show world served by the motion picture.

Mr. Rice, it seems, has arrived at his decision by reason of the fact that dramatic art is dominated by the show business. He has found what all men come to know, that a very little art goes a long way in business. He has been annoyed by the critics merely because they were working for the business instead of the art. He ought not to blame them for that. He might well realize that newspapers are enterprises for the sale of a product manufactured from spruce pulp and ink and that the hired hands can not do much about it.

It is proper enough for Mr. Rice to quit Broadway if he wants to, and it is a lot more sensible of him to do that than to cry for the reformation of Broadway. He says: "Most of the mature people I know find it impossible to take the Broadway theatre seriously. . . ."

The point we are getting to is: Who the hell said it was important to take Broadway or the drama seriously? If the public which supports Broadway wants *balogne* it is entitled to it, sliced any way it likes it.

But there is no point in expecting people to buy seats in which to grow wrinkles thinking. If they want to think, they need not pay an admission price for a place to do it in.

Mr. Rice and all the amusement world should be happy that the race is so dumb. If the public was intelligent it would be very difficult to make a living. Thinking leads to pains in the neck. Let us leave uplifting, education and social movements to their specialists. This is the show business.



Our Tri-Ergon department does not appear this week owing to a lack of excitement.

MESSAGES DELIVERED

THE "What the Picture Did for Me" pages of *Motion Picture Herald*, written by exhibitors for exhibitors as a cooperative service, are also the pages that get the most thumb prints from Hollywood's players. Here and there among the players are persons who work at their work and study it. They will be found to be readers of "What the Picture Did for Me."

In mind at the moment is a woman character player of superior ability, who has steadily enhanced her earning power by her work before the camera. She has filed in her scrapbooks every opinion on the pictures in which she has played that has appeared in these pages for three years. She knows something about where pictures in general are tending and where she is going.

Another, a producer, experienced in the ways of exploitation and exhibition, checks every comment on his product in "What the Picture Did for Me." In recognition of favorable mention he sends out a polite form letter. In recognition of unfavorable mention he sends out a much more polite letter which is not a form but an argument and a sales talk specially written for the occasion.

The pleasing point is that the *Herald* does deliver the exhibitor's message—every week.



HANDBOOK — BUT WHOSE HAND?

"MOTION-PICTURE Study Groups—Handbook for the Discussion Leader," by Elizabeth Watson Pollard, is just now published by the Bureau of Educational Research, Ohio State University, in cooperation with The Payne Fund.

This document, as one might well anticipate from the title page, is a further fruiting of the labors of the Reverend William Harrison Short of the Motion Picture Research Council, an organization mainly famous for its list of ex-presidents. Its pages reflect rather more of the Short version of the researches involved than the reports of the researchers, and its citations therefore lead one more to the pages of the popular, so to speak, report of reports written, to make Dr. Short's story stand up, by Mr. Henry James Forman.

The advent of this little volume, neatly and appropriately bound in red, reminds one that the publicity endeavors of the motion picture industry might well encompass more attention to creative and positive expressions. Some excellent work is done from time to time keeping the industry out of trouble and out of print on destructive texts, but too much of the *ex parte* expression anent the screen is being left to persons who are serving personal causes. There is indicated an assignment for public relations counsellors. Some current research is calculated *besmirch*.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Neuves, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative. Member Audit Bureau of Circulations. All contents copyright 1934 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac, published annually, and the Chicagoan.

THIS WEEK ---



MEXICAN REVISION

Fair and liberal treatment of the film industry in Mexico in all its phases is provided in a measure drawn by the state department at the instance of President Rodriguez to amend the federal constitution, clarify other laws concerning the industry, it is reported by James Lockhart, Herald Mexico City correspondent. The bill has been submitted to the legislature. The legislation, result of long study, is expected to be highly beneficial to importers. A government censorship regulation is included. . . .

ENGLISH FIELD

In serious drama, musicals, English producers should find their production goal, last week, back in London from the United States, declared Gaumont-British production chief Michael Balcon. "I think British producers have demonstrated their ability already insofar as straight drama is concerned. . . . Where musicals are concerned, the record of British producers stands on its own." . . .

BETTER BUSINESS

Film salesmen in the midst of the new season selling report theatre business gaining in the Kansas territory, with the outlook full of promise. One indication cited by the salesmen is the fact that exhibitors are paying more for film than last year and registering no objection. Kansas was one of the states hardest hit by the recent drouth. . . .

IMPROVEMENT

Improvement in the theatre supply business, chiefly as a result of the Federal Housing Administration loans to theatre owners, partly due to improved general conditions, was cited last week by J. E. Robin, president of the Independent Theatre Supply Dealers Association, at a New York board meeting. The next annual convention will be at the Edgewater Beach Hotel, Chicago, in May. . . .

FARNOL RESIGNS

Lynn Farnol, for seven years general press representative for Samuel Goldwyn, has resigned, planning to enter the general advertising field, and is understood to have joined Donahue and Coe, advertising agency, which recently added to its accounts the Music Hall in New York, formerly handled by Lord and Thomas. . . .

DISTRIBUTION DEAL

A reciprocal distribution agreement between British International Pictures and First Division is said to have been the subject of discussions in London between William M. L. Fiske, III, who recently acquired an interest in First Division, and Arthur Dent of B. I. P. . . .

FILM AS SALESMAN

In one week a motion picture will be seen by more persons than could be reached by 1,000 salesmen in a year, it was estimated by Arthur W. Kelly, United Artists vice-president, cabling from Tokyo to New York in the course of a globe-circling trip. The estimate was included in Mr. Kelly's expressed opinion that American manufacturers and exporters "owe a debt of gratitude" to producers for opening new markets constantly for their goods. . . .

LOSSES CUT

Keith-Albee-Orpheum and subsidiaries last week reported net loss for the 39 weeks ended September 29, of \$168,546.35, after all charges, which compares with net loss of \$552,792.60 in the corresponding period last year, including net loss of \$124,836.16 on Orpheum Circuit, declared bankrupt in January, 1933. B. F. Keith Corporation and subsidiaries last week reported net loss of \$173,603.75 for the period, comparing with net loss of \$354,038.53 in the corresponding 1933 period. . . .

ALL-COLOR FILM

Walter Wanger, producing independently for Paramount release, plans "Vogue of 1935," musical fashion film, to be done entirely in the new three-color Technicolor process. An all-star cast is planned for the feature. . . .



In This Issue

Soviet propaganda given New York press acclaim	Page 10
City joins film industry in industrial peace project	Page 17
Paramount plan ready in two weeks, says Emanuel Cohen	Page 33
Fifty Hollywood artists at work in London studios	Page 32

FEATURES

Editorial	Page 7
The Camera Reports	Page 13
J. C. Jenkins—His Colyum	Page 66
The Hollywood Scene	Page 39
The Cutting Room	Page 45
Asides and Interludes	Page 15
DeCasseres on the new plays	Page 40

DEPARTMENTS

What the Picture Did for Me	Page 67
Showmen's Reviews	Page 49
Managers' Round Table	Page 71
Letters from Readers	Page 58
Technological	Page 59
The Release Chart	Page 79
Code Question Box	Page 44
Short Features on Broadway	Page 62
Chicago	Page 62
Box Office Receipts	Page 63
Classified Advertising	Page 84

IVY LEDBETTER LEE

Ivy Ledbetter Lee, perhaps more than any other man responsible for the development in its highest form of publicity and public relations as a powerful instrument for molding public opinion, died last Friday of a brain tumor at St. Luke's Hospital in New York, at 57. More than 25 years in public relations, Mr. Lee was the counsel of big business, in the employ of such as the Rockefeller interests. . . .

THE BERN CASE

Incident to the investigation by a Los Angeles county grand jury of the official expenditures of District Attorney Buron Fitts, there cropped up last week a repercussion of the investigation last year of the death of Paul Bern, production executive, husband of Jean Harlow, which was determined a suicide. When records of the earlier grand jury were examined last week, the theory of Earl Davis, Bern's gardener, that the death was murder, not suicide, was revealed. It is understood, however, that the present grand jury has no interest in going further with the Bern case. . . .

PRICE-CUTTING

With double features, premiums and the like not permitted, Cleveland neighborhood houses are cutting prices to bolster attendance, with every indication that a price-cutting battle is in prospect. With a contract minimum of 15 cents, certain situations which can cut no farther to meet reductions by competition, are expected to carry the matter to the local grievance board. . . .

MEYER PRAISED

A statement was issued last week by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, expressing regret that the organization is losing "so able a leader as Fred S. Meyer," recently named assistant to Carl Laemmle of Universal. . . .

SHAKESPEARE ON STAGE

Beginning December 3, Marc T. Nielson of Globe Productions, Ltd., and Aaron Jones of McVickers theatre, Chicago, will stage Shakespearean plays five times a day at the McVickers, Chicago film house, in addition to feature pictures. A complete repertory is planned, a new play to be presented each week with each feature picture change. . . .

LICENSE FEES CUT

Approved by the common council of Madison, Wis., last week were reductions in annual theatre licenses ranging from \$50 to \$100. The new schedule: houses seating under 500, \$50; seating 501 to 1,200, \$100; more than 1,200, \$200. Previous fees ranged from \$150 to \$300. . . .

FIRST ISSUE OF TIME'S TWO-REEL NEWS OPENS IN THEATRES DEC. 20

First Division To Release Dramatized Newsreel Fortnightly; Exclusive Contract to One Exhibitor in Each of 3,000 Areas

Formal announcement impended this week, at almost any hour, of the entrance into the motion picture industry of the publishing interests of *Time*, the weekly news magazine, and of *Fortune*, class monthly, with a "dramatized" newsreel released every two weeks in two reels, to be physically distributed through the new First Division exchange structure of Harry Thomas and the Curtis-Fiske-Ludington combination. Next season, the *Time* newsreel will be released every week, and eventually, it will be made available twice weekly, according to present plans. Original plans called for a single reel weekly.

The group comprising Nicholas S. Ludington, William Fiske III and John Curtis, known to possess able financial backing, purchased a 50 per cent interest in First Division a few weeks ago, and through their friendly relationship with the *Time* interests they are reliably reported to have suggested First Division to the publishers as an outlet for their reel.

25% in First Division

The contract is understood to be agreeable to both parties and counsel. When signatures have been affixed there probably will be disclosed some of the details of an agreement whereby *Time* acquires an interest in First Division, reputed to be about 25 per cent, with option for the purchase of additional stock.

That *Time* is to produce a dramatic reel has been known for months (MOTION PICTURE HERALD, August 25, page 11). It has been generally understood, too, that First Division would distribute, although, at the outset, Henry R. Luce's *Time* organization is understood to have approached the owners of RKO's Pathe News for outright acquisition of that property, with distribution through RKO. Paramount Publix Corporation and Warner Brothers Pictures both had conversations with the publishers for the reel.

Acquisition of the semi-monthly news release by First Division is in keeping with the ambitions of the new and young Ludington-Fiske-Curtis group as partners of Harry Thomas to build that structure to a producer of both features and short subjects with a complete branch system extending abroad. From the home office this week came formal announcement of establishment of a production subsidiary, of which Mr. Ludington is president; Henry Hobart, vice-president and producer; Mr. Curtis, vice-president and treasurer; Mr. Fiske, vice-president, and Frank Look, secretary.

As to the exact relationship between the production and distribution companies a spokesman at First Division said an announcement will be forthcoming in a few weeks.

Headquarters of First Division Productions will be in Hollywood. At the eastern executive

RUMOR HANDS HAYS' POST TO E. J. FLYNN

Wednesday morning the newspapers reissued their perennial report of a successor to Will Hays. This time the story was that Edward J. Flynn, Democratic leader of the Bronx and patronage dispenser for James Farley in New York, "appeared to be slated to be 'the new movie czar'." Other reports had it that Mr. Flynn was "weighing" an offer of \$125,000 a year from RKO.

The newspaper story ignored the fact that Mr. Hays has a contract with some three years to run, and that currently there appears to be no internal excitement in his organization.

Insiders believed that the "rumor" might be traced to Mr. Flynn's joking with New York reporters.

It appears that Mr. Flynn's political activities and other interests probably would not permit him to enter motion pictures. However, Radio officials in Hollywood indicated he was traveling westward to "look over" the studio in the interests of Mike Meehan's holdings in Keith-Albee-Orpheum. Mr. Flynn and Mr. Meehan are quite friendly.

The last prior report of "a successor to Will Hays" accompanied the stories of the resignation of General Hugh Johnson from the National Recovery Administration in September. In that connection MOTION PICTURE HERALD editorially commented on the frequency of such reports whenever any public figure appeared to be unemployed, and remarked: "Succeeding Mr. Hays is likely to prove a very wearying occupation."

— T. R.

offices additional space has been taken on the 23d floor of the RKO Building in Radio City.

Curtis, Look and Hobart will fly to Hollywood in a few weeks to take initial steps in establishing studios in Hollywood. Planned immediately are eight features for 1934-35 release, shooting to begin January 1.

Mr. Hobart, a pioneer in production and direction, came to the industry from American Telephone and Telegraph and its Western Electric subsidiary, along about 1918, when he assumed general managership of William Randolph Hearst's International Film Service Corporation, producing Cosmopolitan pictures. Later he became general manager of Cosmopolitan and subsequently went to the Radio studio as an associate producer.

Time's first issue of the newsreel will appear in theatres December 20. Three test reels have been used for tryout performances in eastern cities.

Time has been conducting physical experi-

First Division Productions, New Subsidiary, To Make Eight Features for Current Season, With Henry Hobart at Studio

ments with the idea for six months. To assure its crystallization the management is prepared at once to enlist the goodwill and circulation of the weekly magazine, of *Fortune*, and the popular weekly radio broadcast, "The March of Time." Some \$175,000 already has been expended in experimentation.

"Time Marches On" is the keynote of the newsreel, re-enacting in dramatic form the causes and results of the news of the day. (*Time* says it does not believe that beauty contests and baby parades are news.)

March of Time, Inc.—corporate and trade title of the product—was chartered at Albany, N. Y., on Tuesday. Cravath, De Gersdorff, Swaine and Wood, New York attorneys, filed the incorporation papers.

In the merchandising through First Division, there is under consideration a division of the country into 3,000 areas, in each of which a single exhibitor would be sold an exclusive franchise, aiming to build a later demand by limiting the supply at the start, and to give each exhibitor franchise holder full benefit of a promotional campaign planned through radio, magazines and newspapers. Said a spokesman for *Time*: "We are willing to gamble with any exhibitor signing a contract for the reel on the possibilities of increased business. If he is not convinced after a trial, he will be at liberty to cancel the contract."

Special Sales Force

It is expected that a special sales force will be set up. *Time* will use its own camera staff, and will draw upon the Fox Movietone library, also providing for office and studio space in the Movietone plant in New York. *Time* will pay Fox Movietone a flat weekly rate for use of all Fox newsreel facilities, including Fox's home office staff, but not including news photography coverage. This arrangement, it is understood, will make up on the Fox ledger the loss of the Hearst newsreel account. Fox and Hearst together are said to have grossed \$85,000 weekly in the United States.

Heading the *Time* newsreel organization will be Roy E. Larsen, one of the originators of the idea, who is vice-president and in charge of promotion of Time, Inc. Mr. Larsen's job also includes the magazine's radio broadcasts. Associated with him will be John S. Martin, managing editor of *Time*, and Louis de Rochemont, formerly of Fox Movietone. In charge of promoting the idea will be *Time's* Daniel Longwell, formerly of Doubleday, Doran, book publishers. Richard de Rochemont, brother of Louis, was assigned this week to complete charge in Europe. He, too, was with Fox Movietone, for four years editing foreign versions of Fox reels. Mr. de Rochemont will sail soon to organize a European camera staff and arrange for foreign versions.

Taken from the editorial staff of *Time* magazine and transferred to the motion picture venture are: Dwight Cooke, Tom Orchard and Woodruff Wallner. From the short subject department of Fox Movietone *Time* has drawn Charles Morrison, Louise Logue, Morris Roizman, John Dullaghan and Joseph Trimarico. Mr. Trimarico has been the Movietone librarian.

"All Movietone personnel acquisitions were made in full agreement with Truman Talley, head of the newsreel," said a spokesman for *Time*.

SOVIET PROPAGANDA AIDED BY NEW YORK PRESS ACCLAIM

An Article by TERRY RAMSAYE

THE American screen, already burdened quite with its own sins and faced with endless problems of political regulation, taxation and general bedevilment by axe-grinders of all sorts, now unwittingly adds entanglement in the web of propaganda woven in Moscow in the cause of chaos and the Third Internationale.

And, doubtless as unwittingly, two of America's greatest and most constructively conservative newspapers, the New York Times and the New York Herald Tribune, have permitted their young men to deliver their columns to the preachment of the Red cause and its glorification—all behind the mask of motion picture criticism.

"Three Songs about Lenin," a feature length picture presented at the Cameo Theatre in New York, by Amkino, Russia's American picture agency, is their provocation and inspiration. This picture was made in Russia by Mejarabpomfilm "in commemoration of the Seventeenth Anniversary of the October Revolution."

This picture in its primitive emotional content and inept messages of state has the precise quality of a soap box speech in Union Square.

In cinematographic quality it does not compare favorably with over-night assemblies of topical film made in the newsreel editing offices of New York.

"Three Songs about Lenin," like all Russian pictures which reach these shores, was made solely for purposes of propaganda.

It is presented to Broadway and the amusement world as entertainment. It is currently a fact of the American screen, invasive of an institution which has, for the four decades of its building, held itself especially in the entertainment service of the whole people and free of all or any manner of special pleading. The American screen has in its fashion reflected change, but it has not of its own motion advocated revolution or preached the cause of chaos.

NOW comes Russia's Soviet, born of bombs and ruling by blade and firing squad, to make, in so far as it may, a forum of the American screen.

And so far they have to help them Mr. Andre Sennwald, motion picture critic of the New York Times, and Mr. Richard

Watts, Jr., of the New York Herald Tribune—in the holy name of Lenin and Art.

One may wonder where Mr. Adolph Ochs's editorial overseers of *The Times* were nodding the night of November 6 when his paper went to press with Mr. Sennwald's corybantic ecstasies, all a-drip with sympathetic appreciation of the screen canonization of Lenin.

Mr. Sennwald's ode is presented under *The Times'* dull and neutral stock heading "The Screen," taking off gently in a manner to excite no copyreader, but soon goes aloft at full throttle, climbing swiftly to hang on the propulsion of his high emotion.

Employing an intricate blend of newsreels, authentic historical cinema documents and original films, M. Vertof strives to dramatize the soul and meaning of Lenin as they filter through the eyes of the peasants whom the dead prophet liberated from the Czarist chains. He visualizes, in images of warm and tragic beauty, the influence of Lenin as expressed in three folk songs from the Soviet Orient which have evolved out of the soil since his passing.

The songs to which Mr. Sennwald so tenderly refers are: "Under a Black Veil My Face," "We Loved Him" and "In the Great City of Stone," the last including a refrain "If Lenin Could See Our Country Now."

Mr. Ochs should see his paper now.

The refrain pleased the *Times* critic a lot, leading him to observe:

This third section is a mighty chant of patriotism which ends on Lenin's own inspiring message to his people: "Victory will be ours."

The dumb driven peasants of the cast in their ragged parades and the old time worn Soviet stock shots from their film library, rendered trite by their frequent use on the propaganda screen, really do show just what a "Victory" it has been indeed.

After reading the press accounts of this demonstration of "Victory" the spectator may possibly find in the appearance of a Lincoln and a Packard car, manufactured in these moss-back and bourgeois United States, moving through the scenes a sug-

(Continued on following page, column 1)

WHAT LITVINOV SAID ABOUT PROPAGANDA

One of the official gestures in connection with the recognition of Russia was an exchange of letters on propaganda neutrality between Maxim V. Litvinov, commissar for foreign affairs, and Franklin D. Roosevelt, President of the United States. M. Litvinov's letter under date of November 16, 1933, includes paragraphs defined as "the fixed policy of the Government of the Union of Soviet Socialist Republics," reading:

1. To respect scrupulously the indisputable right of the United States to order its own life within its own jurisdiction in its own way and to refrain from interfering in any manner in the internal affairs of the United States, its territories or possessions.

2. To refrain, and to restrain all persons in government service and all organizations of the government or under its direct or indirect control, including organizations in receipt of any financial assistance from it, from any act overt or covert liable in any way whatsoever to injure the tranquillity, prosperity, order, or security of the whole or any part of the United States, its territories or possessions, and, in particular, from any act tending to incite or encourage armed intervention, or any agitation or propaganda having as an aim the violation of the territorial integrity of the United States, its territories or possessions, or the bringing about by force of a change in the political or social order of the whole or any part of the United States, its territories or possessions.

But isn't it the current understanding that Amkino, the distributor of such items as "Three Songs About Lenin," represents Sovkino and the Russia Soviet — endorsed, supported, encouraged, controlled, picture makers? What the Russian screen says is the voice of the U. S. S. R.

NAIVE CRITICS AND STATESMEN

(Continued from preceding page)

gestion of a jarring note that is, we submit, not perfect art, even if they did run through the worshipful fingers of Dzega Vertof.

The reverential attitude in which Mr. Sennwald placed *The Times* is well epitomized in his remark:

... Vertof arouses a similar emotion of heartbreaking nostalgia by his employment of the empty bench in the park where Lenin used to sit in the last days of his life.

The opinion of *The Times*, as set down by its ordained screen observer, is that:

Certainly "Three Songs About Lenin" is an event in the cinema, and its director blazes a trail into the infinity which represents the undiscovered possibilities of the camera medium. His technical skill in weaving this impassioned document out of a variety of pictorial strands, using the film library as effectively as he uses the studio and the open countryside, is of vast importance to the art of the cinema.

It is more than obvious that if Mr. Sennwald's report on this "trail into the infinity" were indeed correct the news editor of *The Times*, surely should have put it on Page One of that issue of November 7. *The Times* is a fancier of discoveries and it would seem that the sizeable progress into the territory of anybody's Infinity would rate as news fairly high even alongside "Little America" and the frosty chirps of Admiral Byrd.

THE attentions of *The Herald Tribune* also make the approach under a stock heading, a shade more positive than *The Times*. *The Tribune* flatly says "On the Screen," followed by the by-line of Mr. Richard Watts, Jr.

If only Mr. Whitelaw Reid could see his paper now.

Mr. Watts appears to have slightly more sympathy with the theme than its execution, in spots, although holding it to be quite a picture as pictures go. He says, in *The Herald Tribune* of November 7:

In "Three Songs About Lenin" the Soviet cinema pays its heartfelt, passionate, almost hysterical tribute to the great Russian leader. ... It is a series of victory chants, alternating with cries of mourning, demonstrating the lyric enthusiasm of the ruling proletariat for its sainted chieftain. ...

... Unquestionably it is an earnest and an often eloquent picture, replete with all that crusading zeal that makes the Hollywood films seem pallid studio exercises. Nevertheless, I am forced to doubt that "Three Songs about Lenin" is quite the masterpiece that some of its enthusiasts have termed. ... The account of the picture that

Soviet Approves MacArthur-Hecht Plan to Make Feature in Russia

Charles MacArthur and Ben Hecht, young American producers under contract to Paramount for a series of features, will bring to the screens of this country a firsthand motion picture record of life as it is lived in Red Russia.

The Union of Soviet Socialist Republics, Josef Stalin, High Commissar, already has given its approval to the producing of the features and there remains only the question of remuneration for the pair before they travel Europeward.

The Soviet will work "very closely" with Mr. Hecht and Mr. MacArthur to be sure that its economic machinery and social life are depicted as running strongly and smoothly. The hero probably will be Paul Muni (Muni Weisenfreund) and the heroine, Helen Hayes, who in private life is Mrs. Charles MacArthur.

Confirmation of the negotiations—which were known to have been under way for some weeks—was made Tuesday in New York by an assistant to V. I. Verlinsky, head of Amkino, the motion picture distribution agency in the United States.

The general impression along Broadway is that other American producers also will travel to Russia to engage in Soviet-sponsored production.

Some of the so-called "new tendencies" in Soviet film production are explained in

Kinematograph Weekly, London trade journal, by Huntly Carter, staff writer. He describes "Love," one of the newest Russian films, as depicting the passion that was formerly personified by the "Five-Year Plan." In the picture, explained Mr. Carter, the daughter of an eminent Soviet scientist refuses to accept a Bolshevik with whom she is in love because she thinks he is too deeply in love with the Plan. To her it is the man who personifies love, not the Plan—and therein lies the "new tendency" in Soviet screen entertainment. In other words, according to Mr. Carter, they are taking sex out of the Plan and its machinery and putting it into human beings—truly a radical departure for the U. S. S. R.

Mr. Carter had interviewed on the Continent M. Chujin, head of Mejrabpomfilm, one of the Soviet-controlled production subsidiaries, and out of the discussion came evidence that the Soviet is substituting its old idea of a closed market for its films with a new plan for widespread trade in motion pictures with principal countries.

Mr. Carter added that "the mass agitation picture ... seems to have dropped out of future Soviet program schedules."

The Soviet is most "interested in the sale of their pictures abroad," said Kinematograph's writer.

has been set down in the Cameo theatre program reveals much of the mood of the work, and I can do no better than quote it. It says: "First Song—'Under a Black Veil My Face.' The East. A veil of darkness. Then slowly—light. Out of ignorance and superstition toward the new culture the East is moving. Second Song—'We Loved Him'—Death has come but Lenin cannot die. The people of Russia remember. Third Song—'In the Great City of Stone'—Lenin has given us life. He has given us courage. He had led us to victory." The new Russian film is a striking motion picture, but it is not as good as Ambassador Bullitt thinks it is.

Which reminds us that Ambassador Bullitt, the New Dealer tied up with recognition of Russia, Mr. H. G. Wells, whose business is making copy, and Mr. Will Rogers, whose business is making cracks at any cost, have all been quoted in advance publicity as considering "Three Songs about Lenin" a great achievement. As

economists and statesmen, we know them, and as experts on the motion picture they are nearly as naive as Mr. Sennwald.

NOW appertaining to Mr. Watts and his subdued criticisms, it is to be observed that he says "I am forced to doubt." There are evidences currently at hand to indicate that this phrase is, in his use, no mere stereotype. He seems to have doubted against his will. We find revelation of his spirit and intent, by turning to page 14 of the November issue of *New Theatre*, organ of The League of Workers' Theatres. The generally acute and unbiased intelligence of the editorial policy of this publication is keynoted in the same issue by a scream which classifies "No Greater Glory" as "Columbia's pro-war film."

In the *New Theatre* Mr. Watts writes, with considerably more boldness than in the *Herald Tribune*, under the title of "Hollywood Sees Pink." He thrills his readers with the charge that: "The most frank and vicious anti-radical propaganda

(Continued on following page, column 1)

COMEDY OF PATHOS

(Continued from preceding page)

I have found in the films for several years was in a Fox picture called 'I Believed in You.'

Just fancy Mr. Watts spending "several years" looking for "frank and vicious anti-radical propaganda" and finally coming up with the perfect specimen like that!

But Mr. Watts is sure that he sees "shifting styles" in the treatment of the Soviet Union and that the producers of Hollywood are making desperate but ineffectual efforts to keep pace with "what they see as popular sentiment in the matter."

Mr. Watts is so generous as to observe to the readers of *New Theatre* that he feels that while the California producers are "heartily if sometimes furtively on the side of the established order," it is because of instinct rather than of "intentional malice."

"Furtively on the side of the established order." Turn that one over.

Now could it be possible that Mr. Watts is furtively employed by The New York *Herald Tribune*? From other departments of that paper one from time to time discovers passages which tend to indicate that it is not quite furtive about the continuance of the United States.

If Whitelaw Reid could read his movie boy, now.

MAY it be noted, however, in behalf of the press that one great newspaper, the New York *Sun* and its critic, Miss Eileen Creelman, have been able to look at "Three Songs About Lenin" without incurring spasms. In the *Sun* of that same November 7, Miss Creelman writes:

These Russian pictures require a very special audience, one more intent upon digesting propaganda than seeing fine drama. Whatever their quality, however, they are always sure of lavish applause from one well-publicized source or another. The advance cheering which greeted the advent of "Three Songs About Lenin" is a strong example of the way in which enthusiasm for an idea can influence the viewings of a motion picture.

This Cameo picture, more even than those preceding it, requires an audience that will meet it half way. It has, to one not carried away by the theme, almost no merit as entertainment of travelogue. It lacks continuity, characterization, story, technical skill or even the excitement of fine photography. . . . "Three Songs About Lenin" requires of its spectators the same fanatic enthusiasm that must have gone into its assembling. It bored this movie-goer thoroughly.

Apparently the newspaper of the Great

Dana, Mr. Chester Lord and William T. Dewart is still in the United States.

The unintended comedy of pathos in the mid-section of this inspired Soviet film-tract has not had attention from the reviewers. It is conveyed at its best by subtitles written to convey the prayerful appreciations of the new Russia in quotation of the workers in the immaculate chord of "My farm . . ." "My collective farm." "My collective farm."

It leads one into delightful vistas of phrase adventure. Why not—"My collective children,—my collective wife,—my collective fireside,—my collective eyebrow."

While "Three Songs About Lenin" is hardly worth discussion as a motion picture, it does make it germane to observe that in this as in other screen pabulums the Soviet, for all its forswearing of the old order, quaintly finds itself using the ancient devices of emotionalism in its endeavors to make a new savior and saint out of Lenin, it tries to tap the spirit of "Home Sweet Home" for collectivism, and when it would stir the heartbeats of the faithful, its bands have to be recorded in the military march tempos that have rung in the ears of the race for ages. The tune isn't new, after all. And there is naught but the skull tossing technique of the medicine men of all primitives in the parading on the screen of the corpse of Lenin—the petrified idol of that great stone "tent" in the Red Square of Moscow.

There could be real drama in a sequel sequence to the New York presentation of "Three Songs About Lenin." It would be pictured close-up, somewhat after the manner of Vertof but done with Hollywood skill, recording the gorgeous emotional play across the wily brain pan of one Stalin when his secretary lays before him clippings from the New York *Times* and the New York *Herald Tribune* of November 7, 1934.

Perhaps two young men will be decorated. The Soviet, you know, has adopted the old technique with decorations, too.

My collective elbow!

New York Independent Combine Seen Dropped

New York exhibitors are giving little response to the plan to combine about 100 independent theatres into one strong booking and buying circuit. The indications are that the plan will be discarded. A number of members of the Independent Theatre Owners Association, although the plan was not supported by the organization, saw in the idea a weapon to break down the protection demands by the major circuits.

Zane Grey's Brother Dies

Romer C. Grey, 59, brother of Zane Grey, author, died in Los Angeles last week.

See Possible Fox Sale of Gaumont Stock in Kent Trip

The unexpected sailing of Sidney R. Kent, Fox president, for London Friday night was reported in New York film circles to have a bearing on a possible sale of Fox Film's 49 per cent holdings in Gaumont-British.

From London came word that Mr. Kent has placed a price of \$3.75 a share on the Fox company's stock in Industrial and Bradford Trust, Ltd., holding company of Gaumont-British, with the report that one obstacle to any sale has been inability to reach a middle ground on the trading value of the stock. In London circles the Fox holdings are said to be linked with a possible deal with John Maxwell of British International.

American Gaumont British now has set its sales organization for 90 per cent of the United States, according to Arthur Lee, general manager. John W. Weeks, general sales manager, has named J. L. Franconi sales manager at Dallas, and Jack Groves salesman; Sam Levine booker-salesman at Buffalo, and George Wheeler at Pittsburgh; H. Russell Gaus salesman at Oklahoma City and Marcel Mekelburg salesman at Albany. A. C. Hayman has booked Gaumont British product at first-runs in Buffalo and Niagara Falls, and Elmer C. Rhoden of Fox Midwest for first-runs in Kansas City and 60 other spots.

Jeffrey Bernerd, general manager for Gaumont-British in England, is expected to return to New York early in December, according to Mr. Lee, bringing with him eight new releases, for the second half of the season's program.

Kansas-Missouri Owners Ready to Fight Tax Measures

Exhibitors in the Kansas City territory are flocking to the Kansas-Missouri Theatre Association in the hope of building up a unified front in anticipation of a fight against restrictive legislation this winter.

A consumers' tax bill, which will hit theatre admissions, is expected to be introduced in the Kansas assembly when it convenes in January. The Missouri legislature meets in the same month and several measures affecting theatres are looked for, including one to increase the present sales tax, levied on admissions, from one-half of one per cent to at least one per cent, as well as a censorship bill and another to impose a reel tax.

Legislative committees of the KMTA are lining up exhibitor sentiment to counteract legislative moves already under way. John C. Stapel, president of the KMTA, is in charge for Missouri, and R. R. Biechele, secretary-treasurer of the organization, has the Kansas situation in hand.

Eastman Declares Dividend

Eastman Kodak Company has declared a regular quarterly dividend of \$1 per share on its common stock and \$1.50 on the preferred, payable January 2, to stockholders of record December 5.



THE CAMERA REPORTS



BEAUTEOUS. Marguerite Clark contributes her comeliness and histrionic ability to the comedy, "The Big Splash," which British Lion is producing.

SPECTACLE PIANISTIC. (Left) Rehearsal by Busby Berkeley for First National's "Gold Diggers of 1935," in which 60 pianos resound simultaneously. Berkeley is now a director.

BACK TO STATES. (Right) Buster Keaton, with Mrs. Keaton, returns from Europe to resume his two-reel comedies for Educational.



LORD MAYOR'S SHOW? No, it was the opening of the Paramount Liverpool theatre and when the lord mayor and lady mayor of Liverpool arrived, the girl ushers stood at attention. The deluxe house seats 2,670. (Copyright Liverpool Evening Press).



WITH CONGRATULATIONS. Frank F. Merriam, governor-elect of California, receives the felicitations of Mrs. Charles C. Pettijohn, Cecil B. DeMille (second from left) and Gary Cooper, in costume for his current production.



CRUISING TO CALIFORNIA. Samuel Briskin, general production manager of Columbia, and Mrs. Briskin, sail on the Grace liner Santa Rosa for a cruise to California via the Panama Canal and the Spanish Americas.

FOR HER FIRST. Constance Collier (below), stage star, arrives from Europe on her way to MGM's studios to do her first talking picture.



ANNIVERSARY. Arthur C. Bromberg (below), in charge of Southern distribution for Monogram, celebrates his 25th year in the film business.



A RECORD. After playing in 16 pictures in 18 months, Walter Connolly, Columbia star, arrives in New York for a bit of a vacation and is greeted by his wife, Nedda Harrigan, and his daughter Ann.



TO THE BRIDE! Leah Sachs, bride of Hal Horne, director of advertising and publicity of United Artists, and the bridegroom were guests at a surprise luncheon last week. The marriage at the City Hall had also been a surprise. Monroe Greenthal (left) was master of ceremonies. At the right is A. J. Kobler.



PRESENT SWORDS! Fellow players give the Annapolis salute to Ginger Rogers and her fiancé, Lew Ayres, on the set of Fox's "Lottery Lover" in which he has the male lead, when their engagement is made known. Among his fellow players in the completed film are Nick Foran, Sterling Holloway, Eddie Nugent.



ASIDES & INTERLUDES



By JAMES CUNNINGHAM

REAL NAMES

REEL NAMES

Leon Waycoff—Leon Adams
 Maria Casajuana—Maria Alba
 Allan Hughes—Hugh Allan
 Claude Palmer—Claude Allister
 Maxine Allen—Maxine Alton
 Jose Paige—Don Alvarado
 Baroness Fern von Weichs—Fern Andra
 Launa Anderson—Lona Andre
 Margarite Andrus—Patricia Archer
 Johnnie Allen—Johnson Arledge
 Laurette Rutherford—Judith Arlen
 George Brest—George K. Arthur
 John Williams—Johnny Arthur
 Arthur Zellner—Julian Arthur
 Adele Austerlitz—Adele Astaire
 Lucille Langhanke—Mary Astor
 Alice McCormick—Joy Auburn
 Marie Cragg—Marie Ault
 Edward King—Eddie Baker
 Mario Bianchi—Monty Banks
 Vilma Baulsy—Vilma Banky
 Mona Smith—Mona Barrie
 Ethel, John and Lionel Blythe—The Barrymores
 Jane Forde—Jane Baxter
 George Francis Beldam—Rex Bell
 Margaret Philpott—Madge Bellamy
 Daisy Garstin—Daisy Belmore
 Elsa Hackman—Elsa Benham
 Emily Mulhausen—Billie Bennett
 John Kubelsky—Jack Benny
 Clara Strouse—Clara Beranger
 Ludwig Bamberger—Ludwig Berger
 William Enos—Busby Berkeley
 Isidore Baline—Irving Berlin
 Benjamin Anzelvitz—Ben Bernie
 Benjamin Switzer—William Bertram
 William Harris—Billy Bevan
 Natalie Bierl—Tala Birell
 Betty Jane Young—Sallie Blane
 Genevieve Namary—Genevieve Blinn
 Elizabeth Slaughter—Betty Blythe
 Edwina Woodruff—Edwina Booth
 John Green—Jackie Borene
 Elizabeth Smith—Betty Boyd
 Elizabeth Riggs—Evelyn Brent
 Fanny Arnstein Rose (Rosenberg) Borach—Fanny Brice
 Carl Petersen—Carl Brisson
 Milton Broadus—Tex Brodus
 Ann Goldstein—Ann Brody
 Victor Hugo de Biere—Tyler Brooks
 Elizabeth Meiklejohn—Betty Bryson
 Adele Burgdorfer Vore—Adele Buffington
 Nathan Birbaum—George Burns (Burns and Allen)
 Miriam Bilenkin—Mario Byron
 Jacques de Bujac—Bruce Cabot
 Isidore Iskowitz—Eddie Cantor
 Jan Fox—Arthur Edwin Carew
 Violet Mason—Rita Carewe
 Aileen Bauer—Aileen Carlyle
 Evelyn Lederer—Sue Carol
 Rita Brunstrom—Jane Carr
 Ann La Hiff—Nancy Carroll
 Kathryn Hill—Kathryn Carver

"WHAT'S IN A NAME"

THE YOUNG MOTION PICTURE INDUSTRY inherited from the stage of the drama the old practice in theatricals of adopting strange names to take the places of the original family names of its principals upon whom the spotlight of public attention continuously is centered. Nor is this heritage a strange one when we consider the requirements of the marquees for brevity in billing and the necessity of greater ease of pronunciation as an aid in the popularization of the professional.

Obviously the largest number of changes are made in the names of those who are engaged in the creative branches of motion pictures and it was from these that we gathered most of the 450 changes from family names which are presented on these pages. Many are familiar with the hidden family names of some wellknown professional folk, but the majority are not, and so we have incorporated those few real names that had been heard by some before. Name changes that came with marriage were avoided so far as possible.

REAL NAMES

REEL NAMES

Louise Spilger Murray—Louise Carver
 Lane Oakes—Lane Chandler
 Gladys Cronin—Ann Christie
 Bernice Jahnigan—Bernice Claire
 Ina Fagan—Ina Claire
 Evelyn Lewis—Evelyn Clayton
 Clive Greig—Colin Clive
 Claudette Chauchion—Claudette Colbert
 Dorothea Heermance—June Collyer
 Virginia Lilian Emmeline Quartermaine—Fay Compton
 Conrad Dober—Con Conrad
 Albert de Conti Cedassamare—Albert Conti
 Cesare Maufredo Orizo—Benito Coronio
 Jack Krantz—Ricardo Cortez
 Phyllis Francis—Phyllis Crane
 Constance Halverstadt—Constance Cummings
 John Balas Belasco—Bob Curwood
 Roy Francis Guisti—Roy D'Arcy
 Winifred Ashton—Clemence Dane
 Karl Daen—Karl Dane
 Harry Simpson—John Darrow
 Mario Douras—Marion Davies
 Hazel Tout—Hazel Dawn
 De Casalis de Pury—Jeanne De Casalis
 Count Pierre de Ronseray—Pierre de Ramed
 Betty Grable—Frances Dean
 Claudia Smith—Claudia Dell
 Lolita de Martinez—Dolores Del Rio
 Rosita de Los Angeles—Rosita Delmar

REAL NAMES

REEL NAMES

Irene Sanders—Irene Delroy
 Kathleen Herbert—Kay Deslys
 Florence Dawson—Florence Desmond
 Mary Magdalene Von Losch—Marlene Dietrich
 Buelah Flebbe—Buelah Marie Dix
 Ernest Carlton Brimmer—Richard Dix
 Jennie and Rosie Deutsch—Dolly Sisters
 Florence Arnot—Mary Doran
 Yvonne Lussier—Fifi D'Orsay
 Ena Gregory—Marion Douglas
 Robert Finlayson—Robert Douglas
 Thomas Lee-Doolan—Tom Douglas
 Lillian Bohney—Billie Dove
 Lucille Kelley—Nancy Dover
 Edward Groucher—Eddie Dowling
 Alfred Varick—Alfred Drayton
 Louise Kerlin—Louise Dresser
 Marcella Daly—Dorothy Drew
 Clem Beauchamp—Jerry Drew
 Dorothy Kitchen—Nancy Drexel
 Elsie Nichols—Elsie Duane
 George Gleboff—George DuCount
 Florence Peters—Florence Dudley
 Jacqueline Wells Brown—Diane Duval
 Anna McKim—Ann Dvorak
 Dorothy Smith—Dorothy Dwan
 Morris Carl Katz—Morey Eastman
 Gus Simon—Gus Edwards
 Cornelius Limbach—Neely Edwards
 Florence MacKechnie—Florence Eldridge
 Patricia Leftwich—Patricia Ellis
 Benjamin Ingenito—Paul Ellis
 William Seward Folkard—Maurice Elvey
 Mary Emery Harrison—Amora Emery
 Herbert George Washington MacEnnis—Bert Ennis
 Virginia La Bruna—Virginia Brown Faire
 Alan Clay Hoskins—"Farina"
 Dorothy Barber—Dorothy Farnum
 Lincoln Theodore Perry—Stepin Fetchit
 Jacques Friederix—Jacques Feyder
 Harriet Johnson—Sylvia Field
 Grace Stansfield—Gracie Fields
 Walter Agnew—Stanley Fields
 W. C. Dukinfield—W. C. Fields
 Ralph Taylor—Ralph Forbes
 Norman Hoeffler—Norman Foster
 Katherine Gibbs—Kay Francis
 Pauline Libbey—Pauline Frederick
 Charles E. Krauss—Charles K. French
 Blanche Campbell—Blanche Friderici
 Delia O'Callahan—Trixie Friganza
 Lewis Joseph—Joe Frisco
 Greta Gustaffson—Greta Garbo
 Jack Nichols—John Garrick
 Helen Jones—Dixie Gay
 Douglas McMurrough Kavanaugh—Douglas Gerrard
 Eugene O'Sullivan—Gene Gerrard
 Sumner Jones—Sumner (Gudgie) Getchell
 Jack Pringle—John Gilbert
 Sam Goldfish—Samuel Goldwyn
 Vera Nemirou—Vera Gordon
 Archibald Alexander Leach—Cary Grant

(Continued on following page)

FAMILY NAMES AS MARQUEE NAMES

REAL NAMES	REEL NAMES
Arnold Samberg—Arnold Gray	
Marianna Micholska—Gilda Gray	
Roger Grady—Roger Gray	
Harry Blitzter—Harry Green	
Agnes Zetterstrand—Shirley Grey	
George Lewis—George Grossmith	
Antocz Franziszek Groszewski—Anton Grot	
Sybil Westmacott Wingrove—Sybil Grove	
Alan MacKahn—Alan Hale	
John Robert Hale—Munro—Sonny Hale	
James Brown—James Hall	
Cosmo Gibbs—Cosmo Hamilton	
Katherine Standing—Kay Hammond	
Anna Gately—Ann Harding	
Harlean Carpentier—Jean Harlow	
Jed Horowitz—Jed Harris	
Marcia Hill—Burnett—Marcia Harris	
Peter Spilios—Pete Harrison	
James Adams—Sunshine Hart	
Helen Brown—Helen Hayes	
Lillian Auen—Lillie Hayward	
Clifford Lamb—Clifford Heatherley	
Adam Foelker—Albert Herman	
Alfred King—Al Hewston	
Ruth Redfern—Ruth Hiatt	
Thelma Hillerman—Thelma Hill	
Rose Kefer—Rose Hobart	
Leon von Sederholm—Leon Holmes	
Joseph von Liebenden—Stuart Holmes	
Elda Furry—Hedda Hopper	
David Paget Davis III—David Howard	
Leslie Stainer—Leslie Howard	
Juanita Clay—Billy Huber	
Madge Clark—Madge Hunt	
Paul Ivano—Ivanichevitch—Paul Ivano	
Rex Hitchcock—Rex Ingram	
Sydney Lynn—Gordon James	
William Roderick—Will James	
Dorothy Penelope Jones—Dorothy Janis	
Elsie Bierbower—Elsie Janis	
Al McGonegal—Allen Jenkins	
Buelah Wyndon—Buelah Hall Jones	
Leatrice Zeidler—Leatrice Joy	
Margaret Upton—Peggy Hopkins Joyce	
Joyzelle Joyner—"Joyzelle"	
Charles Edward Pratt—Boris Karloff	
George Duryea—Tom Keene	
Keith Ross—Ian Keith	
Maude Kahler—Merna Kennedy	
Barbara Clowtman—Barbara Kent	
Henri Trumbull—Larry Kent	
Frederick Keen—Fred Kerr	
Arnold Kaiser—Norman Kerry	
Denny Pratt—Dennis King	
Mary Pethybridge—Julie Kingdon	
George Mullally—George La Guere	
Ina Stuart—Rita La Roy	
Irving Lahrheim—Bert Lahr	
Arthur Silverlake—Arthur Lake	
Alfred Gilbert—Harry Lamont	
Elizabeth Marie Zanardi—Landi—Elissa Landi	
Francine La Remeé—Francine Larrimore	
Arthur Stanley Jefferson—Stan Laurel	
Laura Anderson—Laura La Varnie	
Mary Kutzman—Jane La Verne	

"NAMES MAKE HEADLINES"

*I*N an early issue there will appear several hundred names of well-known persons in production, distribution and exhibition whose family names are public information but whose surnames are not. An investigation was made deep into the archives to learn what these first-name initials stand for and the results were most interesting, unearthing as they did many rarities linking the holders to fine old historical and professional personages after whom they were named. The screen names on these pages are in alphabetical order.

REAL NAMES	REEL NAMES
Edward Laemmle—Edward Lawrence	
Gert Klasen—Gertrude Lawrence	
Raymond Francis Miles Atkinson—Raymond Lawrence	
Dorothy Wannenwetsch—Dorothy Layton	
Helene Le Berthon—Helen Holly	
Wilma Wyatt—Dixie Lee	
Marjorie Millsap—Dorothy Lee	
Myrna Tibbetts—Frances Lee	
Gwendolyn LePinski—Gwen Lee	
Augusta Appel—Lila Lee	
Harriet Richardson—Linda Lee	
Margaret Lightfoot—Margaret Lee	
Barbara Anderson—Barbara Leonard	
Le Roy Winebrenner—"Baby Le Roy"	
Sonya Hovey—Sonya Levien	
Theodore Friedman—Ted Lewis	
Jack Lowe—John Loder	
Theodore Lodjenski—Theodore Lodi	
Janette Lov—Jeanette Loff	
Jane Peters—Carole Lombard	
Myrna Williams—Myrna Loy	
Bela Blasko—Bela Lugosi	
D'Auvergne Sharon Lindsay—Sharon Lynn	
Leo Mielziner—Kenneth MacKenna	
John McArdle—John McAddoo	
John McCormack—"Breezy" (Kendall McComas)	
Betty Brock—Elizabeth McGaffey	
Joseph Yule—Mickey McGuire	
August leClerq—Gus McNaughton	
Mary Elizabeth Phipps—Mary Maberry	
Joey Marion Lewyn—Marion Mack	
Roy McClure—Roy Mack	
Charles McLaughlin—Willard Mack	
Mariska Medgyszi—Mae Madison	
David Lieberman—Hank Mann	
Rauff Acklon—David Manners	
Frederick Ernest McIntyre Bickel—Fredric March	
Edna Hannam—Edna Marian	
Rose Curley—"Baby" Rose Marie	
Inez McInheran—Inez Marion	
Patricia Detering—Nathan—Sari Maritza	
Leslie March Geraghty—Garry Marsh	

REAL NAMES	REEL NAMES
Joan Rosher—Joan Marsh	
Violet Krauth—Marian Marsh	
William Phillips—Tully Marshall	
Leona Flugrath—Shirley Mason	
Mario Iago Loris Cozzi—Raymond Maurel	
Helen MacGlashan—Bess Meredyth	
Southcote Mansergh—Frank Merlin	
Colette Helene Mazzeletti—Colette Merton	
Ruth Magden—Ruth Metzger	
Fanny Frier—Fanny Midgley	
Jack Millane—Ray Milland	
Alice Duer—Alice D. G. Miller	
Charlotte Feiler—Charlotte Miller	
Lucille Williams—Lucille Miller	
Mary Ellen Reynolds—Marilyn Miller	
Mary Cecilia Bruning—Marilyn Mills	
Bob Davidor—Robert Milton	
Magdalena Hazos—"Mitzi"	
Cleve Morrison—Cleve Moore	
Kathleen Morrison—Colleen Moore	
Nathalian Messner—Natalie Moorhead	
Lois Darlington Dowling—Lois Moran	
Frank Wupperman—Frank Morgan	
Leo Krauth—Marilyn Morgan	
Toshia Ichioka—Toshia Mori	
Mabel Linton—Karen Morley	
Jean Fullarton—Jean Muir	
Mike Mouseltoff—Mickey Mouse	
Muni Weisenfreund—Paul Muni	
Don Court—Ken Murray	
Marie Koenig—Mae Murray	
Marjorie Robertson—Anna Neagle	
Appolonia Chalupez—Pola Negri	
Roland de Gostrie—R. William Neil	
Grethe Ruzt-Nissen—Greta Nissen	
Mary Imogene Robertson—Mary Nolan	
Josephine Arrich—Josephine Norman	
Alferdo Biraben—Barry Norton	
Ramon Samaniegoes—Ramon Novarro	
Ivor Davies—Ivor Novello	
Queenie Thompson—(1) Estelle Thompson;	
(2) Stella Merle; (3) Merle Oberon	
Lewis Daniel Offield—Jack Oakie	
Suzanne Dobson Noonan—Molly O'Day	
John Alcott—Sidney Olcott	
Edna Nutter—Edna May Oliver	
Virginia Louise Noonan—Sally O'Neil	
Gertrude Lamson—Nance O'Neill	
Zelma Schroeder—Zelma O'Neill	
George Odell—George Ovey	
Anita Pomares—Anita Page	
Paul Panzerbeiter—Paul Panzer	
Mae Green—Jean Parker	
Katherine Towle—Ursula Parrott	
Percival Young—Percy Parsons	
Walter Venicombe—Wally Patch	
Margaret Fitzpatrick—Gail Patrick	
Joseph Pinter—Joe Penner	
Grace Oursler—Grace Perkins	
Muriel Harding—Olga Petrova	
Silas Vernon—Buster Phelps	
Bernice Buetler—Sally Phipps	
Harold Frazer—"Snub" Pollard	
Luther Vestegard—Paul Power	
Evelyn Pauline Thompson—Evelyn Preer	

(Continued on page 18)

Postmen Delivery Of Program Aids Theatres' Grosses

The new plan offered on November 1 to theatres and local merchants by the United States Post Office Department, whereby letter carriers may be used on their regular routes to make house-to-house deliveries of advertising matter, programs, announcements and the like without the formality of addresses affixed thereon, and at no extra cost beyond regular third-class mailing rates, is bringing additional business to motion picture theatres, according to word received from the field this week.

Harry M. S. Kendrick, of the Enright theatre at Pittsburgh, reported that he adopted the plan immediately following publication in MOTION PICTURE HERALD, on November 3, of the details of the idea, and that it resulted in increasing his business. The postmaster had advised Mr. Kendrick that his theatre was the first in the Pittsburgh area to make use of the mail plan.

Mr. Kendrick wrote: "Due to the splendid alertness of MOTION PICTURE HERALD in advising exhibitors and managers of the new postal regulation permitting unaddressed programs, etc., to go through the mails, I placed the plan in use at once, and it resulted in an unusually fine gross."

In the story which appeared in the HERALD on November 3 describing requirements under the plan and its method of operation, the statement regarding cost appears to have been open to misinterpretation by some exhibitors. While the cost is at the basic rate of three-fourths of a cent per ounce, as was stated, postal regulations require a minimum of two ounces in this classification, and in the event a piece for mailing does not weigh two ounces, then the sender is charged for two ounces regardless. This would place the cost at one and one-half cents, minimum, per piece of two ounces or less, and one and one-half cents for each additional two ounces or fraction thereof. This rate is the same which applied to regular third-class matter before.

The point regarding costs of mailing unaddressed matter under the plan for house-to-house deliveries by regular letter carriers, was raised this week by R. G. Hewitt, of the Star theatre, Milford, Mich., and by E. E. Blair, who operates the State and Ohio theatres at Ulrichsville, Ohio.

Ostrer Takes Over Studio

Michael Balcon on Monday gave up his duties as business manager of the Gaumont-British studio at London to Maurice Ostrer, vice-president, and will henceforth concentrate on actual production.

Jeannette Meehan Engaged

Jeannette Meehan, of the Hollywood office of Quigley Publications, has announced her engagement to Swanton Dorse Dalton, chemical engineer for the General Petroleum Corporation.

John Servaas Wounded

John Servaas, operator of the Exhibitors' Exchange and a circuit of theatres in Indiana, was seriously wounded by a bandit last week in Indianapolis.

CITY JOINS FILM MEN IN LABOR PEACE MOVE

Kansas City Citizens Form Council for Industrial Har- mony; Canton Picketing Suit

Kansas City citizens took the lead late last week in a plan to maintain peace between employers and employees, especially those unionized. Exhibitors are active participants in the unique movement.

Working quietly while labor troubles continued in countless large industrial centers, and involving exhibition along with scores of other lines of business, well known residents of Kansas City completed organization of the Kansas City Citizens Protective Council, Inc., the aims of which, as publicly announced in full-page advertisements in local newspapers, are: (1) To arouse a unified public opinion to the necessity of preserving the industrial and business peace in Kansas City; (2) To insure every citizen the right to work without fear of coercion

and brutal force being used to compel him to join organizations against his wishes; (3) To keep labor "racketeers" and Communists out of Kansas City, its industrial business affairs and the ranks of labor; (4) To show clearly that Kansas City is for preserving the industrial peace it has enjoyed for 15 years and that it will not tolerate either the exploitation of workmen or business by professional agitators.

Other cities in which theatre owners and projectionists and stage hands were fighting over labor issues and working conditions were Canton, Ohio, Los Angeles, Milwaukee, New Orleans and New York.

Theatre Leaders Among Members

Among members of the large executive committee of the new Kansas City Citizens Protective Council are L. J. McCarthy, district manager of Fox Midwest Theatres; Edward Dubinsky, president of Dubinsky Brothers Theatres, and George S. Baker, manager of the Publix Newman.

The local exhibitors' organization—Independent Theatre Owners of Kansas City—deferred action on accepting an invitation to join the council. Jay Means, president, said his organization may name a representative. It was pointed out that both the ITO and Mr. Dubinsky's circuit have been embroiled in various disputes with the projectionists' local.

Council spokesmen denied the expressed opinion of local union officials that the new unit is an "employers' association" formed to combat labor unions. The council let it be known that the group is purely a civic enterprise. A membership campaign already is under way and funds are being raised.

Picketing Suit in Canton

Labor trouble in Canton was climaxed by the filing of an injunction suit in common pleas court by the management of the Windsor, a neighborhood theatre, to restrain the local branch of the IATSE from picketing the Windsor.

Local No. 150 of the IATSE, in Los Angeles, was named defendant in a suit filed by Angeles Theatre Corporation, owner of the Leimert theatre, which asks damages of \$180,000 for alleged libel, following statements that the theatre was not paying its employees living wages.

In the same city, a protest was filed by the Independent Theatre Owners of Southern California with the local NRA compliance board charging the local projectionists' union with attempts to use the labor provisions of the NRA code as "an instrument of oppression" to enforce a "closed shop" at all Los Angeles theatres. There are pending many complaints against independent houses charged by the compliance board with violating the code's wage scale.

Service Strike in Milwaukee

An unusual union dispute was raging in Milwaukee where members of the new Cashiers, Ushers and Doormen's Union were engaging in an unauthorized strike at the Riverside Theatre. Projectionists, stagehands and musicians refused to join the strikers.

In Washington, complaint was withdrawn and appeal dismissed "without prejudice" in the case of Local 38, IATSE, of Detroit, against the Eastown theatre there, involving discharge of union members.

"I look forward to each new issue and believe me, my copies are well finger-marked before they are filed away for future reference. I should certainly not want to do without the Herald."

That's the word from M. R. Harrington, resident manager of the Avalon theatre at Clatskanie, Oregon, who has found that Motion Picture Herald serves, whether he be in a large metropolis or a small town. Formerly at the State in Portland, Ore., Mr. Harrington writes:

"My sole work is now with the Avalon, which, by the way, is my first experience in a small town. I find it very interesting, largely because conditions in a small country town are vastly different than I had been accustomed to working with in the larger cities.

"Has me guessing at times, but I can generally find some new angle, suggested in the Herald, to help me out. I look forward to each new issue and believe me, my copies are well finger-marked before they are filed away for future reference. I should certainly not want to do without the Herald."

450 CHANGES IN NAMES

REAL NAMES

REEL NAMES

Katherine Duffy—Kate Price
 Aileen Bisbee—Aileen Pringle
 Mary Pursell—June Purcell
 Billie De Becks—Sally Rand
 Arthur Davenport—Arthur Rankin
 Allene Burch—Allene Ray
 Raymond Guion—Gene Raymond
 George Feder—Jack Raymond
 Helen Dorothy Rulon—Janet Reade
 Ruth Griffith—Ruth Renick
 Henry Reichman—Harry Richman
 Fred Bowditch—Kane Richmond
 Mary Roberts—Mary Roberts Rinehart
 Enriqueta Valenzuela—Mona Rico
 Fido—Rin-Tin-Tin
 Emanuel Goldenberg—Edward Robinson
 Arthur Klein—Arthur Robison
 Charlotte Rogers—Charlotte Forbes
 Virginia Katherine McMath—Ginger Rogers
 Arthur Sarsfield Ward—Sax Rohmer
 Edward Carl Rhoden—George Roland
 Luis Antonio Damaso De Alonso—Gilbert Roland
 Wernham Ryott—Stewart Rome
 Bodil Hammerich—Bodil Rosing
 Ross Weigle—Churchill Ross
 Margaret Campbell—Peggy Ross
 Lewis Royer Hastings—"Royer"
 Madeline Skinner—Madeline Ruthven
 Florence Willard—Florence Ryerson
 Fernando Poo del Villar—Frank Sabini
 Arthur Blackmer—Arthur Santell
 Leo Sailor—Syd Saylor
 Aubrey Burns—Aubrey Scoto
 Zelda Paldi—Zelda Sears
 Morton Stubbs—Morton Selten
 Mickall Sinnott—Mack Sennett
 Lillian Shatoff—Lillian Shade
 Oscar Schwartz—Oscar Shaw
 Veronica Balfe—Sandra Shaw
 Reginald Cassan—Reginald Sheffield
 Eugene Hume—Gene Sheldon
 Gloria Hellar—Anne Sheridan
 Viola Braxton—Viola Brothers Shore
 Sammy Greenfield—George Sidney
 Samuel Silverstadt—Sam Silver
 Patrick Holme-Summer—Pat Somerset
 Penrhyn Abramson—Penrhyn Stanlaws
 Francis Henry Pink—Frank Stanmore
 Ruby Stevens—Barbara Stanwyck
 Robert Bradbury—Bob Steele
 George Stitch—Ford Sterling
 Onslow Ford Stevenson—Onslow Stevens
 Rosalie Muckenfuss—Rosalie Stewart
 Oswald Gray—Sir Oswald Stoll
 Jack Strumwasser—John Stone
 Chase Taylor—Colonel Lemuel Q. Stoopnagle
 Nikolas Pratz—Nick Stuart
 Charlotte Wagnmuller—Charlotte Susa
 Swinburne Johnson—Norah Swinburne
 Lysle Hollywood—Lyle Talbot
 Ronald MacDonald Hutchison—Harry Tate
 Estelle Boylan—Estelle Taylor
 Norma Allison—Norma Terris
 Theodore Herbert Lewin—Tom Terris

REAL NAMES

REEL NAMES

Donald Locker—Don Terry
 Kay Clark—Sheila Terry
 Rose Masing—Rosemary Theby
 Duane Maloney—Duane Thompson
 David Thayson—David Torrence
 Paula Osterman—Raquel Torres
 John Woodward Towney—Jack Townley
 Richard Tibb—Richard Travers
 Austin Schlisky—Austin Trevor
 Jerry Schatz—Jerry Tucker
 Sophie Abuza—Sophie Tucker
 Helen Jurgens—Helen Twelvetrees
 Ralph Gallo—Armando Valenti
 Giuseppe Valentino—Joe Valentine
 Virginia McSweeney—Virginia Valli
 Willard Huntington Wright—S. S. Van Dine
 Mildred Lunnay—Mildred Van Dorn
 V. A. Van Rouji—Victor Varconi
 Lupe de Villalobos—Lupe Velez
 Florence Orto—Florence Vidor
 Joe Stern—Joseph von Sternberg
 Gwen Sewell—Gwen Wakelind
 Floyd Alderson—Wally Wales
 Frederick Brown—Fred Wallace
 Frederick Heming—Fred Walton
 Dot Thompson—Dorothy Ward
 Irene Ahlberg—Irene Ware
 Jacqueline Brown—Jacqueline Wells
 Alexander Thurn-Taxis—Cliff Wheeler
 Isidore Weiss—George White
 Baroness Ernst von der Decken—Dorothea Wieck
 Warren Krech—Warren William
 Olga Cronk—Claire Windsor
 Richard Johnson—Dick Winslow
 Helen Johnson—Judith Wood
 John Griffith Malloy—John Griffith Wray
 Ed Leopold—Ed Wynn
 Dorothy Cox—Diana Wynyard
 Eileen Sedgwick—Greta Yoltz
 Edith Byard—Edith Yorke
 Massajiro Kaihatsu—Aoyama Yukio

SMPE's East Coast Section Convenes

The Atlantic Coast section of the Society of Motion Picture Engineers met Wednesday at the Studio Theatre of RCA Photophone, Inc., in New York, to watch a demonstration of RCA's improved system for noiseless recording, developed by the company's engineers.

The new system, first demonstrated several months ago, is said to make it possible to increase the volume range to a considerable degree without introducing distortion and, at the same time, to reduce ground noise to a minimum.

Donahue and Coe to Move

Donahue and Coe, advertising agency, has leased space in the RKO Building, Rockefeller Center, New York, and will move from the Paramount Building about January 1.

Germany Imposes Drastic New Tax On Importations

The complete withdrawal of American film companies from activity in Germany is seen as a probable result of the imposition this week by the Reich's film chamber of a new permit tax of 20,000 marks (approximately \$8,000) on each feature imported into Germany. The import permit tax guarantees only the admission of the film into the country. It is possible that after entrance, a film may be banned entirely by the German censor board.

Heretofore the import tax ranged from 4,000 to 5,000 marks per picture, the new scale amounting to more than a 400 per cent increase. Only American films with certain wide appeal would stand any chance of returning a profit to the producer under the new tax.

Foreign managers in New York this week were unanimous in their expression of opinion that the move appeared a deliberate effort to crowd American films out of the German market. Universal disposed of its German business some time ago, while Warner has been liquidating its interests there since the early days of the Hitler regime. The belief was expressed that the German action may influence similar procedure in neighboring Austria and Hungary.

School Fight Bars Newsreel Theatre

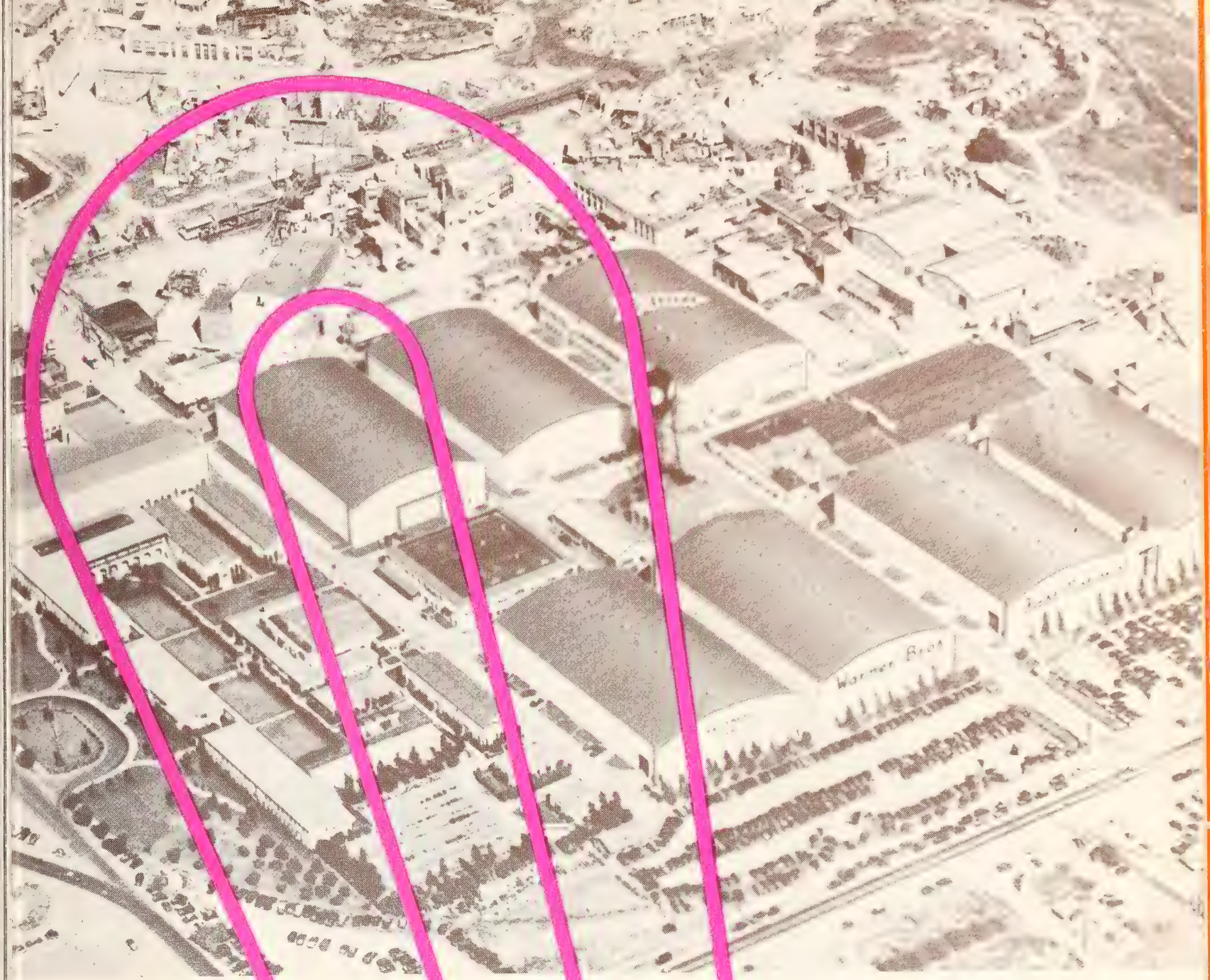
Residents of the borough of Brooklyn in New York on Tuesday witnessed the unusual situation of the city refusing to grant a permit for the erection of a newsreel theatre because of its possible effect on nearby students, and this despite the protests of the sponsors that the newsreel is generally conceded to have some educational value.

The fight over the license had been waged for years, finally ending, at least temporarily, early this week when New York City's license commissioner, Paul Moss, refused to permit construction of another Trans Lux newsreel house on a site adjoining Erasmus Hall High School.

"The argument that this theatre will have only newsreels is not cogent," declared Mr. Moss, whose decision is thought to be the first of its kind made anywhere. Pointing out that the high school principal had objected strenuously to the proposed theatre, Mr. Moss said: "A theatre so easily reachable from the school will tempt young people at luncheon hour or on leaving school, no matter what the showing."

Commissioner Moss indicated that he expected the sponsors of the project would appeal his decision in the courts.

Mr. Moss said a permit for a theatre on the site first was sought in 1921 and that it was denied at that time. In March, 1926, another application was made, but not pursued when the principal objected. Later in that same year a third application was marked approved.



**THE MAGNET THAT LURES
THE BRIGHTEST STARS**
**now draws one of the greatest of all
great names to the Warner list...**



**THE GLAMOUR OF ACHIEVEMENT....THE AURA
OF SUCCESS THE MAGNETISM OF LEADER-
SHIP INEVITABLY UNITE THE HIGHEST
TALENTS OF THE SHOW WORLD AND SO-**

MARION DAVIES

and

COSMOPOLITAN PRODUCTIONS

join

WARNER BROS.

Warner E

6
Telephone March 16/24
Marion Davies, Cosmopolitan Pictures Join WB
Deal Going Into Effect J

thers' Productions

Harry and Albert, we are delighted and consider ourselves fortunate in having obtained Marion Davies for a series of star productions, and our aim and ambition will be to produce pictures with Miss Davies that will create even greater success for her than she has heretofore attained. In addition to Miss Davies' starring productions, we will also produce a series of Cosmopolitan

MARION DAVIES, POPULAR MOVIE ACTRESS, NOW

Mr. Warner also said: "We consider the association with us of William Randolph Hearst and his tremendous organization as the greatest forward step that Warner Brothers have taken since the intro-

"We regard William Randolph Hearst as the most potent and uplifting influence not only in the journalistic field, but also in the picture industry and as such we intend to have him

LOS ANGELES EVENING HERALD
MARION DAVIES SIGNS CONTRACT
WITH WARNER BROS. FILM COMPANY
Cosmopolitan Productions to
Release Through New

America's Greatest Evening Newspaper

THURSDAY, NOVEMBER 1, 1935

R BROTHERS SIGN CONTRACT TO STAR MARION DAVIES

Will Take Effect
1935; Includes
Titan Pictures

NOTED FILM STAR NOW WITH WARNER

S! • READ BY MILLIONS!

Warner-Cosmopolitan
Film Alliance in a Decade!

HARRY WARNER
ighted and consider our-
fortunate in having ob-
Marion Davies for a
star productions and
ambition will be to
pictures with Miss
at will create even
success for her than
she
as Davies' con-
we will a
of Cosm
also said
the a
William
treme
e gre
arned
th

Marion Davies, who will lend her blonde talents to the Warner Brothers' studios, beginning with the new year. Under the terms of an important Hollywood picture deal, Cosmopolitan

tan Productions, Miss Davies' new home, the Warner

DETROIT EVENING TIMES

WARNERS SIGN MARION DAVIES TO LONG CONTRACT

By Louella O. Parsons
Universal Service Motion Picture Editor
HOLLYWOOD, Nov. 1. (By te-
deal of the year, on Oct. 1, in their
year, was closed yesterday when
Warner Brothers signed a contract
with Marion Davies under which
Cosmopolitan productions.
The contract, signed by Jack
Warner, vice president of the
Warner Bros. studio, and
Marion Davies, president of
Cosmopolitan, is the most im-
portant Hollywood picture deal
of the year. It is the first time
that a major Hollywood studio
has signed a long-term contract
with a star actress. The contract
is for a period of five years, and
under its terms, Davies will make
a series of pictures for Warner
Brothers, beginning with the new
year. The contract also provides
that Davies will produce a series
of pictures for Cosmopolitan, and
that she will have the right to
produce pictures for other studios
if she so desires.

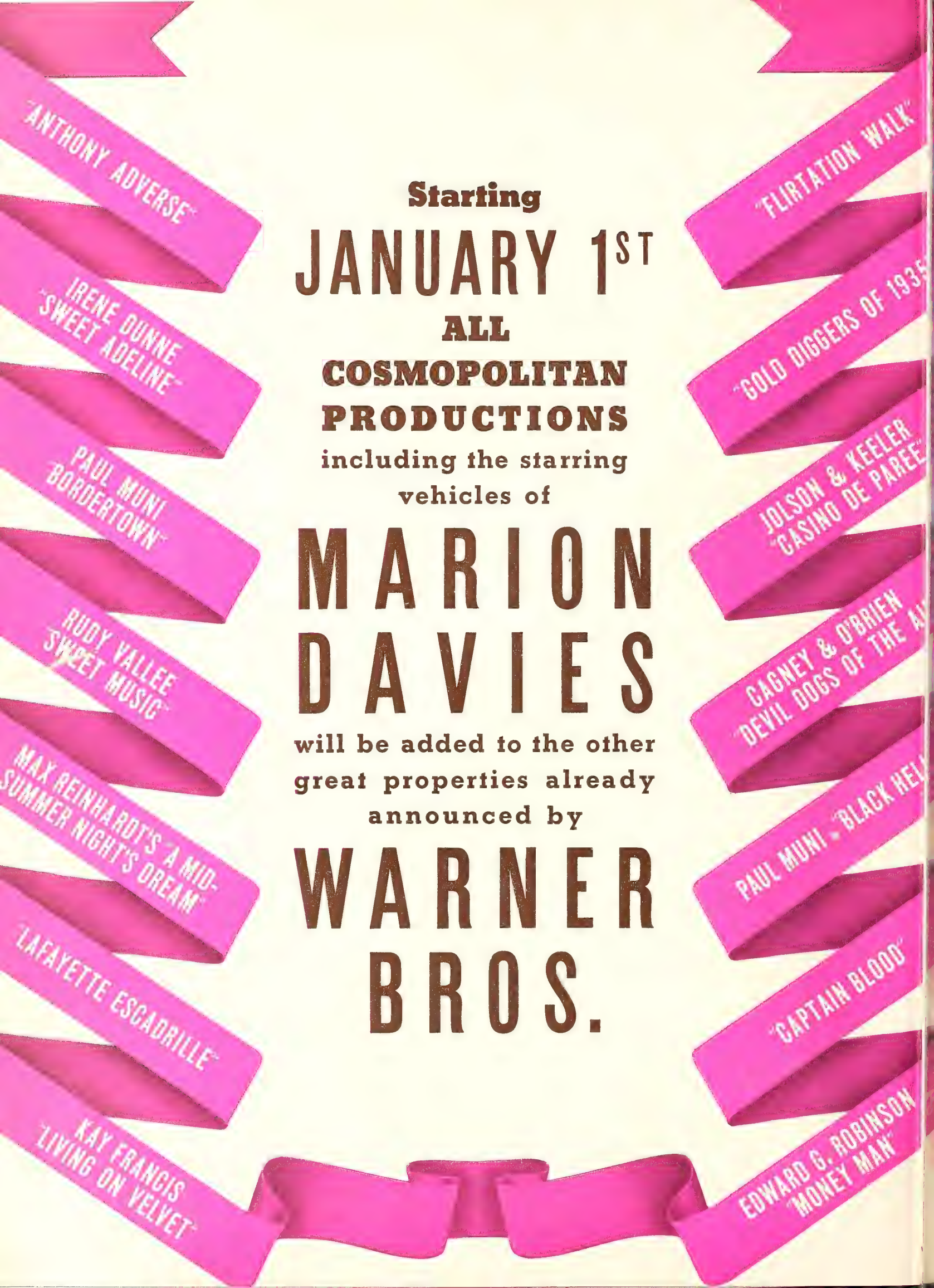
"I am leaving Cosmopolitan
with the kindest
regards and appreciation of
everything that this house has
done for me. I have only the best
wishes for the future of the
company."

SAN ANTONIO LIGHT
WARNERS WILL
MAKE DAVIES
PICTURES

By LOUELLA O. PARSONS
Motion Picture Editor, Universal

MARION DAVIES AND COSMOPOLITAN JOIN WARNERS
Long-Term Contract
to Go in Effect on
January 1
By LOUELLA O. PARSONS
Motion Picture Editor, Universal

Warner Brothers
Sign Miss Day
And Cosmopolit



Starting
JANUARY 1ST
ALL
COSMOPOLITAN
PRODUCTIONS
including the starring
vehicles of

MARION
DAVIES

will be added to the other
great properties already
announced by

WARNER
BROS.

STUDENTS ON RADIO IN STORY-FILM TIEUP

Radio, schools, educational societies and the motion picture industry are scheduled to join hands in a novel radio presentation Friday when a dramatization of scenes from Charles Dickens' "Great Expectations," a current Universal picture, is to be presented on a nationwide NBC hook-up.

Player participants in the broadcast are students from the Weequahic high school in Newark, N. J. The program is a part of the program of the Women's Radio Review, of which Mrs. Claudine MacDonald is director.

Prior to the dramatization Dr. William Lewin, of the high school's English department, will describe the progress made in teaching young folk to make critical evaluations of motion pictures. The Weequahic high school was the scene of the initial experiment to determine the feasibility of teaching photoplay appreciation as part of the regular curriculum.

The dramatization of "Great Expectations" over the air coincides with the delivery of study guides on the film to pupils in 18,000 high schools, all of whom in the next few weeks will have the opportunity of studying "Great Expectations" in film and novel as a part of their classroom work — using as their laboratories neighborhood theatres playing the picture.

Johnston Says Monogram Sales Are Up 81 Per Cent

W. Ray Johnston, leaving Hollywood for his Monogram home office in New York, said the company would add 1,500 new accounts this season, and that business is running 81 per cent ahead of last season.

Mr. Johnston added that 16 of the company's 28 releases for 1934-35 have been completed.

Loew's Poli Circuit in Charge of Harry Shaw

The Poli circuit in New England will be supervised under the new Loew management by Harry Shaw, while Louis Sagal, representing Sylvester Z. Poli, the original operator, will have charge of labor and leases.

Take More Space for New Shorts Series

World's Wonder Pictures, short subject producers, have moved into larger quarters on Sunset boulevard in Hollywood in order to facilitate the production of a new series called "Laughographs." The first two will be "The Cranch Murder Case" and "Ballyettes." W. C. Colfax Miller will direct.

Gillis Is Killed in West

Al W. Gillis, motion picture agent and manager, was killed in Seattle on Monday in an automobile accident.

PRODUCT INCREASED FOR ITALIAN HOUSES

355 Films for Next Year; Commendatore Freddi Heads New Board Controlling Industry

By VITTORIO MALPASSUTI

Rome Correspondent

Increase of more than half a hundred pictures over the 1934 total is indicated by announced plans for distribution in Italy next year. Of the 355 planned, there will be approximately 30 Italian films.

Product listed tentatively, by companies, for 1935 release is as follows:

Barbieri, 5; Caesar, 9; Colosseum, 22; Consorzio Eja, 22; Curioni, 4; Filmimpero, 35; Fox, 28; Grandi Films, 8; Malpieri, 5; Manderfilm, 10; Manenti, 5; Metro Goldwyn, 28; Minerva, 10; Monogram, 8; Onmisfilm, 6; Paramount, 24; Pittaluga, 53; United Artists, 11; Universal, 11; Warner First, 25; Tirrenia, 6; other companies, 35.

Following is a tabulation, by years, of product availability since the introduction of sound:

Year	Films	Italian
1930	410	4
1931	319	14
1932	270	20
1933	301	31
1934	290	28
1935	355	30

Under a new plan of application of the centralized control, approved by the Italian Council of Ministers at the suggestion of the prime minister, the under-secretary of state for press and propaganda will take over the duties now held by the home office and ministry of corporations in connection with governmental supervision of films and furtherance of national cinematographic production.

A special office for general direction of cinematography was established, with the object of concentrating in it the full state control of the motion picture industry. The director of this office will be Commendatore Luigi Freddi, friend of Mussolini and executive of the newspaper *Popolo d'Italia*. Comm. Freddi was with Italo Balbo on the decennial flight to America last year. He is a well known Fascist, a young man of talent and splendid possibilities.

Industry Heading Back, Says Laemmle

"We are all on the road back. All we need is the same courage we used to have when this business was younger," last week declared Carl Laemmle, Universal president, in a statement issued in Hollywood. "The whole motion picture business has reason to be happier today than it was a year ago, two years ago, or three years ago," the statement said.

Pointing out the improved situation, Mr. Laemmle said, "The large producing companies which have suffered the torments of the damned during the past few years are now reorganizing, and doing it smartly and successfully." He praised the efforts of

Sidney Kent, Fox; Merlin H. Aylesworth, RKO; Adolph Zukor and George Schaefer, Paramount, in the reorganization, of which he said, "These companies are direct competitors of Universal, but to me they are more than that, they are a part and parcel of the recovery of the whole industry."

Reaction Varied To Warner Plan For Designation

In an early issue MOTION PICTURE HERALD will present in the Release Chart a complete classification of features as to whether they are for general audiences or for adult patronage.

Varied reaction is being registered in the field to the Warner plan of designating pictures shown in its Philadelphia theatres with an "A," for adult, and "F" for family attractions. Only mild interest has been displayed in the Cleveland territory, where exhibitors have long made a practice of running "family night" programs on Friday and Saturday. Results have been reported as only fairly satisfactory.

The plan has met with little favor among exhibitors and managers approached on the subject in Kansas City. The majority local sentiment seems opposed to "herding" pictures and branding them for different audiences. On the other hand, Fox Midwest is acquainting patrons with the policy and C. A. Schultz, president of the Commonwealth Circuit, believes wholeheartedly in the idea, planning to adopt it widely.

Fox West Coast, in Los Angeles, is seriously considering adoption of the policy, with the plan confined to subsequent run houses of the circuit if adopted.

The Grant, Philadelphia neighborhood house, is the first independent to follow the Stanley-Warner method of designation. It is expected that many of the 60 other neighborhood houses which advertise in the *Evening Ledger* may follow suit.

A generally favorable reaction was reported in St. Louis, where Fred Wehrenberg, president of the MPTO of Eastern Missouri and Southern Illinois, was enthusiastic.

Circuit heads in San Francisco took the position that reviews, advertisements and the like give sufficient indication of the character of each picture, making designations by letter unnecessary. Several organizations of parents and teachers in the city issue weekly bulletins advising members concerning types of pictures.

There is no movement in the direction of designation of pictures in the Pacific Northwest territory, it is indicated from Seattle, and no indication that such action will be taken in the near future. The plan devised by Warner was characterized as entirely unnecessary by Frank L. Newman, general manager of the local Evergreen circuit.

Fox West Coast Bankruptcy Now Near Liquidation

With the petition by the trustees of Fox West Coast in Los Angeles last week to Referee S. W. McNabb to accept a bid by National Theatres Corporation for a private sale of the circuit the liquidation of the Fox West Coast bankruptcy appears certain by the first of the year. National is the new corporate name of the circuit for the purposes of the reorganization.

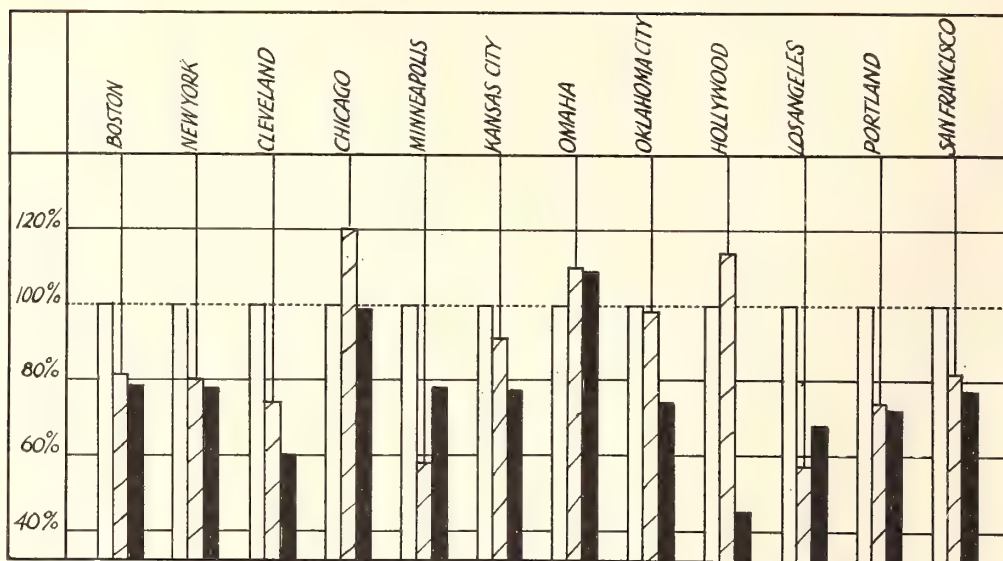
National would assume all obligations and continue operation, paying 100 cents on the dollar to creditors. The transfer will require the purchasing company to expend approximately \$15,000,000 and assume another unadjudicated Paramount claim of \$11,000,000 involving theatres the day the sale is authorized by the federal court in Los Angeles. Included in the \$15,000,000 is a sum of \$581,538, for commissions to receivers, trustees, legal counsel and the referee for services. Trustees Charles P. Skouras, William H. Moore, Jr., and Charles Erwin will receive \$230,769 jointly, a similar amount going to O'Melveny, Tuller and Myers, attorneys for the trustees. Referee McNabb will receive \$75,000, Charles P. Skouras and John Treanor, as receivers, \$15,000, and there will go \$25,000 to the law firm for services as attorneys for the receivers. Bailie, Turner and Lake will receive \$5,000 for filing the preliminary papers in bankruptcy.

The Paramount-West Coast arrangement calls for Paramount receiving 37 per cent of the net earnings on six Paramount houses in the Northwest, with the Paramount claim expected to work itself out from future earnings.

The court will pass on the bid November 19, when creditors will have an opportunity to register objections at a hearing. Charles Skouras returned to Los Angeles from New York late last week after completing plans for the rehabilitation of 400 theatres in the circuit. A five-year contract for Mr. Skouras as vice-president in charge of operations is ready for signature. Spyros Skouras is a party to the agreement.

Columbia Pictures was granted permission by Federal Judge Martin Manton in New York last week to file a supplemental claim of \$2,500 against Fox Theatres Corporation. Columbia's original claim of \$500 was among those of creditors who petitioned for reorganization of the company last August. Judge Manton granted the law firm of Watson & Willguss, former attorneys for the Fox Theatres receivers, a final fee of \$10,000. Hearings on claims against Fox Theatres Corporation, in equity receivership, will be held November 23 and December 7 before Special Master Cortland Palmer in New York.

Although the 60-day limit for the filing of a reorganization plan for Fox Metropolitan Playhouses in New York expired Tuesday, no plan was submitted at the Tuesday hearing in United States district court. The failure to submit a plan was due partly to the illness of Morton G. Bogue, chairman and counsel for the bondholders' committee. A 30-day time extension was allowed by the court for the filing of a claim.



The chart, based on Motion Picture Herald's tabulation of grosses, compares the business done during the month of October, 1934, with the receipts for the same month in 1933 and 1932. For each of the twelve cities shown, the white bar (100 per cent) represents the 1932 figure; the shaded bar indicates the 1933 figure; and the black bar gives the gross for the current year. In the chart which appeared in the November 3rd issue, due to a typographical error the average weekly gross for 1932 was listed as the 100 per cent base. The 1933 average weekly receipts were taken as 100 per cent in the November 3rd graph.

New RKO Loan Seen Blocked by Debenture Issue

It was indicated last week that second liens on the RKO collateral securing the \$1,425,000 of gold notes outstanding may prevent the trustee from negotiating a bank loan with which to retire the full amount of the notes at one time, in accordance with the instructions of Federal Judge William Bondy.

The collateral on the notes, which are held by Consolidated Film Industries, has a book value of \$50,000,000, and represents almost the entire RKO investment in its subsidiaries. In approving the RKO-Consolidated agreement for extending maturities on the notes from next January 1 to May 1, 1938, Judge Bondy instructed Irving Trust Company, trustee, to negotiate a bank loan to retire the notes at one time and effect a saving in interest.

It is pointed out now that under the terms of RKO's \$11,600,000 debenture issue, such action may not be possible, since the debentures are a second lien on the collateral securing the gold notes. RKO has been unable to negotiate a reduction of interest on the gold notes through Consolidated. The agreement recently approved, however, provides that RKO may accelerate retirement of the notes at its own convenience, the retirement period ending May 1, 1938.

Exhibitors Drop Suit

Acting on the request of four complaining exhibitors, the federal court at Lincoln, Neb. this week dismissed four actions against large producers who were sued for \$217,000 by Clarence Kramer, Stanton; C. N. Robinson, Blair; Eric Wesselman, Pierce, and G. Griffin, of Plattsmouth, all in Nebraska.

Apple Annie, Once Publicity Aide, Dies in New York

A gust of wind blew through a small furnished room in Lower Manhattan one night last week, extinguished the flame of a gas heater, and Mrs. Helen McCarthy, 70, and her husband, Thomas, were asphyxiated. That was more than a week ago, and the two bodies rested in the morgue for several days, with the strong possibility that they would eventually repose in Potter's Field. But detective Henry White, of the Missing Persons Bureau, searching for possible relatives, suddenly discovered that Helen McCarthy was "Apple Annie," who peddled fruit from a basket for years in Shubert Alley on 45th street in New York. The newspapers got the facts and "Apple Annie," in death this time, was once more swept back into newspaper headlines, where she had been in September, 1933.

Damon Runyon, prolific writer, had woven a short story about "Apple Annie," and Columbia Pictures Corporation had made that story into a motion picture, called "Lady for a Day," and starring May Robson. Then publicity representatives Lou Goldberg and Leo Freedman went to work.

A real "Apple Annie" was found, in the person of Helen McCarthy, and really made a "lady for a day," with all the trimmings, including a sumptuous hotel suite, the finest clothes, a chauffeured limousine and the like. Then she returned to the Alley.

That was all that was heard, or thought of "Apple Annie" until a detective, on routine assignment, discovered who she was. Whereupon Columbia Pictures assumed the cost of a dignified funeral for Helen McCarthy and her husband, Thomas, and the story was in the newspapers again.

May Time
"discovers"

KETTI GALLIAN

for the Chicago
Tribune's 771,190
circulation:

"Slim Ketti is an electric, lovable personality. She is clever, spontaneous, intuitive, and mighty pretty. Emotionally facile, she slips from gayety to fear, to sadness believably and appealingly. She has the faculty of

expressing much with hands and eyes. A real find, this newcomer."



Now creating a sensation in "Marie Galante"



"Time" magazine, too, alert to new important personalities, sings her praises:
"Ketti Gallian has a quick charm and an informal blonde beauty."

The whole country will join
as these wilful lovers laugh . . . kiss . .
to music

● **MELODY** to keep your audiences singing
gayly for a year . . . **MERRIMENT** to keep
them smiling happily for months . . .
MAGNIFICENCE to keep a sparkle in their
eyes for days . . . in the resplendent **FOX**
production of the champion stage hit of years!

Music in



in the chorus
love . . . quarrel



the Air

Music by Jerome Kern
Lyrics and Libretto by
Oscar Hammerstein, 2nd

Gloria Swanson
and JOHN BOLES
DOUGLASS MONTGOMERY
JUNE LANG

AL SHEAN • REGINALD OWEN
JOSEPH CAWTHORN

An Erich Pommer Production Directed by Joe May
From the record-breaking Broadway stage hit!

Continuity by Robert Liebmann. Screen
play by Howard I. Young and Billie
Wilder. Dances by Jack Donahue.



*And everyone will
join in the chorus of
these unforgettable tunes:*

"I'VE TOLD EVERY LITTLE
STAR"

"I AM SO EAGER"

"THERE'S A HILL BEYOND
A HILL"

"ONE MORE DANCE"

"WE BELONG TOGETHER"

NEW YORK PARAMOUNT

LEADING NATIONAL

• Opening to milling throngs, building by the hour its record-breaking pace, "The White Parade" started its nationwide triumphal box office march.

• Patrons joined critics in unbounded words of praise.

• Said N. Y. Daily News: "★★★★½★!"
Deserves to stand alongside of 'Men in White'."

• Cheered N. Y. Daily Mirror: "Great entertainment, particularly for women."

• Enthused N. Y. Evening Sun:
"Lively entertainment. Director Cummings and Producer Lasky know how to turn out entertainment for the masses."

• Raved N. Y. World-Telegram:
"I can praise it without fear of contradiction, for 'The White Parade' is swell entertainment."

*The whole town
will parade to
"The White
Parade" when
you play it in
your theatre*

**ANNOUNCES 2nd WEEK
HOLDOVER PARADE!**

**THE
WHITE
PARADE**



JESSE L. LASKY
Production
with

**LORETTA YOUNG
JOHN BOLES**

Directed by Irving Cummings. Screen play by Sonya
Levien and Ernest Pascal. From the novel by Rian
James. Adaptation by Rian James and Jesse Lasky, Jr.



50 FROM HOLLYWOOD IN BRITISH PICTURES

And Raid Is Spreading, with Indications the Number Will Top 100 by First of Year

By **BRUCE ALLAN**
London Correspondent

That British producers for some time have been conducting a consistent and determined raid on Hollywood brains is a commonplace, but it is doubtful if, even in Hollywood, it is generally realized to what a pitch the campaign has now been carried.

Hollywood celebrities are at the present moment engaged in British production in such numbers that any attempt to compile a complete list of names is bound to fail; arrivals and departures make it obsolete as soon as written.

This is, in itself, a very significant fact. A very few years ago, the presence of one Hollywood star in a British studio would have been a front page story.

A Matter of Course

Today we take it as a matter of course that CLIVE BROOK and MADELEINE CARROLL, both British, but both Hollywood stars, should be playing in "The Dictator" for Toeplitz; that ERNEST LUBITSH should have signed a director's contract with the same company; that JOHN BARRYMORE should be scheduled for a film for London Film Productions.

Here are a few of the many other stars and directors who at the moment this is written, are actually engaged at the studios:

LUPE VELEZ is at Twickenham, well away with her scenes for "The Morals of Marcus" under the direction of Miles Mander.

BUSTER KEATON has returned to the States after making "The Intruder" for British & Continental, with LUPITA TOVAR opposite.

PHILLIPS HOLMES is playing in "Ten Minutes Alibi" for British Lion at Beaconsfield; Bernhard Vorhaus directs.

PAUL ROBESON and NINA MAE MCKINNEY are playing in "Bosambo" for London Films at Elstree.

JOE ROCK and RALPH CEDER, as producer and director, are permanent members of the Leslie Fuller production organization.

Heads Unit, Wife Stars

IRVING ASHER is chief of Warner-First National's British unit at Teddington, and his wife, LAURA LA PLANTE, is one of the contract stars.

REGINALD DENNY has just been signed by Warner, and RALPH INCE is directing one of their current productions, "Murder at Monte Carlo."

THORNTON FREELAND is directing "Brewster's Millions" at British and Dominions studio, Elstree, and LILI DAMITA is also on the British & Dominions list.

WILLIAM BEAUDINE is another at Elstree, for B. I. P. He is directing "Dandy Dick."

Also on the B. I. P. lot are NILS ASTHER and ADRIENNE AMES, both in the cast of "Abdul Hamid," while HELEN CHANDLER has just returned to America after completing her scenes in two films.

GEORGE ARLISS completed his first British

production, "The Iron Duke," for Gaumont-British and is to return for two more at a later date.

LOTHAR MENDES is directing for Gaumont-British, his big picture being "Jew Suss" ("Power").

BERTHOLD VIETTEL is another Gaumont-British director from Hollywood.

ROWLAND BROWN and AL SANTELL, after disagreements with London Films and Toeplitz, are still in London and may tie up with other studios.

MICHAEL WRIGHT, designing costumes for B. I. P.'s "The Old Curiosity Shop," comes from the MGM and Paramount studios in Hollywood.

And Music Writers

MAURICE SIGLER, AL HOFFMAN and ALBERT GOODHEART, authors of "Little Man, You've Had a Busy Day," are British captures from America in a subsidiary but important department of production. They are writing special music for Les Allen, the British broadcasting crooner, who is to star in "The Code" for Gaumont-British.

The names of FREDERIC MARCH and CHARLES LAUGHTON are among those with Hollywood associations appearing in the announcement of future London Film plans, and London's raid on Hollywood, due to its star exchange agreement with Twentieth Century, is likely to go much further. MAURICE CHEVALIER and RONALD COLMAN are early probabilities.

JACK OKEY, studio architect, is here planning the new London plant.

This list pays no attention to such long established Hollywood immigrants as T. HAYES HUNTER, director, CHRIS VAN ENGER and GLEN MCWILLIAMS, cameramen with G-B, and to various experts in studio, laboratory and sound recording departments who are either American or have American experience, but whose work does not bring them into the publicity.

A complete "Hollywood in London Who's Who" probably would run well above 50 names, and all the indications are that it will top the hundred in 1935.

Warner, Sears and Smith To Coast for Conferences

Major Albert Warner, vice-president of Warner Brothers, and Gradwell Sears and A. W. Smith, Jr., left New York for Hollywood Thursday by airplane to confer with Jack L. Warner and other production heads.

The first object of the trip is to set up arrangements for the release of six new pictures: "Bordertown," "Sweet Adeline," "Sweet Music," "Devil Dogs of the Air," "Gold Diggers of 1935" and "The Right to Live."

Mrs. Gilman Is Guest

Mrs. Robins Gilman, motion picture chairman of the National Congress of Parents and Teachers, will be guest at a luncheon this week at the Monteleone Hotel, New Orleans, in the course of an eastern and southern tour.

Wirelessed Newsreel



Gaumont-British News

Gaumont British claimed a newsreel "scoop" for all times when they wirelessed eight feet of film from Australia to London, at a cost of \$30,264, showing a glimpse of Scott and Black as they alighted at Melbourne to win the international race from England to Australia. The quality of the telephoto reproduction was, as can be seen in the photo above, roughly equivalent to that of televised still pictures as reproduced in newspapers. The center figure in the reproduction is Aviator Scott, who was photographed talking to Jean Batten, the Australian woman flier, just as he alighted from his scarlet Comet which carried him and Captain Black over the 9,000-mile course in 71 hours. The reproduction above is understood to be the first to be published in this country.

Salt Lake Group Sponsors Films

The Salt Lake City Council of Parents and Teachers this week inaugurated its new policy of sponsoring weekly one complete day's showing of films selected for their character-building values by the organization.

The Capitol theatre was selected by the Council as the most suitable location for the experiment. Perry Rockwood, Utah State Better Films chairman, will select special subjects for children. The organization has received the cooperation of Mayor Louis Marcus, theatre man.

McAdoo's Daughter Weds Film Actor

Ellen Wilson McAdoo, granddaughter of the late President Woodrow Wilson and daughter of Senator William Gibbs McAdoo, was married Saturday in Albuquerque, N. M., to Ralph Lopez de Onate, motion picture actor.

Allied Legislative Program Ready; Three Units Elect

Allied States Association is prepared to move forward with its three-point legislative program, it was indicated last week by Sidney Samuelson, president. The national exhibitor organization of independents seeks to remove the music tax imposed by the American Society of Composers, Authors and Publishers, a complete revision of the code and Code Authority organization, and the elimination of block booking. However, Mr. Samuelson did not outline plans to the New Jersey unit at its regular meeting this week, as was expected. Directors of the national organization will meet in New Orleans early in December.

Four cities, New Orleans, Milwaukee, Memphis and Los Angeles, are bidding for the 1935 convention of the Motion Picture Theatre Owners of America in the spring.

Ray Branch, Hastings, was reelected president of Allied of Michigan at its convention at the Durant Hotel in Flint last week. Other officers named were: Frank Wetsman, Detroit, vice-president; William Schuttenhelm, Detroit, treasurer; Barney Kilbridge, Detroit, secretary.

Directors elected include Samuel Brown, M. J. Chagot, Fred Delodder, E. E. Kirchner, William London, James Ritter, F. H. Schneider, Alec Schreiber, J. E. Stocker, Lew Wisper, all of Detroit; A. Eiseman and James Minter, Flint; G. A. Cross, Battle Creek; W. A. Cassidy, Midland; Allen Johnson, W. E. Goodrich, Roy Taylor, all of Grand Rapids; J. C. Peck, Fenton; P. C. Schram, Kalamazoo. The convention went on record against the ASCAP music taxes.

The Theatre Owners of North and South Carolina, of which Charles W. Picquet is president, will hold its 22d annual convention at the Hotel Charlotte in Charlotte, N. C., December 9 and 10.

Allied of New Jersey held a beefsteak dinner at Irvington, N. J., last week.

Allied Theatre Owners of Iowa and Nebraska, in annual convention on Tuesday at the Hotel Kirkwood, Des Moines, elected E. O. Ellsworth president, succeeding Clifford Niles. Lester Martin was reelected secretary-treasurer, and the following were named directors: E. C. Potter, New Hampton; Wayne Dutton, Manchester; A. J. Swanton, Emmetsburgh; Leo Wolcott, Eldora; H. A. Larson, Oakland; Tom Brown, Iowa City, and Mr. Ellsworth and Mr. Niles. Members agreed to subscribe to a "war chest" of \$50,000 to investigate the reasons why exhibitors are refused "timely pictures" and to delve into the block booking and subsequent run problems.

In Washington, the Motion Picture Theatre Owners of the District of Columbia reelected A. Julian Brylawski president for the tenth time. Other officers, also reelected, included: Sidney Lust, vice-president; Nat B. Browne, secretary; William Herbst, treasurer, and the executive committee composed of Charles Olive, J. William Cleveland, Nathan Stiefel, John Payette and Louis Bernheimer. Mr. Lust was also named representative to all national MPTO meetings.

The Independent Theatre Owners Association of New York City decided this week to reconsider possible affiliation with Allied.

EXHIBITORS PROTEST CLEARANCE DELAYS

Charge "Deliberate Stalling" as Kansas City Schedule Is Turned Down by Distributors

With the motion picture Code Authority apparently getting no place quickly in enacting standard clearance and zoning schedules, well informed sources in New York distribution circles said this week that exhibitors suspicious of the delays are now expressing themselves in charges of "procrastination" and "deliberate stalling."

Some distributors are reported to be opposed to any standard form of clearance arrived at in open discussion and in subsequent public hearings. They hold that it is the privilege of a distributor to bargain privately with his exhibitor client and to sell protection along with the product, both having a direct bearing on the rental. This is said to be the real story behind distributors' protest against clearance and zoning schedules brought to New York for a hearing before adoption.

Schaefer and Golden to Kansas City

The Code Authority late Tuesday named George J. Schaefer of Paramount, chairman of the Authority's clearance and zoning committee, and Edward Golden, general sales manager of Monogram and an alternate for W. Ray Johnston on the Authority, to travel immediately to Kansas City to attempt to iron out the difficulties in that schedule.

The Kansas City schedule was brought before the Code Authority for approval Tuesday and was returned when distributors objected to certain passages. Exhibitors, with the general feeling that the Kansas City schedule would be a test, saw the entire clearance and zoning structure under the code in jeopardy.

Refusing to be identified because of his position, an important distributor spokesman who believes there are benefits for both distributors and exhibitors in standard clearance schedules, said Tuesday: "If theatre owners everywhere fully realized what unlimited clearance resulting from the non-existence of standard schedules means to them, there would be wholesale protests by the carload."

The Code Authority promises action as soon as the Kansas City situation is disposed of on November 22, after hearings in that city over the weekend. Appeal hearings will be held by the Authority in New York on schedules for Atlanta, Jacksonville, Birmingham, Cleveland, New Haven, Hartford, Bridgeport, Memphis, New Orleans and Dallas. Others that have been appealed from decisions of Local Clearance and Zoning Boards are the schedules for Los Angeles, Cincinnati, Columbus, Dayton, Buffalo, Indianapolis, San Francisco, San Jose, Detroit, Portland, Seattle and Provo, Utah. It is expected that these schedules will be made to conform with the model that will be developed out of the Kansas City conflict.

Numerous Grievances Before Boards

The question of admissions and their relation to protection continued to be one of the sore spots standing in the way of the schedules, exhibitors contending that an admission basis is the logical consideration, whereas distributors want to "sell" protection.

Complaints filed by exhibitors against competitors and against exchanges were on the calendar of virtually every Local Grievance Board, while the Code Authority in New York was considering two dozen appeals. Complaints

involved, principally, price cutting, overbuying, "bank nights," alleged breaches of contract, forcing of short subjects with feature sales, premature advertising and other clauses on trade practices.

Formal discussions pointed toward prohibition of premiums in some sections.

A court fight loomed in Kansas City when premium manufacturers and the minority exhibitors decided to ask the federal courts to rule on constitutionality of the ban. Proponents of premium giveaways in that city charged that the voting was not conducted properly and that the required 75 per cent of owners did not participate in the balloting. Some exhibitors indicated they would defy the prohibition.

From Washington came word that instalments of serial motion pictures are not "short subjects" within the meaning of the term as used in Part 5, Division D, Article 5 of the code in limiting the proportion of shorts a distributor may require an exhibitor to purchase in contracting for features.

Producers' Assessments Effective

The National Recovery Administration at Washington announced Friday that the bases of contribution to code administration for producers and distributors and for exhibitors had finally become effective, adding that the Code Authority is operating under an approved \$260,000 budget for 1934. Of that amount, \$180,000 is to be contributed by producer-distributors and \$80,000 by the exhibitors.

Members of the production-distribution division will be assessed amounts ranging from \$120 for members whose gross domestic revenue in 1933 did not exceed \$12,000, up to \$23,000 for members whose gross for 1933 totaled more than \$20,000,000. Classification of producers and distributors into 14 groups is made to determine the assessments, which in their final form are as follows:

Not over \$12,000.....	\$120
\$12,001 to \$25,000.....	142
\$25,001 to \$50,000.....	215
\$50,001 to \$100,000.....	350
\$100,001 to \$250,000.....	700
\$250,001 to \$500,000.....	1,000
\$500,001 to \$750,000.....	1,575
\$750,001 to \$1,000,000.....	2,000
\$1,000,001 to \$2,500,000.....	3,250
\$2,500,001 to \$5,000,000.....	6,250
\$5,000,001 to \$10,000,000.....	12,000
\$10,000,001 to \$15,000,000.....	17,500
\$15,000,001 to \$20,000,000.....	20,000
Over \$20,000,000.....	23,000

The NRA at Washington appointed Charles P. Melton, of National Cinema Service, Inc., St. Louis, the Administration's representative on the Code Authority of the reduction machinery division of the Machinery and Allied Products Code.

J. Buckley Russell and Mrs. George Henry Hines, clubwoman, succeeded Larry Steers and Mrs. Lydia Hopkins, respectively, on the grievance and compliance board for the extras committee in Hollywood.

Tri-Ergon Seeks Permission To Sue in New York Court

The American Tri-Ergon Company acted this week to obtain authorization to sue the Paramount-Publix trustees in the United States district court in New York following refusal last week of Judge Marcus B. Campbell in Brooklyn federal court to allow that procedure there.

PARAMOUNT PLAN IN TWO WEEKS: COHEN

Production Executive Confirms Belief No Important Executive Changes Will Be Made

The Paramount Publix management and trustees and the vast array of legal talent are now beginning to assemble the last loose threads preparatory to submission of the final formal plan of reorganization.

That the date for the announcement, while still undetermined, cannot be very far off was indicated Monday when Emanuel Cohen, vice-president in charge of production, arrived back in Hollywood and said: "I am happy to find that reorganization of Paramount has reached the final stages with actual plans to be announced within the fortnight."

Final Problems

Understood to be among the final problems before the plan of Kuhn, Loeb & Co. will be ready are: Allied Owners' \$23,000,000 claim, Electrical Research Products' claim of \$1,800,000, and some internal complexities involving stock transfers, said to have resulted in a minor division within the principal stockholders' group, the committee headed by Duncan A. Holmes and representing some 50 per cent of outstanding Paramount shares.

Taking Mr. Cohen's prediction, together with unofficial expressions, it appears that the plan will be completed by December 1, which could result in a reorganization by January 1.

Mr. Cohen, interviewed at Albuquerque, New Mexico, on his way back to the studio, confirmed the general belief that there will be no important executive changes.

Both Mr. Cohen and the management itself publicly denounced publication in Hollywood of reports that a complete upheaval of the executive production force was imminent.

Sales Drive Starts January 1

In the distribution division, salesmen and branch managers, bookers and division and district officials were preparing for a three months special sales campaign starting January 1, with \$10,000 to be awarded. All employees of the winning exchanges will share.

The United States district court for the southern district of New York will rule November 21 on a recommendation filed Tuesday by special master John E. Joyce, that applications of Paramount counsel, trustees and others for services and allowances in the amount of \$720,000 be reduced to \$350,000, and so paid.

Application of Root, Clark, Buckner and Ballantine for an allowance of \$350,000 was reduced to \$225,000. The firm is counsel to the trustees. Application of trustees Charles Hilles, Eugene Leake and Charles Richardson was reduced from \$300,000 to \$97,000. Mr. Joyce recommended reduction to \$97,000 because he believes the bankruptcy law restricting trustee allowances to 2 per cent of all monies paid out by them on behalf of the bankrupt estate should prevail in this instance.

Other reductions recommended by Mr. Joyce were: application of Price Waterhouse and Company, accountants, reduced from \$15,228 to \$10,000; application of Rosenberg, Goldmark and Colin, counsel for Paramount Publix, cut from \$7,500 to \$3,500; application of Barrow, Wade, Guthrie and Company, special accountants for the trustees, pared from \$21,870 to \$10,000.

Mr. Joyce recommended numerous additional smaller allowances for services and disbursements between April, 1933, at the end of the equity receivership, and June 16, 1934, when

Paramount became a debtor corporation for reorganization under the new bankruptcy law.

The management and the trustees were progressing with reorganization of the Olympic Theatres circuit in New England, which may be completed in a week.

An agreement on E. V. Richards' reorganized Saenger theatres was reached Wednesday, clearing the way for immediate reorganization of that circuit. The revised plan, after terms of the agreement have been inserted, will be filed in New York for federal court approval. Mr. Richards' stock ownership in the new company will be reduced, it is understood.

The scheduled hearing in New York federal court on Wednesday in the Paramount trustee suit against the so-called \$13,200,000 creditor banking group was postponed to November 21. A settlement of the bank claims has been reached but cannot be made effective until the reorganization plan is completed. Meanwhile the trustees retain their cause of action.

STORY SALES

(Week Ending November 10th)

COMPANY	SOURCE OF MATERIAL			TOTAL FOR WEEK
	ORIG-INAL	BOOK	PLAY	
Chesterfield	2	..	..	2
Columbia	2	..	..	2
Fox	..	2	..	2
King-Ajax	4	..	..	4
London (U.A.)	2	1	1	4
Metro	5	3	2	10
Mindenburg	1	..	..	1
Paramount	2	1	..	3
Reliance (U.A.)	..	1	..	1
Warners	1	..	..	1

TOTALS FOR THE WEEK	19	8	3	30
TOTALS SINCE SEPTEMBER 1	81	71	17	169

BEAUTY'S DAUGHTER, book, by Kathleen Norris, purchased by Fox for production by Sol Wurtzel and to feature Claire Trevor, with Sonya Levien adapting.

BLONDE TROUBLE, original, by Robert Eden, purchased by King-Ajax.

BRAVE LIVE ON, original, by Florence Ryerson and Colin Clements, purchased by Metro for Rosamund Pinchot, with production assigned to David Selznick.

CAPTAIN NICHOLAS, book, by Hugh Walpole, purchased by Metro, with David Selznick assigned to production.

DISTAFF SIDE, play, by John Van Druten, purchased by Metro.

DRUMS, book, by F. Britten Austin, purchased by Paramount.

DRUM BEATS, original, by Robert Andrews, purchased by Paramount as a possible vehicle for Joe Morrison.

FLAME WITHIN, original, by Edmund Goulding, purchased by Metro, Goulding to direct.

FORGOTTEN GIRL, original, by Wilson Collison, purchased by Metro, to be produced by Phil Goldstone.

GHOST WALKS, original, by Charles Belden, purchased by Chesterfield for John Miljan and June Collyer, Frank Strayer directing.

GUNGA DIN, book, by Rudyard Kipling, purchased by Reliance (United Artists).

KING'S HIGHWAY, original, by Conrad Seiler, purchased by B. V. Mindenburg for John Alden.

LITTLE COLONEL, book, by Annie Fellows John-

ston, purchased by Fox for Shirley Temple, with production in charge of B. G. DeSylva, direction in charge of Irving Cummings and William Conselman assigned to adapt.

LOOT, original, by Robert Eden, purchased by King-Ajax.

MAN-PROOF, original, by Harold Shumate, purchased by Columbia.

MARY READ, play, by James Bridie, purchased by London Films (United Artists).

MONEY MAN, original, by Dashiell Hammett, purchased by Warners.

MY SON IS YOURS, original, by Charles Belden, purchased by Chesterfield, with Charles Lamont assigned to direct.

NIJINSKY, book, by Romola Nijinsky, purchased by London Films (United Artists).

ONE TOO MANY, original, by Harry McCoy and Robert MacGowan, purchased by Columbia, for Leon Errol.

PUBLIC ENEMY No. 2, play, by Edgar Selwyn and William Le Baron, purchased by Metro.

REIGN OF KING GEORGE V, original, by Winston Churchill, purchased by London Films (United Artists).

RENEGADE, original, by Ewing Scott, purchased by Paramount.

SHADOW OF DOUBT, book, by Arthur Somers Roche, purchased by Metro.

SPOILED, original, by Willis Goldbeck, purchased by Metro for Jean Harlow.

TWENTY DOLLARS A WEEK, original, by Robert Eden, purchased by King-Ajax.

TWENTY THOUSAND LEAGUES UNDER THE SEA, book, by Jules Verne, purchased by Metro.

TOWN-TALK, original, by Laurence Stallings and Dale Van Every, purchased by Metro.

UNTITLED, original, by Frederick Lonsdale, purchased by London Films (United Artists).

WORKING WIVES, original, by Anne Gardner, purchased by King-Ajax.

Screen Guild To Get Own Charter

Further study of the publicly announced proposal of the Screen Actors Guild of Hollywood to join Actors Equity Association resulted Tuesday in both groups agreeing to place the Guild with the Associated Actors and Artists of America, as a chartered unit, rather than make it a direct affiliate of Equity.

The move was made suddenly following a series of conferences at Equity headquarters in New York participated in by President Frank Gillmore and other Equity officials and Kenneth Thomson, Guild secretary, and Lawrence Beilenson, counsel.

The original plan calling for establishment of the Guild as the film branch of Equity, Thomson and Beilenson left Thursday to submit the new plan to Guild members.

Equity's council voted not to oppose the Guild's application to join Associated Actors and Artists, which, when accepted, will give the Guild autonomy in the motion picture field. AAAA is the international organization of all actors, exercising jurisdiction over the entire field for the American Federation of Labor. Issuance of a charter to the Screen Guild would place it on a par in the AFL with Equity, although both the Guild and Equity would be tied in through an arrangement whereby any stage player engaged for motion picture work would first be required to join the Guild, and any screen player engaged for the stage would have to take out membership in Equity. Also, in the event of a strike in either branch, the players belonging to one group would not be available for work in the division on strike.



**THE HOLD-OVER SENSATION THAT
TURNED ONE WEEK STANDS AND THREE
DAY TOWNS INTO LONG RUN MIRACLES
ALL OVER THE COUNTRY**

**NOW DANCING ON A RAIN-
BOW OF GOLDEN REC-
ORDS TO THE WORLD'S
LARGEST THEATRE**

**RED ASTAIRE
INGER ROGERS
IN
"THE GAY
DIVORCEE"
WITH
LICE BRADY**

**NO-RADIO
ICTURE**

**EDWARD EVERETT HORTON . . . AND
HALF THE BEAUTIES OF HOLLYWOOD
DIRECTED BY MARK SANDRICH . . . DANCE EN-
SEMBLES STAGED BY DAVE GOULD . . . A PANDRO**

**OPENING AT
RADIO CITY MUSIC
HALL THURSDAY
NOVEMBER 15TH.**

WATCH THE RECORD FALL



The world shared its love with four
girls in "Little Women" . . . but will give
it all to one . . . in

RED HEAD ANNE
brings again the golden
days of innocent, believ-
ing love . . . to a world
that hungers for a great
heart throb!

Produced by
KENNETH MACGOWAN
who made "Little Women"

Presented with pride by
R K O - R A D I O

Anne -of- Green Gables

L. M. MONTGOMERY'S BEST
SELLING NOVEL FOR OVER
A QUARTER OF A CENTURY

with ANNE SHIRLEY
as "ANNE"

TOM BROWN O. P. HEGGIE HELEN WESTLEY

Directed by George Nicholls, Jr.
Book published by
L. C. Page & Co., Inc.

THE BROADWAY STAGE—1920 TO 1934

The Broadway stage, representing the drama in this country, is staking its future for many years to come on this new show season of 1934-35. The so-called "legitimate" production long since gave up the ghost as a serious competitor to the motion picture, and, regardless of its progress henceforth, it is generally considered unlikely that the stage ever will be resurrected in a form that will cause the motion picture exhibitor any concern.

Taking their cue from the results of an investigation into the present status of the drama as just announced by the Billboard Theatrical Index, students of the professional stage and old observers along Broadway have formed the opinion that the present season will tell the tale. Some progress, even if slight, has been registered at the beginning of this season, in September, October and November.

The legitimate stage reached the lowest business level of modern times during the season of 1932-33. The season 1933-34, recorded in the latest analysis, had been confidently looked to as the one to lift the theatre out of the slough in which it had languished since the combined effect of the general business deflation and the advent of talking pictures had sent it sliding down the descent. That the past season failed to do what was expected is evidenced by the compilation detailing the performance structure of the stage as outlined above.

It was agreed that more money was made by stage attrac-

tions during 1933-34 than during any season since the beginning of the depression—but virtually all branches of the amusement structure reported healthier grosses last season than for the previous three years. Regardless, the theatrical business is confronted with the able fact that the total number of commercial premieres on Broadway dropped even below, though slightly, the low level of the preceding year. Employment in the theatre also dropped—and severely.

Probably the most encouraging sign that the theatre had held forth in the last six years was found in the investigation made by the Billboard Theatrical Index on rebirth of the road—and it is in the "road" show that the motion picture exhibitor is mostly concerned as a competitor.

The total number of players and stage workers and staff members actually involved in 1933-34 stage productions, exclusive of chorus folk in musicals, was 2,726, or 1,384 less than the number engaged in 1932-33.

The 154 plays produced on Broadway last season embraced the efforts of 118 stage directors, 59 scenic designers, 50 lyric writers and 57 composers, 19 librettists, 14 dance directors and 18 sketch writers.

"Men in White" had the longest run of the season, playing to 357 performances. "Music in the Air" was the musical leader, playing to 342 performances. "Strange Orchestra" closed after a single show.

	1920-21	1921-22	1922-23	1923-24	1924-25	1925-26	1926-27	1927-28	1928-29	1929-30	1930-31	1931-32	1932-33	1933-34
Number of Theatres Used.....	59	68	61	68	67	80	79	80	78	72	64	63	57	50
Total Seating Capacity.....	62,291	69,237	61,685	70,331	66,679	77,937	80,783	82,681	87,022	75,314	67,647	63,949	59,930	51,255
Total Number Productions.....	242	261	214	249	264	288	302	302	268	286	226	225	212	154
Total Dramatic Productions.....	174	207	160	199	205	226	232	233	205	224	181	179	180	130
Total Musical Productions.....	68	54	54	50	59	62	70	69	63	62	45	46	32	24
Total Commercial Premieres....	148	185	164	179	210	223	228	255	214	221	163	176	138	133
Commercial Premieres (Dramatic)	99	144	124	141	163	178	180	205	169	167	135	150	115	120
Commercial Premieres (Musical)	49	41	40	38	47	45	48	50	45	54	28	26	23	13
Percentage of Failures (All Productions)	55%	71%	64%	65%	65%	67%	68%	74%	80%	83%	77%	83%	82%	80%
Percentage of Failures (Dramatic)	59%	76%	65%	73%	74%	74%	76%	81%	85%	87%	81%	86%	85%	84%
Percentage of Failures (Musical)	47%	51%	63%	37%	36%	40%	40%	46%	59%	69%	54%	67%	68%	43%
Average Length of Runs (All)...	99	87	109	101	87	97	108	88	92	76	60	60	59	55
Average Length of Runs (Dramatic)	85	76	102	85	74	79	96	77	77	62	51	57	50	46
Average Length of Runs (Musical)	142	128	131	166	130	176	143	130	149	137	107	79	107	137
Closed Within Five Weeks.....	69	94	63	81	85	111	119	126	95	149	81	119	97	87
Total Number of Hits.....	67	54	59	62	73	74	73	66	60	52	38	30	30	29
Dramatic Hits	41	34	44	38	43	47	44	39	35	31	25	21	22	21
Musical Hits	26	20	15	24	30	27	29	27	25	21	13	9	8	8

Warner Plans to Use New Stages for Cosmopolitan

Four new stages, being constructed at the Warner studio at an estimated cost of \$400,000, will be used for the Cosmopolitan Productions and Marion Davies unit, which move from MGM to Warner on January 1. E. B. Hatrick, Hearst Cosmopolitan representative, declared on his return to New York this week that Cosmopolitan will not make its usual quota of six, usually including two with Marion Davies, because of

lack of time on the current release schedule. MGM is now releasing "Evelyn Prentice," the last Cosmopolitan film to be made on the MGM lot.

Tom Mix in a Serial

Tom Mix will return from the circus and rodeo to motion pictures in a 15-chapter serial for Mascot Pictures, Nat Levine announced. Scheduled to start on December 1, the serial will be called "Texas Ranger." Mix's horse, Tony, will appear with him.

Hornstein Quits Warner; Independent Supply Agent

Joseph C. Hornstein resigned last week as purchasing head of Warner Bros. and president of Continental Theatre Accessories. On Monday Mr. Hornstein's duties were taken over by Herman Maier, head of Warner's construction and maintenance department, who will combine the two posts.

Mr. Hornstein announced that he will re-enter the independent theatre equipment field as an independent agent.

THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO

Hollywood Correspondent

FIRST to realize the commercial and entertainment value of sound, with "The Jazz Singer" resulting; first to exploit the gangster in talking picture and make him a box office asset, and first to revive the girl glamorous and spectacular musicals, Warner Brothers is again in the vanguard, this time with Shakespearean production.

A few months ago, Max Reinhardt landed in Hollywood and to the accompaniment of one of the greatest showmanship exploitation campaigns ever waged, staged "A Midsummer Night's Dream." With the personnel of the motion picture colony lending unstinted assistance, the intelligentsia as well as the general patronage responded enthusiastically.

The triumph being repeated in the San Francisco bay area, producers began to believe that maybe there was something to this Shakespeare stuff. But while others dillied and dallied, Jack Warner was the one who got Mr. Reinhardt's name on a contract.

Now, with acceptance of the Charles Kenyon and Mary McCall adaptation of the century-old comedy, the studio is in a turmoil getting ready for its production. Reinhardt will direct. William Dieterle and Henry Blanke will supervise. The original Mendelssohn music, rearranged and modernized by Erich Wolfgang Korngold, famous German composer, will be featured. Max Ree, who was costume designer for many of Reinhardt's European successes, will do the costumes. Anton Grot, also previously associated with the director, is heading a corps of artists and mechanics creating and building the sets.

Only one actor, Mickey Rooney, who played the role of Puck in the Hollywood Bowl presentation, has been signed to date. But the producers are finding no trouble in locating individuals who would like to play; their effort is escaping volunteers.

The strange part of the ambitious player hysteria is that many don't seem to care whether a salary is paid or not. All they want is the honor of playing Shakespeare. Adolphe Menjou says that the Warners shouldn't worry whether or not they make a nickel on the production, but he'd like to share in the prestige they will gain. Frank McHugh, on the stage and in pictures for 25 years, but never any closer to the Bard of Avon's shows than reading about them, would sacrifice any role for the chance.

And with the new Hearst affiliation, it appears that Shakespeare will at least be publicized to the masses.

▽

On His Own

Busby Berkeley is now a 100 per cent director. "Gold Diggers of 1935" will be his first sole responsibility. When the industry and its patrons had a look at "42nd Street," with the spectacle and beauty of its intricate dance ensembles, credit sheets were consulted, revealing that Busby Berkeley had created and directed

them. Sure they remembered him; he had done the same thing for two or three Eddie Cantor pictures, "Whoopie," "Palmy Days" and "Kid From Spain."

Then came, in succession, "Gold Diggers," "Footlight Parade," "Roman Scandals," "Wonderbar" and "Dames," all to pile up great grosses.

Berkeley is a Los Angeles boy born of a theatrical family. Reversing Horace Greeley's advice, he went east and got himself an acting job in New York. Never a star, he went all the way through training school, however, to blossom as a director and be associated with Sigmund Romberg, Rudolph Friml and Oscar Hammerstein operettas. Then came success with the "Connecticut Yankee," which ran for 20 months in New York, and with an Earl Carroll show.

▽

News Flashes

Vaudeville is popping up in Hollywood each Sunday night at the Wilshire Ebell theatre, where for the past five Sundays Jack Osterman and Irving Strouse have presented a balanced bill of variety acts from talent here engaged in, or seeking, picture work.

Last Sunday night the Masquers presented their first Revel, to which the public was invited at box-office prices. The Masquers intend making the Revel, which is really eight or nine acts of vaudeville, a monthly feature.

* * *

Denies Producers Withdrawing

Spiking persistent rumors that several producers plan withdrawing their membership from the Academy of Motion Picture Arts and Sciences to permit the creative talent to negotiate collective bargaining more freely, Frank Lloyd, the newly elected president, scoffed at the reports and said:

"I am more convinced than ever, particularly in our new setup, that the functions of the Academy would be materially handicapped without the producer members."

Mr. Lloyd declared that while past decisions of the Academy have been more than two to one in favor of the employee, the producers have accepted these verdicts and are willing to continue as minority members in consideration of the peaceful methods and recognized benefits which the Academy is conferring on the industry.

▽

The matter of classifying screen attractions as being suitable for family or adults is receiving serious consideration from executives of the Fox West Coast Theatres here for the Pacific coast and is slated to come up soon for general discussion.

In the event such a plan is adopted, it will be confined to subsequent-run houses.

* * *

The studio publicity directors at their semi-monthly meeting in the local Motion Picture Producers' Association office unanimously went on record as refusing any further cooperation to the Movie Humor and Real Screen Fun publications because of their practice of tying up semi-nude Broadway show girls with studio production stills, giving the impression without reading the captions that such objectionable art is emanating from the motion picture studios.

Film Fun was also up for discussion for similar practices, but upon assurance from that

**WARNER TURNS TO SHAKESPEARE
BUSBY BERKELEY NOW ON OWN
VAUDEVILLE POPS UP ON COAST
SEVEN START, SIX COMPLETED**

publication that it would refrain from violating the code in the future, no action was taken.

▽

Seven Features Started

With the total of pictures in work taking a slight drop, seven new features were started during the week and six were completed. Universal and Warner each had two of the new starters, and Paramount, MGM and Mascot one each. Columbia completed two and Paramount, Universal, Fox and Mascot account for the remaining four.

Both the new Universal productions are dramas, a quality readily read into the explicit titles. The first, "I Murdered a Man," will feature Charles Bickford, Helen Vinson, Onslow Stevens, John Darrow and Dudley Digges. In its companion piece, "Rendezvous at Midnight," Ralph Bellamy, Valerie Hobson, Catherine Doucet and Irene Ware are starred.

Sophisticated romance drama is the trend at Warner. In "North Shore" Barbara Stanwyck, Genevieve Tobin, John Arledge, Dorothy Tree and Claude Gillingwater will be seen. "Living on Velvet," which marks Kay Francis' return to the screen, will feature George Brent and Warren William in support roles.

Paramount's new activity is "Ruggles of Red Gap." This new version of Harry Leon Wilson's story, which will be given a comedy music tinged twist, stars Charles Laughton and presents Mary Boland, Charles Ruggles, Zasu Pitts, Roland Young, Leila Hyams and Maude Eburne.

With "The Winning Ticket," MGM starts a series of down-to-earth comedies for its forthcoming program. The picture will be directed by Charles Riesner, maker of "Politics" and "Caught Short," in collaboration with Jack Cummings. Cast for the new feature are Leo Carrillo, Louise Fazenda, Ted Healey, Louis Alberni, Irene Hervey and James Ellison.

Mascot's special, "Little Men," a Louisa M. Alcott classic, was put in work. Adults featured include Erin O'Brien-Moore, Ralph Morgan and Phyllis Fraser. Juveniles are Cora Sue Collins, Frankie Darro, Trent Durkin, David Durand, Buster Phelps, Dickie Moore, Tad Alexander and Ronnie Cosby.

Varied Films Finished

On the completed side of the ledger, the entertainment trend is widely varied. First of Columbia's finished pair, "Quicksands" is a western. Tim McCoy is starred and the supporting cast includes Jacqueline Wells, J. Farrell Macdonald, John Darrow, Charles Middleton, Erville Alderson, Steve Clark and Wheeler Oakman. "Mills of the Gods," a family-business drama, has its cast headed by May Robson.

At Paramount "Me Without You," formerly titled "One Hour Late," a comedy romance, features Joe Morrison, Helen Twelvetrees, Conrad Nagel, Arline Judge and Toby Wing. Among the support are Ray Milland, Edward Craven, Ray Walker, Charles Sellon, Gail Patrick and Jack Mulhall.

"Strange Wives," the completed Universal feature, is a comedy romance drama in which Roger Pryor, June Clayworth, Esther Ralston, Ralph Forbes and Hugh O'Connell will be seen.

The Fox feature, "Bright Eyes," is one more for Shirley Temple. James Dunn is again her leading man and the cast includes Judith Allen, Lois Wilson and Theodore von Eltz.

Mascot completed "Marines Are Coming." Featured are William Haines, Esther Ralston, Conrad Nagel, Hale Hamilton, Edgar Kennedy and Armida.

'WILL MAKE STUDIO LEAP WITH GLEE'

*Is Comment of DeCasseres on
"Personal Opinion"; Four Plays
Analyzed for Picture Content*

By BENJAMIN DE CASSERES

PERSONAL APPEARANCE

Brock Pemberton as a producer is seldom heard from. But he suddenly fell athwart Broadway with a whirlwind of a hit—the first blown-in-the-bottle comedy smash of the season.

I do not exaggerate when I tell you that the laughter that greeted this play by Lawrence Riley—a play that satirizes a "famous picture star" and razzes the Hollywood game to a fare-you-well—fairly rocked the Henry Miller theatre to the coalbin in the sub-cellar. Over and over it stopped the show—while the audience howled, bellowed, guffawed, and at the final curtain (which descends on a naughty-naughty word that can not go into the picture version) it whistled, stamped and rose as if to assault with kisses everybody concerned in "Personal Appearance."

"Personal Appearance" is good till next fall, I think—with the picture jack bellowing to get into Mr. Pemberton's pocket.

Although "Personal Appearance" is a Hollywood spoof, it is all laid in the Struthers household, on Route Six, between Scranton and Wilkes-Barre.

It opens with a picture in a theatre in Scranton—a Benjamin Z. Fineberg Production. The heroine of this old-hat love scene is played by the great and only Carole Arden, a combination of Mae West and Connie Bennett.

Carole then makes a personal appearance. (In private life she is the wandering wife of Benny Fineberg himself.) This "personal appearance" is uproariously funny.

On the way to Wilkes-Barre for another "pussional," the Rolls-Hispano-Isotta puts into the Struthers yard for gas, for the Struthers run a Socony station.

The car is decidedly out of order. The great star has got to put up in the Struthers household. She is in a rage at this—when the young man who runs the gas station walks into the room and changes the complexion of everything.

She tries to get this young man to Hollywood by making him believe that he has a great invention to revolutionize the camera. For a while this threatens to bust up a romance between the boy and his girl.

The press rep. has got to maneuver Carole out of this sex-ditch (part of his job). So, cleverly, he tells her the girl is about to have a baby. Touches her heart, etc.

And when Carole discovers that her press rep. has lied she utters that forbidden word, and all blow out on their way to Pittsburgh, leaving the Struthers—boy and all—where they were. But they have had the day of their vanal lives.

Gladys George did superbly as the Big Noise of Pictures. She has hit the trail for high honors. Her attempts at highbrow English are—well—well!

The dialogue is sharp as a tiger's tooth, the lines on Hollywood merciless. It will make the picture lots leap with glee.

Picture value, 90 per cent.

WITHIN THE GATES

In spite of the two-year tomtom beating by the Immaculate, the Omniscient and the Incorruptible George Jean Nathan of Sean O'Casey's "Within the Gates," I must record with broken voice and tear-blotted eyes that this play is one of the hollowest, one of the most meaningless, one of the most inflated and blowsy that I have ever seen.

And for pictures—hardly anything as it now stands.

All the more is this to be regretted because the O'Casey is a man of supreme talent in the theatre. He has written two masterpieces, "Juno and the Paycock" and "The Plough and the Stars," the latter containing great—even sublime—picture material.

"Within the Gates" is an "up-to-date" (?) morality play laid in Hyde Park, London. Although the producers (George Bushar and John Tuerk) gave it a fine cast—with Melvyn Douglas staging it—including the moon-blossomy beauty, Lillian Gish, and the convincing Moffat Johnston and the competent Mary Morris and the romantic-looking Bramwell Fletcher—with incidental anemic dances and music—the "morality" part of it was ancient, a kind of a mixture of "Pilgrim's Progress," "The Harlot's Progress," a pinch of Bernard Shaw and a load of the seraphic Channing Pollock.

Why, boy, there's more real life, blood, flesh, and comic (or dramatic) meaning in 10 minutes of Mae West than in this whole bag of stuffed dummies in the O'Casey-Nathan "masterpiece."

The core of the antics in this what-is-it is Shall the Church, in the person of the Bishop, reclaim the soul (yowzir, the *soul!*) of the street-walker or shall it go into the Gay Hereafter of the Dreamer, a pagan bum of purest mush serene?—who when La Gish lies stretched out hard-breathing with the death rattle beckons her upward and onward to diviner sexual catching in some celestial and poorly policed Hyde Park.

The "drama" is further artificially bolstered up by the fact that this street-walker is a daughter of the Bishop, a product of his early rambling youth.

Now, as to a picture, I advise (if a picture is ever considered) that the O'Casey script be handed over to Ben Hecht and Charlie MacArthur for a complete rewrite, with W. C. Fields directing.

Picture value, 12 per cent.

HIPPER'S HOLIDAY

This is a crazy "snatch" story by John Crump (Marian Carter producing).

It didn't get very far with the Broadway audience, not because, I think, a good kidnaping drama or farce wouldn't go, but because this kind of kidnaping was shaky in the hams and had too much stale beer in its innards. In a word, bad construction.

It would not surprise me, however, if some bright and blustery day when I wander

into a picture-house between two ale-stops I should see a screen version of this master-work of pure botching, which, however, let it be recorded, contains a good central picture situation.

Tough guy on street suggests to another fellow not quite so tough, who runs a soft-drink stand, that they buy a toy pistol and stick up a rich fellow—oh, any fellow who looks in the mon will do.

The orange-squeezer needs some loose jack because he is going to become a father. So let's go!

They truss up a miscellaneous fellow, then, in the apartment of an ex-speak-easy proprietor. The soft-drink guy has charge of the gold-fish in this apartment.

They want \$1,000 to release the kidnaped man; but he hasn't got it. And he's as mum as a 10-year-old debt.

And here's the gentle laugh. It turns out that the kidnaped man has fifty thousand dollars in a little chamois bag underneath his shirt, and thereby hangs a tale of a South American gun-deal. (Good Chaco sequence here for picture product—by the way, how is it there are no Chaco newsreel shots? Or have I missed them?)

Well, there's a lot of excitement in which a goldfish gets shot.

Upshot? A South American, who barges in to rescue his daughter when the kidnaped man telephones her his whereabouts, is so glad to get his fifty thousand back again that he gives the kidnapers the thousand they had asked for!

The man who owns the apartment returns unexpectedly and is arrested by the police.

Here you see—I repeat it—is the gizzard of a good laugh-maker for the films.

Picture value, 50 per cent.

CONTINENTAL VARIETIES

A swell bunch of entertainers culled from every nation (almost) in Europe by Arch Selwyn and Harold B. Franklin was put over successfully at a \$5.50 top.

I believe Lucienne Boyer, the Parisian star of this outfit, will hear the Hollywood dinner-gong soon. She is beautiful; she has—ze wat do you call heem?—*ze man-nair!* Besides, she can sing exquisitely (and to pound your heart) those wonderful little French *chansons*, and her English has that enchanting Chevalieresque tang and bite that only the cultured French person learning our language can give it.

Then there is De Roze, the most astounding and valuable sleight-of-hand operator that I have ever seen, for out of a pitcher of water he can produce—right down in the audience—beer, champagne, gin, whisky, or any cordial or kind of wine that you can name. These drinks are then handed out free (\$5.50 top covers all).

Picture value (Lucienne Boyer only)—but why put a percentage on such a charming person?

WE THOUGHT YOU'D LIKE TO KNOW...

THE NEXT

Six

FROM

20th CENTURY

WILL STAR

Six

OF THE BIGGEST
BOX-OFFICE STARS
IN THE BUSINESS!



in
"THE MIGHTY BARNUM"



in
"CLIVE OF INDIA"



in
"FOLIES BERGERE de Paris"



in
"LES MISERABLES"



in
"CARDINAL RICHELIEU"



in
"CALL OF THE WILD"

DARRYL F. ZANUCK
PRODUCTIONS

Presented by
JOSEPH M. SCHENCK

Released thru
UNITED ARTISTS

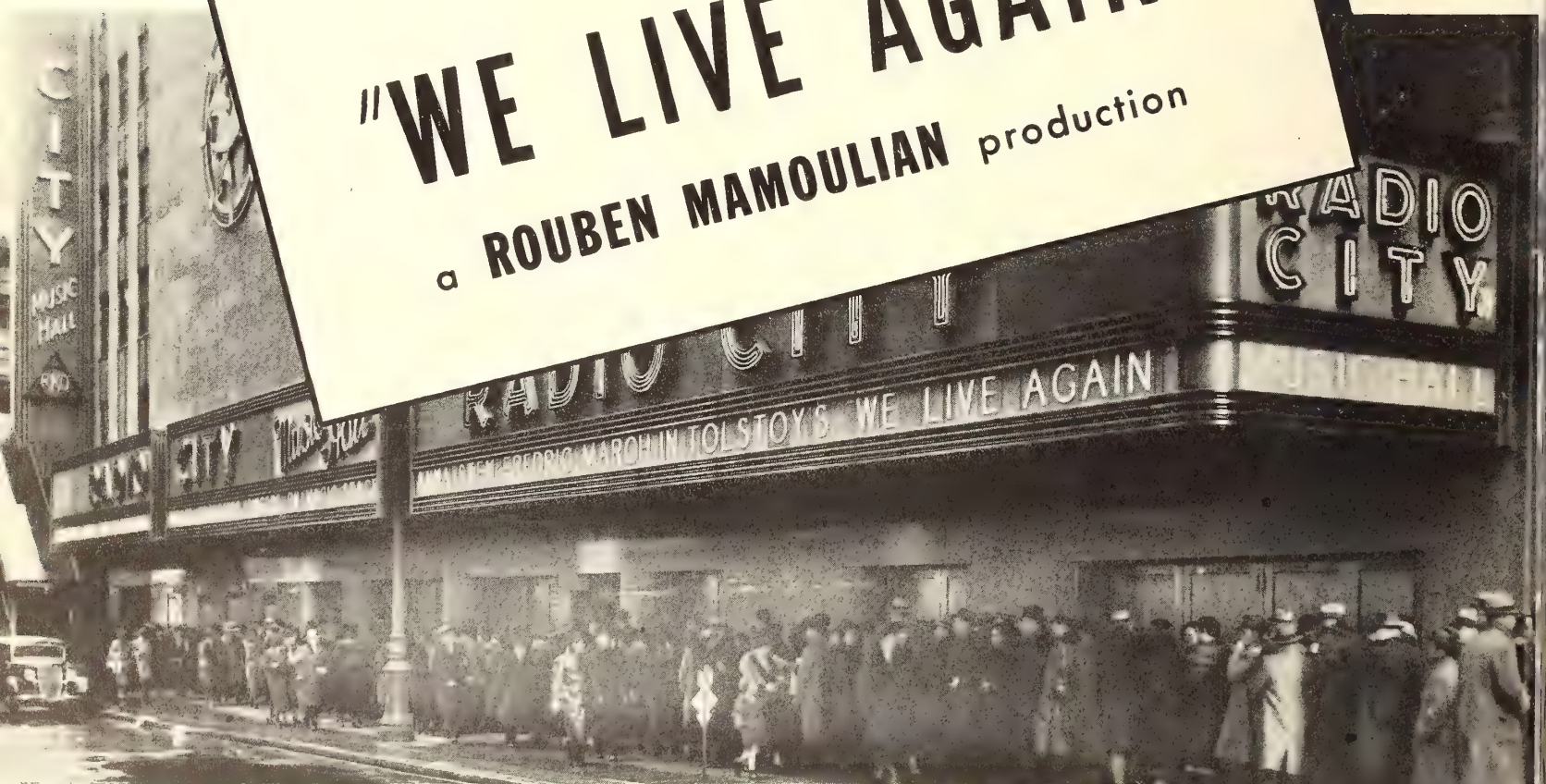
SAMUEL GOLDWYN produces only

TWO RECORD-BREAKING WEEKS AT
RADIO CITY MUSIC HALL . . . the
world's largest theatre sets the pace for

the **SAMUEL GOLDWYN** presentation of

ANNA STEN
and
FREDRIC MARCH
in
"WE LIVE AGAIN"

a **ROUBEN MAMOULIAN** production



VARIETY reports:

"A mighty grosser! Strong \$80,000
on its holdover week after first seven
days brought \$97,000! Handsome!"

Released
UNITED

BOX-OFFICE CHAMPIONS

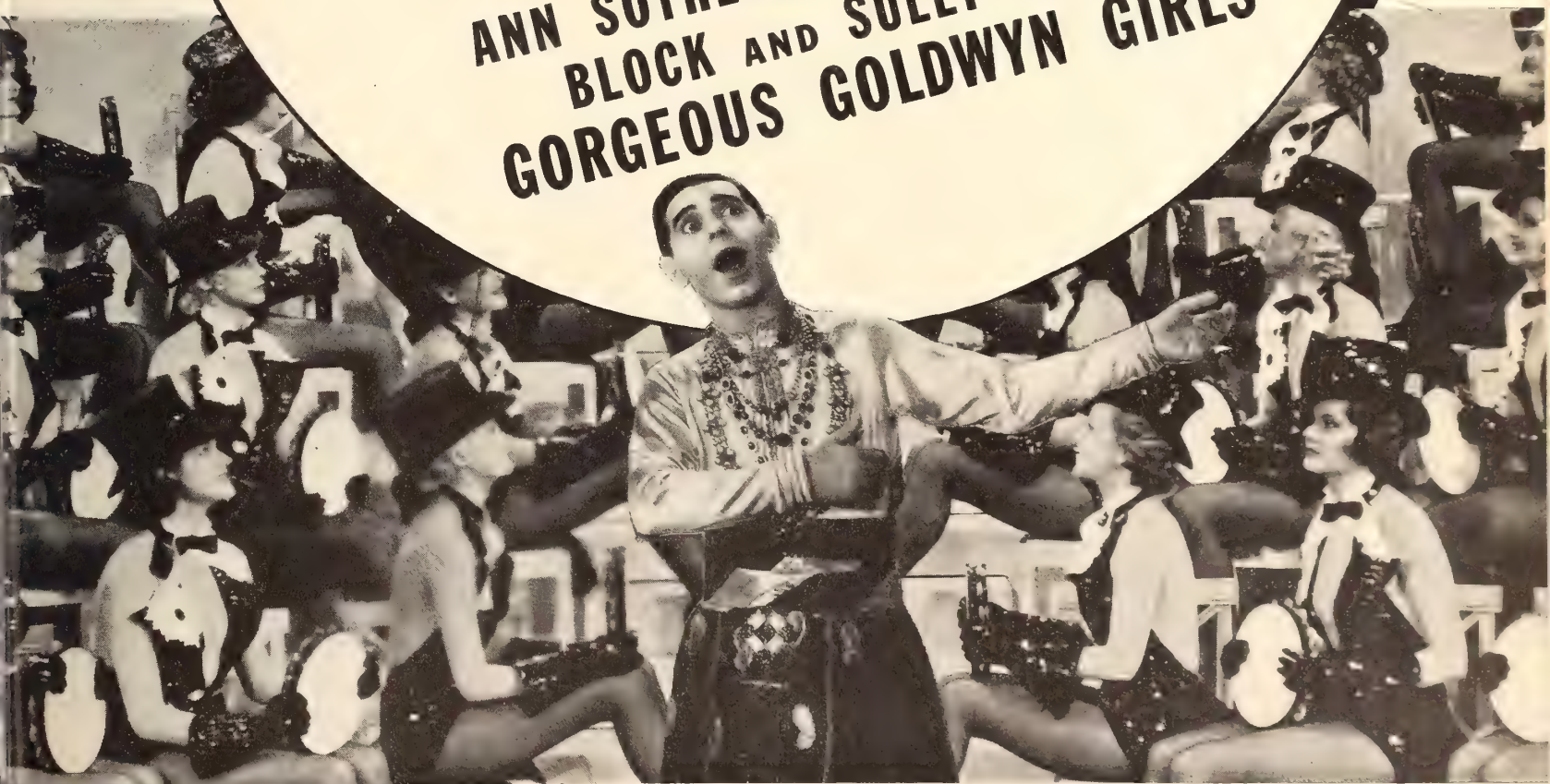
and here's one . . .
BIGGER THAN "WHOOPEE"
BIGGER THAN "THE KID FROM SPAIN"
BIGGER THAN "ROMAN SCANDALS"

EDDIE CANTOR

in
SAMUEL GOLDWYN'S production of

"KID MILLIONS"

with
ANN SOTHERN • ETHEL MERMAN
BLOCK AND SULLY and the
GORGEOUS GOLDWYN GIRLS



VARIETY reports:

"Smash hit! Galloping for big \$55,000 first week! Biggest at Rivoli, New York, in three years!" (And the Rivoli plays the best!)

thru
ARTISTS

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

Of extreme importance to hundreds of independent motion picture theatre owners is this week's single question-and-answer about the rights of an exhibitor under the code in connection with his inability to obtain a license to play motion pictures, and it is for the reason of its importance that both question and answer are detailed at such length in this 25th instalment of the Code Question Box.

No. 89—COMPETITIVE BUYING AND THE MOTION PICTURE CODE

QUESTION—In the year 1921, Mr. A, property owner and business man, entered into a contract with Mr. B to furnish Mr. B with capital with which to erect a motion picture theatre in a small town, on one of Mr. A's vacant lots.

Mr. B immediately built a beautiful theatre and started operation, and did a marvelous business, paying back the borrowed money much faster than the contracts called for. After a period of some four years a certain railway company elected to build a new passenger station in this town, and the site of this station was to be three blocks from the then present station which was located one block from Mr. B's theatre. At this time there were several vacant lots in the neighborhood of the proposed location of the new passenger station, and the property owners of said lots put on a "booster" campaign to pull the general trend of business to their section of the town, even going so far as to erect new stores and the like, including a new theatre—which, by the way, was a decidedly inferior theatre to Mr. B's house. Bear in mind that there were no highways leading into the city at this time, and it was necessary for people to use the trains to get in and out of the city, even though they were traveling but two or three miles away.

Therefore the new theatre prospered and Mr. B's theatre began to lose money, or, at any rate, Mr. B was not able to continue to meet his obligations to Mr. A, the financier, forcing Mr. A to take the theatre back from Mr. B.

Mr. A then entered into a contract with Mr. C, whereby Mr. C, who was also the operator of the second and newer theatre, was to lease Mr. A's theatre, and operate it at least three days per week. Mr. C had been making efforts to lease the theatre of Mr. A's from him for a year previous to the actual leasing.

This lease between Mr. A and Mr. C worked nicely for a short time, and then the depression hit the city hard. Mr. C was complaining to Mr. A that he would be unable to keep the lease unless Mr. A would let him close Mr. A's theatre and only operate the second newer theatre. Naturally Mr. C would wish to operate the second theatre since it was he who had induced the people in that neighborhood to build it.

Mr. A agreed to let Mr. C close Mr. A's structure until such time as business would warrant the operation of the two properties. However, Mr. C subsequently refused to open Mr. A's theatre at Mr. A's request, and tendered the lease back to Mr. A.

The property of Mr. A had depreciated badly during the period it was closed, and Mr. A was forced to either open the house, or change the building into some other sort of business. Due to the nature of the construction of the building Mr. A found that it would be practically impossible to change the building into any other type, for business purposes or otherwise. Therefore he went into partnership with me and we opened the theatre, spending some \$10,000 cash for revamping and alterations.

When we opened the theatre we were able to secure 30 pictures from one distributor that had not been sold to the town, 30 pictures from

a second distributor, all of the product of an independent company and all of the product of a fourth distributor, which gave us a very nice line of pictures on which to operate.

We re-opened the theatre to capacity business, and have continued to do a paying business since then.

Now, Mr. C, at the time, or previous to the time of turning back the theatre to Mr. A, entered into a buying arrangement with another party in a large city in this territory, this party controlling the picture situation in his town. The deal provided that this party would buy product for Mr. C's theatre. They purchased some 385 pictures for the 1933-34 season for Mr. C's theatre and they had inserted into the various contracts a clause that gave them permission to bring back for a second run any or all of the product that they contracted for. This, of course, made it impossible for us to secure any pictures for the theatre in which Mr. A and myself are partners, either first or second-run product, from any of the major companies, other than that of an independent and the product of one of the smaller majors. We were offered the product of a large company, but Mr. C and the party who buys for him went to the exchange and stopped the deal, buying part of the block that had been offered to us by the large company, and inducing the distributor not to sell us the balance.

Since we had enough pictures to take us up to the new buying season, we were not concerned over the situation at that time, thinking that we would surely be able to buy plenty of product, either first or second-run, for the 1934-35 season.

After the 1934-35 season was well under way (the sales season), and no salesmen had called on us, we visited the exchange center in our territory to call on the major companies. They informed us that they would have to sell to Mr. C and the party with whom he is associated in the buying of product, due to their large buying power. We then asked for second-run pictures, and one of the large companies sold us such product rights. Another large distributor refused to sell second-run and would give no reason. A third large distributor likewise refused to sell second-run, saying that the town was too small for two theatres. A fourth large company agreed to sell second-run if Mr. C and his buying partner would permit them to change the town's contract to read 25 cents minimum admission instead of 15 cents, which was tantamount to a refusal, since Mr. C's buying partner would not do that. A fifth large distributor, which has not sold the territory as yet, said they might entertain a proposition for second-run, after they had sold Mr. C's buying partner, first-run.

As previously stated, we were able to buy the product, second-run, of one large distributor, and the product of one independent, first-run, for the coming season—and that is all. Since we are making four changes per week, it is necessary for us to have 208 pictures, and Mr. C and his buying partner are doing everything in their power to stop us from getting pictures of any nature. You can readily see, therefore, that it will be impossible for us to continue in business for very long without pictures.

We filed an overbuying charge with the Local Grievance Board, and they ruled that Mr. C and his buying partner had not overbought,

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

which obviously they had. Then we were advised by the secretary of the Local Grievance Board to take the case to the Code Authority in New York, telling them that we had been treated unfairly by the exchanges in our territory. We did this and they ruled that Mr. C could not play second-run in our town, and also ruled that the companies be released from their contractual clause that gave Mr. C the right to bring back any or all pictures second run. However, this ruling did not relieve us, since the major companies still refuse to sell us second-run, even though they cannot sell their pictures second-run to the opposition theatre operated by Mr. C.

This is obviously a "freeze-out" situation, and since we are making money and our weekly payroll is around \$80 per week and our profit above all expenses is about \$100 per week, we feel that it is not the intention of the code to deprive a paying business of at least some sort of product on which to operate, be it first, second or third-run. We have shown a profit on what few second-runs we have been able to buy from the single large distributor.

Naturally, since we are forced into second-run playing time, due to the fact that Mr. C and his buying partner have contracted for all the major product for the coming season, we would like to get the better pictures second-run.

This we will be unable to do, due to the fact that the exchange managers in our territory positively refuse to sell us any pictures on any kind of a contract.

The large distributor which told us that they might entertain a proposition has not sold to Mr. C and his buying partner, and say they don't intend to, but they are asking us prohibitive prices and at that they only have a few pictures that would not keep us open for long.

I realize that this is an unusual situation, and that it may be hard for us to overcome the buying power of Mr. C's partner, but, somehow, I feel that you can give me advice that will give us some relief. (For obvious reasons a deviation is being made from the usual policy of the Code Question Box in not mentioning here the state from which the inquiry emanated.)

ANSWER—The situation described by the exhibitor, while quite involved, presents, primarily, a question of competitive buying power between two directly competing theatres.

The motion picture business, like other businesses, is conducted on the basis of free and open competition in the buying of suitable pictures for exhibition in theatres. Quite unlike other businesses, however, it deals with a copyrighted article, and what is actually purchased by the exhibitor is a limited license under copy-

(Continued on page 48, column 1)

THE CUTTING ROOM



Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau



QUICKSAND

Columbia

Although the title might suggest otherwise, this is a typical western story. Following the established formula, the yarn includes all the familiar elements that go to make up this type picture.

The original story and screen play are by Harold Shumate, credited with many western stories, several of which have featured Tim McCoy, who is starred in this picture. Direction is by David Selman.

Photographed entirely out of doors against beautiful desert and mountain scenery, it is the adventurous story of a man who, first having to prove he is not a killer, rounds up the gang who would pin the crime on him and thus come into possession of a vast ranch. To the tempo of many hair-raising sequences the objective is accomplished. Running along with the dramatic tone of the picture is a story of conflicting romance which has the hero in conflict with his youthful protegee for a girl's love. After the hero has either wiped out or jailed his foes, McCoy philosophically takes possession of the ranch, while the boy wins the girl.

Supporting McCoy are Jacqueline Wells, seen in "The Black Cat" and "Loud Speaker" recently, and John Darrow, featured in "I Like It That Way" and "Monte Carlo Nights." These two carry the story's romance. Among the better known names are Charles Middleton and J. Farrell Macdonald. Others are Erville Alderson and Steve Clark.

Aimed at the western fans and also the youngsters, picture should be given the exploitation commonly accruing to an action packed western.

LOTTERY LOVER

Fox

In this picture the elements that make good potential showmanship and popular entertainment appear to be novelly and effectively combined in both theme and production as well as personalities. Basically it's a comedy with music. Located in Paris, the story and atmosphere are essentially American. Elaborately presented in both settings and dress, it is a consistently light, airy music tinged yarn of 40 naval cadets in Paris. A garter belonging to the reigning stage favorite falls from an airplane. The cadets draw lots to see who shall lay siege to the lady's heart. The most bashful boy in the group wins and then follows a series of unique and colorful romantic situations, sparkling with fun and music and something gay happening almost every minute.

The story, reflecting the glamorous gay side of Parisian life, is an original by Siegfried Herzog and Maurice Hanline. The screen play is by Franz Shulz, author of "Two Hearts in Waltz Time" and Billie Wilder. Sam Hellman, noted humorist and short story writer, assisted in the dialogue. In addition to the thematic musical background, three song numbers, all of which seem destined for popularity, were contributed by Jay Gorney and Don Hartman. Direction is by William Thiele, noted on the Continent for musical productions of this character. Dance sequences are handled by Jack Donahue, evi-

The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.

The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product.

"The Cutting Room" is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.

This department's survey of pictures in no way anticipates or supplants the functions of the Showmen's Reviews which are prepared when the finished product is made available.

dences of whose work were seen in "Music in the Air."

To substantiate the showmanship of the story and production, the cast offers unusual opportunity to do something different. Peggy Fears, noted New York actress and producer and stylist, makes her film debut. The gowns which she will wear are almost sure to be the last word in fashions. Another newcomer is Walter Woolf, a graduate of the metropolitan vaudeville and musical comedy stage. Included among the more familiar names are Lew Ayers, "Pat" Paterson, seen in "Call It Luck" and "Love Time"; Sterling Holloway, now in "The Merry Widow"; Reginald Denny, featured in "The World Moves On"; Alan Dinehart, currently in "The Cat's Paw"; Eddie Nugent, starred in "Girl of the Limberlost"; Nick Foran, outstanding in "Gentlemen Are Born"; Rafaela Ottiano, and Skippy, the dog who made a hit in "The Thin Man."

At this time, production appears to be an exploitation feature that will permit adaptation of practically every kind of tieup and contact.

CAPRICE ESPAGNOLE

(Tentative title)

Paramount

While this may not be a showmanship asset, it is not irrelevant that this picture will be the last on which Josef von Sternberg and Marlene Dietrich will be mutually associated. The reason is that both, particular Von Sternberg, who was the star's sponsor in American films, feel that their last picture, "Scarlet Empress," was not what the public wanted. Consequently in this picture, which will be given a showmanship title, both will combine to revive that down-to-earth yet alluring type of entertainment similar to the atmosphere of "Morocco," Dietrich's first American starring picture.

The locale of this story is Spain. It deals with a capricious young woman who likes to love 'em and leave 'em. A dancer, she has plenty of opportunity to choose and when she finally

does discover a man whom she can love and is faithful to, she finds so much that is unlikeable about him that she returns to the man who has hurt and humiliated her most.

Beside directing the picture, Von Sternberg also is photographing it. As the script calls for a specular Mardi Gras carnival and a bullfight and consequently great crowds of people, it can be expected that there will be some unusual camera work. Marlene Dietrich again will sing several songs, the music for which was written by Ralph Rainger and Andrea Setaro, with lyrics by Leo Robin.

The two important men in the star's screen life are Joel McCrea, now in "The Richest Girl in the World," and Lionel Atwill. Supporting players list Edward Everett Horton, Alison Skipworth and Don Alvarado in featured roles. Minor parts are played by Tempe Pigott, Lawrence Grant, Luisa Espinal, Edwin Maxwell and Hank Mann.

RUGGLES OF RED GAP

Paramount

It should be evident from a commonsense point of view that this version of "Ruggles of Red Gap" is neither a reissue nor readaptation of the feature produced a dozen or more years ago. True, the story is that by Harry Leon Wilson, noted *Saturday Evening Post* writer and novelist, but the present production has been so completely rearranged, given an out-and-out comedy flavor, that the two will be entirely different.

For the forthcoming production, the screen play was prepared by Humphrey Pearson and Arthur MacRae. An indication of how the story and adaptation will be treated is seen in the selection of Leo McCarey, who made "Belle of the Nineties," as the director. Furthering the departure from the original is the inclusion of a group of musical numbers by Ralph Rainger, with lyrics by Sam Coslow.

Further indication of the effort to which Paramount is going to assure the picture being both entertainment and box office is noted in the cast assignments. In them the trend toward comedy is strongly emphasized. Charles Laugh-ton, who is currently in "Barretts of Wimpole Street," but who demonstrated his talent for comedy in "The Private Life of Henry VIII," plays the lead role. In support are Mary Boland and Charlie Ruggles, now teamed in "Pursuit of Happiness"; Zasu Pitts, Roland Young, Leila Hyams and Maude Eburne, who plays the important role of Mrs. Pettingil.

While a new generation of motion picture theatre goers has grown up, the prestige of the original "Ruggles" has endured. Therefore, while capitalizing upon the box office strength of the cast, more than the usual amount of attention might be exerted toward convincing every one, young and old, that this production is entirely different.

RENDEZVOUS AT MIDNIGHT

Universal

Adapted from the stage play "Silver Fox," this story is a drama of modern life, politics and murder. The story is unique and powerful. An ex-police commissioner is murdered, after he has resorted to underhanded methods of ob-

(Continued on page 48, column 2)

THE COLOSSUS

THE GIANT OF
LAUGHING SPECTACLES!



Step out with
UNIVERSAL

OF COMEDIES!

Carl Laemmle presents
THORNE SMITH'S

NIGHT LIFE *of the* GODS

A Universal Picture with
ALAN MOWBRAY · FLORINE MCKINNEY ·
PEGGY SHANNON · RICHARD CARLE
WESLEY HARRY · HENRY ARMETTA
FERDINAND GOTTSCHALK · WM. BOYD
A. LOWELL SHERMAN
PRODUCTION

Presented by CARL LAEMMLE

THE CODE QUESTION BOX

(Continued from page 44)

right for the exhibition of a motion picture in a specific theatre for a specific number of days.

In the ordinary course of the business, the licenses granted are exclusive in certain respects; that is, a license for first-run exhibition guarantees the exhibitor contracting for such exhibition that no other theatre in the competitive area will be licensed to exhibit the particular picture specified first-run in that city. Hence, when such a license agreement is made, the distributor is not in a position to license the first-run exhibition of that picture to any other theatre. Consequently, the distributor must decide which one of two or more exhibitors he will license, as he cannot license more than one first-run exhibition.

Naturally, each distributor endeavors to make the best deal possible for the exhibition of his pictures, not only in a particular city, but in all the cities and towns and hamlets throughout the country. Ordinarily, the decision of the distributor as to which account he will license is final.

In order to overcome possible unfair competition by an exhibitor who may endeavor to license more feature pictures than is reasonably required for the operation of his theatre, with the intent and purpose of depriving his competitor of motion picture attractions, the "Code of Fair Competition for the Motion Picture Industry" prohibits such practice and established, for that purpose, Local Grievance Boards in each exchange center to determine the facts in each specific instance on their merits as to whether or not more pictures had been licensed than were reasonably required for the operation of the theatre.

The inquiring exhibitor advises that the exhibitor has already filed a complaint under this provision of the motion picture code, and that the exhibitor had a rehearing and determination of the complaint by his Local Grievance Board in his exchange city. And, according to the information supplied, this Grievance Board decided that his competitor had not bought more first-run pictures than were reasonably required for the operation of his theatre, and also ordered the competing theatre to release second-run exhibition rights that the competitor had acquired but could not use on these pictures.

The question of the inquiring exhibitor negotiating with each separate distributor for the exhibition rights of these pictures is a matter of private bargaining and negotiation between the inquiring exhibitor and each individual distributor. Neither the motion picture code, nor the laws of the land, as far as we know, compel any distributor, acting solely on its own responsibility and business judgment, to license its pictures for exhibition at any particular theatre. The individual distributor, acting alone and not in conjunction with any other distributor or exhibitor, unquestionably has the right to select his own customers and to refuse to do business with any exhibitor that he considers an undesirable account for any reason, which reason the distributor is under no obligation to disclose.

In conclusion, it might be said, again, that bargaining for exhibition rights for motion pictures is entirely a matter of private negotiation between the individual exhibitor and the individual distributor. Whatever deals or bargains they may make is nobody's business but their own, except where such agreements may injure a third party. We do not know of any way that the "Code of Fair Competition for the Motion Picture Industry" could be used to force a distributor to license the exhibition of his pictures at a theatre if the distributor did not desire to make such a license agreement.

The United States courts once said that a distributor may refuse to sell the licensing rights

of his pictures to an exhibitor on the simple grounds that the exhibitor had red hair and the distributor did not like red hair.

Returning to the possible participation of the Local Grievance Boards in such matters, the boards are interested solely in the question as to whether the competing theatre has actually overbought. And, unless the board is convinced that the other house has bought more pictures than it reasonably requires, even the Grievance Board is not in a position to reallocate pictures between the two theatres.

On the face of it, this may seem a little harsh, but, to exaggerate the situation, suppose three or four theatres were opened up in the town—which is a small one. In that case it would be just plain suicide for all of the theatres, including the one or two which were there originally, either to divide the first-run product four ways, or to have a first, second, third and fourth-run in a town of extremely limited population, as is the case in this situation, each of them charging lower admission until the last one charged, figuratively, one penny.

CUTTING ROOM

(Continued from page 45)

structing an investigation of his regime. Joking, the new commissioner's sweetheart, while the city is horrified by a tragic subway disaster, calls him and informs him that she killed the man. When the girl realizes her joke is a serious matter, the commissioner is forced either to arrest her for the crime or find the slayer. With a silver fox dress figuring largely in the circumstantial evidence, he finds the guilty woman and establishes the motive.

The Gaetano Fazio play was adapted by Ferdinand Reyher; the screen play is by Gladys Unger and direction by Christy Cabanne.

The cast interpreting the yarn is composed of a host of wellknown players and two or three who are comparatively new. Ralph Bellamy and Valerie Hobson, seen in "Life Returns," her actual American screen debut, are teamed in the romantic leads. Arthur Vinton plays the role of the murdered commissioner. Purnell Pratt is the mayor. Irene Hervey, seen in "Let's Talk It Over" and featured in "Night Life of the Gods," plays the role of the murderess. Others are Catherine Doucet, who appeared in "Little Man, What Now" and "Wake Up and Dream"; Helen Jerome Eddy; Kathryn Williams, heroine of the old "Adventures of Kathryn" serial, Vivian Oakland, Edgar Kennedy, William Arnold and Katherine Hall.

Timed to the present, located in New York, the story offers unusual opportunity for tricky exploitation. The significance which the silver fox plays in the solution of the crime, as well as the fashion angle, automatically suggests much that is out of the ordinary in whetting public curiosity, besides the intriguing title tone.

THE WINNING TICKET MGM

Several years ago, MGM met with considerable popular and financial success with such semi-rowdy comedy as "Reducing," "Politics" and "Caught Short." Then, with the growing fame of Marie Dressler, that line of entertainment was dropped. Now feeling the necessity for something of that caliber on the company's future programs, this story is the first of a new series.

With down-to-earth comedy that borders on the nonsensical and a light romance accompanying, "The Winning Ticket" is the story

of an Italian barber and his family. Holder of a ticket that wins one of the capital prizes in the Grand National Sweepstakes, it is packed with potential fun in action, dialogue, gags and situations.

While there is no team, such as was the Marie Dressler-Polly Moran combination, the story is being directed by Charles Riesner, who made "Caught Short" and "Reducing." Association with him in a cooperating supervising capacity is Jack Cummings, who recently has been handling MGM short subjects.

Leo Carrillo is starred as the barber and in a character similar to that which was his in the stage play "Lombardi, Ltd." In support will be seen Louise Fazenda, Ted Healy, Irene Hervey and James Ellison, who carry the story's romantic love interest angle, and Louis Alberni.

Situations should be productive of both topical and gag exploitation. One sequence portrays the running of the Grand National, which because of recent news stories relative to Americans winning fortunes on its outcome should be a cinch for tricky showmanship. Another, in which dozens of plaster parrots are broken up in search for the lost ticket and a city is thrown into turmoil until it is found, should suggest plenty that is novel and ingenious to active exploitation minds.

Pettijohn, Pickford Guests At AMPA Weekly Luncheon

The Associated Motion Picture Advertisers, William R. Ferguson, president, was to have as guests at its weekly luncheon-meeting Thursday at the New York Motion Picture Club Charles C. Pettijohn, general counsel for the MPPDA; Mary Pickford, receiving a scroll of honorary membership; which was to be presented by Arthur Brisbane; Sir Gerald Campbell, K.C., M.G., British Consul in New York; Clarence Brown, Metro director; Jack Pearl, Broadway comedian, and Frank Buck, producer-explorer.

Also on the dais were to be Jimmy Savo, comedian who has just finished a feature for Hecht-MacArthur (Paramount); Gregory Ratoff, "Wee Willie" Robine, of the Broadway Capitol "Family"; Nick Lucas, "Uncle Don," radio performer; Major Edward Bowes, of Metro; Benita Hume, Harry Hirschfield, Paul Yawitz, New York *Daily Mirror* columnist; Lillian Carmen, radio performer; Buddy Walker, Elaine Jordon, and Roy Ford and his orchestra.

Warner Promotes Morris

Walter Morris, managing director of the Warner Stanley theatre, Baltimore, has been appointed to do special work out of the Warner home office. He has been succeeded by Rodney Collier, who managed the Rialto in Washington for many years.

Universal Takes Series

Universal has purchased the "Going Places" series of short subjects from Arcurus Pictures Corporation. Lowell Thomas is doing the narrative for the series, many of the scenes of which were made in Europe by F. Herrick Herrick.

Contract for Warren, Dubin

Harry Warren and Al Dubin, composers, have been given a five-year contract by Warner.

New Virginia House Opens

The new State theatre, operated by Charles S. and Sam F. Roth, heading Valley Enterprises, Inc., opened last week at Harrisonburg, Va.

SHOWMEN'S REVIEWS



This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public



The First World War

(Fox)
Pictorial Record

For something like ten years Mr. Truman Talley, variously newsreel editor and more latterly production chief of Fox Movietone, has been at work on what he, with some provocation, has held to be the world's biggest story. Here and there by ingenuity, enterprise and—may we say—luck, he has been acquiring bits of a screen mosaic which were to tell this big story.

Somewhere near to the time that Mr. Talley was near to the completion of his mosaic, Mr. Laurence Stallings—"What Price Glory"—edited for publication to the book trade by Simon & Schuster his all-picture volume called "The First World War." The stories of printed page and the stories of those unprinted rolls of motion picture negative had a deal in common, with—if we care to be forgiven a prejudice—somewhat the advantage in narrative value to the motion picture.

In time Mr. Talley, riding his warhorse hobby, brought Mr. Stallings to bear upon his film war archives and we have in consequence the outstandingly important war-screen document, "The First World War," conceived by Mr. Talley, assembled and interpreted by Mr. Stallings, the ex-Marine officer and war specialist and dramatist, and recited the while by the sonorous Mr. Pedro de Cordoba, with a voice as stately as empire itself, the while laden with the poignancy of his story.

In sum the picture indicates that the human race, the cause and course of nations, the flow of historic events are not as dominated by intelligence as they might be if someone had sense enough to do something different.

It is all a very big show, being made with a cast that started with Bismarck 'way back yonder, and it ends with a montage that tends to indicate pictorially that one way and another the world is still in quite a mess with a number of storm clouds on the horizon.

There have been several assemblies of war films from the archives, but none so comprehensive or so well prepared and correlated. Also "The First World War" includes not a little official film which previously has never been available for public exhibition.

In this production Mr. Talley and Mr. Stallings have been zealous in the pursuit of authenticity, with, it would seem, a complete success, since one learns that the picture has had high approval from representatives of all the foreign governments involved. The producers have refrained from the use of any studio made inserts, which could have added somewhat to the dramatics but very little to the history. Despite this adherence to the record films made on Europe's playground of intrigue and its battlefields, the picture has flow and finish, an unwavering adherence to the bitter story being told.

The picture is addressed, one may fear, to persons who think, but it also, after all, is full of the drumbeats and enthusiasms which sweep the millions, too. So many of those who only sit and take it, who like to feel and never think, can have a good time, too.—T. R.

Distributed by Fox Films. Produced by Truman Talley, in association with Simon & Schuster. Edited by Laurence Stallings. Narrated by Pedro de Cordoba. Running time, 78 minutes. Release date, Nov. 23, 1934.

Babbitt

(Warner)
Comedy

While the picture "Babbitt" smartly eliminates practically all the barbed satire which characterized the book from which it is adapted, it retains and embellishes all the humor and comedy. The quality of homespun fun, even as it is applied to the dramatic tinged situations, is the element motivating all action and dialogue. It carefully avoids ridiculing and thus should bring no objection from those large bodies of men who take their civic and fraternal activities seriously.

In the story, Babbitt is a staid small town business man; successful, big hearted, proud of his town, family and his lodge, the Zebras. Ambitious, however, to mingle with the big shots, he is first, after a gentle ribbing by his lodge brothers, elected Grand Ringmaster. Quite a popular character, he's just the type that conniving politicians and bankers like to use as a front. Invited in on a land purchase deal promising big profits, his wife Myra being absent on an errand of neighborly mercy, Babbitt, succumbing to the common failing, would like to do a little philandering. Talking too much to the blackmailing widow, Tanis, he finds himself in a spot. The woman talks herself and Babbitt's air castles come tumbling down.

But his downfall is only the opportunity for Myra to be a heroine. A woman, she's wise to all the wiles and arts of femininity and with the help of son Ted, she frustrates the land-grabbing schemes of the real estate sharks, and in presenting Babbitt before the investigating attorney, makes his situation look as though he had been acting with high-minded and unselfish civic consciousness to protect his town. Then follows reinstatement in the minds of his fellow townsmen and lodge members with Babbitt a wiser man, but still pretty important figure in his own estimation.

The production offers many features that should add materially to its commercial value. The Sinclair Lewis book, though now quite a few years old, is still a showmanship value. In the leading roles, the picture presents Kuy Kibbee and Aline MacMahon, the stars of "Big Hearted Herbert," and while Babbitt is the big figure, upon whom attention continually is focused, there is also a spirit of youth to the picture.

The picture can be sold as all-around substantial family entertainment, with much to amuse both the more mature as well as the younger elements.—McCARHY, Hollywood.

Produced and distributed by First National. Directed by William Keighley. From the novel by Sinclair Lewis. Adapted by Tom Reed and Niven Busch. Screen play by Mary McCall. Photographed by Arthur Todd. P. C. A. Certificate No. 349. Running time, when seen in Hollywood, 75 minutes. Release date, Dec. 8, 1934.

CAST

George F. Babbitt.....	Guy Kibbee
Myra Babbitt.....	Aline MacMahon
Verona Babbitt.....	Maxine Doyle
Tanis Judique.....	Claire Dodd
Eunice Littlefield.....	Nan Gray
Miss McGoun.....	Mary Treen
Ted Babbitt.....	Glen Boles
Paul Reisling.....	Addison Richards
Zilla Reisling.....	Minna Gombell
Charlie McKelvey.....	Alan Hale
Judge Thompson.....	Berton Churchill
Martin Gunch.....	Arthur Hoyt
Commissioner Gurnee.....	Walter Walker
Zeke.....	Arthur Ayelsworth

The Gay Bride

(MGM)
Dramatic Romance

For usual commercial purposes, this is a different kind of gangster story. The fact that the story was a *Saturday Evening Post* yarn, is showmanship material, plus adaptation of some of the suggested potential exploitation possibilities.

Essentially the story is modern dramatic romance, colored by the usually alluring atmosphere of gangsters and gangsterism. As it opens, Mary, a woman wise to the affairs of the world, is ambitious for a little power and security as well as money in the bank. She makes friends with the mob, and Shoots appears to be the easiest pickings. Married to him, she starts consolidating her position. As Dingle gets ambitious, he figures that bumping Shoots off will ease the path. But as Shoots' romantic life is short, so is Dingle's, as Mickey, coming under the charm of Mary's magic, erases him. Then the picture settles down to its real romance of conflict between Boy and Mary, with an eventual reformation and regeneration all around and Mickey peacefully eased out of the picture.

To counterbalance the melodrama, there is quite a bit of comedy in both dialogue, situations and action, this element reaching its climax in the chase finale.

While not of outstanding values, the picture does offer some chance for tricky title idea adaptations, use of the marquee power of several of the cast names and accentuation of the comedy color. By assuring the patrons that there's a laugh or smile for every theatric thrill, local exploitation should do more for the picture than it will do on its own strength.—McCARHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by John W. Considine, Jr. Directed by Jack Conway. Screen play by Bella and Samuel Spewack. From the story "Repeal" by Charles Francis Coe. Musical score by Jack Virgil. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Stan Rogers, Edwin B. Willis. Wardrobe, Dolly Tree. Photographed by Ray June. Film editor, Frank Sullivan. Release date, Dec. 14, 1934.

CAST

Mary.....	Carole Lombard
Office boy.....	Chester Morris
Mirabelle.....	Zasu Pitts
Mickey.....	Leo Carrillo
Shoots Magiz.....	Nat Pendleton
Dingle.....	Sam Hardy
MacPherson.....	Walter Walker

Sequoia

(Title to be changed)

(MGM)

Wild Animal Story

From prior publicity, practically every one in the show business knows that this is a native wild animal picture. But what comes up on the screen, in relation to that which is either known or surmised, is so vastly different that the picture's successful marketing most likely will prove a problem and undoubtedly a pleasure for real showmen.

"Sequoia" is filmed entirely against the beautiful Sierra Mountain scenery, an asset of which expert photography has taken remarkable advantage. Its stars are two animals; Malibu, a deer, and Gato, a puma. Wonderfully trained, they are great actors. Wearing neither makeup

WORLD
PREMIERE

*(Pre-Release)

RADIO CITY
MUSIC HALL
THANKSGIVING
DAY

*General Release—December 27th

WARNER
BAXTER



In FRANK CAPRA'S

Broad

by Robert Riskin

Based on the Story by Mark Hellinger



IN a year which has
been outstanding for
noteworthy pictures,
the nation's finest
theatre has selected this
COLUMBIA picture
for its most important
playdate . . .

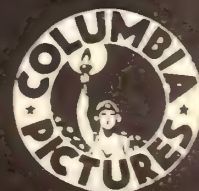
MYRNA
LOY

A black and white illustration of a woman (Myrna Loy) and a man (Walter Connolly). The woman is on the left, shown in profile, looking towards the right. She has dark, wavy hair and is wearing a ruffled dress. The man is on the right, sitting and looking towards the left. He is wearing a light-colored shirt and trousers. The background is dark and curved.

PRODUCTION

away Bill

with WALTER CONNOLLY—HELEN VINSON
A COLUMBIA PICTURE



nor costumes other than those given them by nature, and everything done being the result of patient and understanding training, from the standpoint of creating and maintaining human interest, they actually give many an enameled Hollywood clotheshorse fact lessons in natural acting.

As the picture is unusual, it is difficult to describe it in an ordinary manner. As it unfolds upon the screen, a strange but understandable "humanness" predominating, it runs the scale of natural drama, romance, comedy, tragedy, spectacle, thrill, conflict, menace. There are times when the action of the animals provoke howls of glee. Then it becomes vividly exciting, a quality counterbalanced by soft tenderness. Its tragedy is tinged with sadness, and the whole is climaxed by a stalking chase and villain-man hero-puma fight, in which the deer revenges himself upon the would-be killer. Topping off the finale of the deer-puma palship came the most enthusiastic burst of applause heard in months.

Here are the entertainment and showmanship highlights. Toni Martin, refusing to believe that it is contrary to natural law, adopts and mothers Malibu, an orphaned fawn, and Gato, a puma cub. Fun for the audience marks the antics of their childhood days; only Gato, as he grows to maturity, gives any indication of reverting to type as he raids chicken coops and hog pens.

Human necessity causes their release to the forest. Then the pair become the whole show. Gato crouches to spring on a drinking deer, but recognizes Malibu and both drink and play together. There's romance in the spring time. No human ever made such tender love as Malibu to his doe mate. There is tragedy as the mother is killed, but Malibu leads his fawn to Toni's cabin for shelter. Chinese Baby Feng Soo and the fawn, tethered together, are menaced by a rattlesnake. The baby would play, but Malibu dashes up and kills the snake. Hunters come to kill. Guide Bergman leads them nowhere. Desperate, he raids the government game refuge. Stalked by Malibu, he leads the herd to his corral. Malibu shows his kind how to escape. Then comes the big punch, Bergman trailing Malibu, and Gato stalking Bergman. About to fire on Malibu, Bergman is hit by a bundle of enraged puma fury. Malibu watches. When Gato is exhausted Malibu rushes in and pushes Bergman over a cliff to death. In the finale the two friends, though natural enemies, are playing with each other.

In this picture, animals interpret the elements considered screen essentials. Other than Jean Parker, Paul Hurst and the Chinese baby, the humans are inconsequential. Therein is the picture's big problem. It is not unsolvable, for, judging by the preview audience reaction, the two animals provided more satisfactory entertainment than most humans could hope to. That the picture has appeal to every nature lover and friend of wild animal life goes without saying. Likewise those who understand and appreciate beautiful scenery and artistic photography should find much in it to interest them. But for the ordinary rank and file, even the intelligentsia, the picture makes it possible to sell everything from sex-appeal to the triumph of virtue. If possible, see the picture before playing it; otherwise watch the type of campaign the producers create. At any rate, pay more than ordinary attention to the picture, as it should create unusual word-of-mouth publicity. —McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by John W. Considine, Jr. Directed by Chester M. Franklin. Screen play by Ann Cunningham, Sam Armstrong and Carey Wilson. Based on the novel "Malibu" by Vance Hoyt. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Photographed by Chester A. Lyons. Film editor, Charles Hochberg. Running time, when seen in Hollywood, 70 minutes. Release date, December 21, 1934.

CAST

Toni Martin	Jean Parker
Bob Alden	Russell Hardie
Matthew Martin	Samuel S. Hinds
Bergman	Paul Hurst
Joe	Ben Hall
Sang Soo	Willie Fung
Feng Soo	Harry Lowe, Jr.

3 Songs About Lenin

(Amkino)

New Technique

Out of the state-controlled motion picture production of Soviet Russia, and via the directorial effort of Dzega Vertov, comes what is heralded as a new technique, an unusual presentation of an idea, pictorially and musically, on the screen. This "new" technique, if such it be, can be said to hold little or nothing of interest to the average American screen patronage. In theme, manner of presentation and technical quality, the result must be considered far below American production rank.

To certain class audiences, in large metropolitan centers, where something of an interest in this type of foreign and unusual treatment is in evidence, the film may be offered as an interesting experiment in the conveyance of an idea, interpreted on the screen via sound and picture.

As the title indicates, the film offers what is virtually a pictorial accompaniment to three separate and distinct musical scores, meaning to depict the manner in which the great leader of Bolshevism, Nicolai Lenin, is worshipped in death as a god by all the Russians of the modern communistic state.

The film must be reckoned propaganda. In the picturization of communities, the collective farms, the workers' apartments and clubs in the cities, the gigantic industrial projects, used as visual accompaniment to the music, one finds the production pointing with a bursting pride, and seeming to say to the world, "Look what Lenin has wrought."

Smiling, happy workers the film constantly shows. There is a certain strength in the music at times, but when, in a certain sequence, the visualization almost in its entirety is devoted to picturing Lenin in his coffin, viewed by sorrowing thousands, the weighty repetition of the theme takes on a deadly monotony.

Certainly in the generally accepted sense of the word, as applied to motion pictures in America, this film is not entertainment of general appeal. —AARONSON, New York.

Distributed by Amkino. Produced by Mejrabponfilm. Moscow. Musical compositions by Shaporin. Directed by Dzega Vertov. Photographers, Surevsky. Magidson and Monastirsky. Running time, 64 minutes. Release date, November 6, 1934.

I Am a Thief

(Warner)

Mystery Melodrama

Mystery melodrama is both the entertainment and showmanship of this picture. However, as the climax is approached and to the tempo of pulse quickening thrill, an atmosphere of romantic love interest is worked in. Short in running time, the show naturally is constantly active and exciting. Nevertheless, the attraction makes no pretense at being anything other than straight-away commercial program entertainment. Built upon an often used melodramatic premise, it utilizes mystery, intrigue, love interest and thrill. With only minor character and occasion establishing sequences excepted, the entire action takes place aboard a train bound from Paris to the Near East.

Continental police being baffled by a series of gem thefts, the insurance company decides to try its own hand at solving the riddle. One gang, headed by Londais, buys legitimately, to report later that it has been robbed. Another, bossed by Baron von Kampf, is an out-and-out collection of wily, stop-at-nothing thieves. Between the two are Count Trentini, agent of the Surete, and Odette, insurance company detective.

Londais making a big purchase, romance is developed between him and Odette as he expresses his regrets that it was necessary to outbid her for the gems. So smartly, however, are things mixed up that anticipating who is real and who phoney sets the stage for what is to follow. With locale shifting to the train, all the old-fashioned melodrama gets under way.

Attempts are made to steal the real jewels, paste diamonds are substituted. No one knows whether the real or make-believe gems are hurled from the train. There is a murder or two. The desperate but temporarily foiled Baron makes his big play. He threatens to cut the car off from the rest of the train and dash all to destruction, only to have Pierre shoot him.

In the climax the mystery of all the thieving and killing is unraveled. The Baron and his gang get their just desserts. The heroic thief, Pierre, is let off easily, and the threats to Europe's gem merchants being eliminated, Odette is glad that she's very much in love with Pierre.

Story content and action make possible some unique exploitation. Likewise the title can be adapted in many tricky ways to advertising copy. The natural appeal being to the mystery-thrill fans, plenty of effort should be exerted toward stimulating their interest by challenging them to solve the story's problems. —McCARTHY, Hollywood.

Produced and distributed by Warner Bros. Story and screen play by Ralph Block and Doris Malloy. Dialogue director, Frank McDonald. Directed by Robert Florey. Photographed by Sid Hickox. Film editor, Terry Morse. Gowns by Orry-Kelly. Assistant director, Dick Maybery. Art director, Jack Okey. Supervisor, Henry Blanke. Vitaphone orchestra conducted by Leo F. Forbstein. P. C. A. Certificate No. 358. Running time, when seen in Hollywood, 60 minutes. Release date, Nov. 24, 1934.

CAST

Odette Mauclair	Mary Astor
Pierre Londais	Ricardo Cortez
Colonel Jackson	Dudley Digges
Baron Von Kampf	Robert Barrat
Count Trentini	Irving Pichel
Daudet	Hobart Cavanaugh
Francois	Arthur Aylesworth
M. Cassiet	Ferdinand Gottschalk
Max Bolen	Frank Reicher
Madame Cassiet	Florence Fair
Borricci	John Wray
Auctioneer	Oscar Apfel

That's Gratitude

(Columbia)

Comedy-Drama

Frank Craven, Broadway stage player of ability, wrote the story and screen play and directed this rather engaging and light comedy-drama, comedy predominating and all done rather in the manner of the Broadway play than the motion picture. Action, as such, gives place to dialogue and situations, with the comedy lying therein. The result is pleasing if not of outstanding values.

The entertainment lies principally in the handling of his role by Craven with an easy naturalness and a fine sense of the value of small touches here and there. It is perhaps true that Craven's name will mean little or nothing to the regular run of motion picture patronage, but it seems equally apparent that a buildup of his name for the future would be worthwhile.

The others in the cast are familiar, but not of special box office drawing quality, including Mary Carlisle, Arthur Byron, Sheila Mannors and Franklin Pangborn in a minor comedy role. The title offers the opportunity for attention-attracting copy selling lines, for the phrase which is the title is commonly used. The situation which finds a newly found friend welcomed in the house, until he long outstays his welcome, is not new but can be and in this case does make entertaining comedy material. A suspicion of romance and a hint of dramatic seriousness have places in the plot development, but not to any large extent.

Craven, down and out show manager in a small town, in order to insure peace and quiet and a night's sleep in his hotel, straightens out a neighbor whose fondness for the bottle is obvious. The stranger, in maudlin reaction, is eternally grateful to Craven, inviting him to his home. Broke, Craven goes, is greeted effusively, stays longer and longer, until the family, and Byron, who extended the invitation, are more than fed up.

Miss Mannors is the unattractive daughter engaged to Charles Sabin, who in turn plans to go through with the marriage out of gratitude for the assistance of Byron, but who is

really in love with the younger sister, Miss Carlisle. Craven is completely entertaining in his stony reaction to the hints about leaving which drop about him thick and fast. Miss Mannors is ambitious to go on the stage, but her father frowns on the idea. With money borrowed from Sabin, who sees that way of getting out of his engagement, Craven takes Miss Mannors with him to the city, has her "revamped," and the result is beauty and some talent.

To satisfy a personal desire, Craven takes his successful road company to the home town for one night. After the show, he tells the assembled family he intends asking Miss Mannors to marry him. At that moment a note arrives from her indicating she has eloped with the show's leading man, bound for New York and "better things." Craven shrugs off his keen disappointment, and the "that's gratitude" theme rings its final note in the story. Though the youngsters might not enjoy it to any extent, it is family entertainment.—AARONSON, New York.

Produced and distributed by Columbia. Story, screen play and direction by Frank Craven. Assistant director, Le Roy Jones. Cameraman, Henry Freulich. Sound engineer, Lambert Day. Film editor, Arthur Hilton. P. C. A. Certificate No. 162. Running time, 64 minutes. Release date, October 8, 1934.

CAST

Bob Grant	Frank Craven
Dora Maxwell	Mary Carlisle
Thomas Maxwell	Arthur Byron
Clayton Lorimer	John Buckler
Delia Maxwell	Sheila Mannors
William North	Charles Sabin
Mrs. Maxwell	Helen Ware
Nora	Blythe Daley
Photographer	Franklyn Pangborn
Publicity man	Johnny Sheehan

Flirting with Danger

(Monogram)
Comedy-Drama

This independent production has satisfactory value for situations where too much is not demanded, and where a reasonably lively dialogue and an emphasis on comedy may be found entertaining by the average patronage. The rather scattering story is not especially convincing, and not too effectively executed, concerning as it does the adventures of three devil-may-care dynamite mixers in a powder plant, in romance and in their dangerous jobs.

An emphasis on comedy and the indication of two kinds of danger implied in the title may be used to some effect in the selling of the film. Robert Armstrong, William Cagney and Edgar Kennedy share the lead as the three inseparables, with Kennedy supplying the greater part of the comedy. Additional opportunities the story basically contained for real action and an engagingly light comedy atmosphere seem to have been lost, the result having something of the development of short product. Marion Burns has the feminine lead.

The three mixers have a propensity for attempting their own mixtures in the dynamite plant, with often disastrous results for the company's property, and for becoming entangled in the meshes of feminine charm, Cagney being the worst offender. Kennedy's chief contribution is his tale of woe relative to the Spanish girl he once married in the Philippines.

Kennedy and Armstrong are seriously disturbed when Cagney forms more than a passing attachment for Miss Burns, an important employee of the company, and devise a scheme to break up what looks to be a certain marriage. A forged letter to Miss Burns, written by Kennedy and signed with Cagney's name, mentioning a wife somewhere in Ohio, does the trick, and Miss Burns tells Cagney what she thinks of him, mentioning a fictitious husband in the past.

The three are sent to South America to work at the company's plant there. Armstrong is attracted to Maria Alba, a Spanish dancer, and Kennedy, who speaks Spanish, primes him with a phrase by which Armstrong proposes marriage without knowing it. The boys celebrate the acceptance of a new formula worked out by Cagney, and are not exactly sober next morning. Miss Burns, meanwhile, has been

assigned to the foreign plant, as well. The experimenters succeed in very nearly blowing up the plant, as they believe, then discover that it was the manager, with his own ends in mind, who was guilty.

Cagney and Miss Burns are reconciled when the letter is explained, Armstrong must marry his dancer, and Kennedy's laugh is cut short when the long forgotten wife, son in tow, turns up beside him.—AARONSON, New York.

Produced and distributed by Monogram. Supervised by George Bertholon. Directed by Vin Moore. Story by George Bertholon. Screen play by Albert E. De Mond. Additional dialogue by Norman S. Hall. Photographed by Archie Stout. Recorded by Ralph Shugart. Art director, E. R. Hickson. Film editor, Carl Pierson. Running time, 70 minutes. Release date, Dec. 1, 1934.

CAST

Bob	Robert Armstrong
Lucky	William Cagney
Jimmie	Edgar Kennedy
Mary	Marion Burns
Rosita	Maria Alba
Von Kruger	William Von Brincken
Capt. Garcia	Gino Carrado
Dawson	Ernest Hilliard
Fenton	Guy Usher

Transatlantic Merry-Go-Round

(United Artists)
Musical Comedy-Drama

There is real entertainment in this elaborately and well developed screen yarn, located entirely aboard an ocean-going liner bound from New York to Europe. It has a most happy combination of drama, which shades variously from misunderstanding to deepest tragedy; comedy which is invariably entertaining; romance which is ingenuous and attractive. Considerable suspense adds punch to the story, while the whole has been kept moving at a lively pace.

The exhibitor in addition has names to sell. Gene Raymond and Nancy Carroll have the romantic leads; other names are Mitzi Green, Ralph Morgan, Sid Silvers, and there is future value to be had by extending oneself to unusual lengths in selling the name of Jack Benny to his public. Benny is the master of ceremonies of a very popular radio program, a performer of naturalness, intelligence and genuine ability. Having an important role in the film, he makes the most of it. Frank Parker, also of the air, gives a song or two effectively.

The picture is, in a sense, a "Grand Hotel" aboard an ocean liner. That idea is not new, of course, but the fact remains that this production contains its full quota of live and attention-holding entertainment, and is worthy of the exhibitor's best selling effort. The novel idea has a company of entertainers giving programs aboard ship which are supposed to be broadcast to and via stations on land. Murder, mystery, blackmail and theft are spotted through the story, enveloped in an atmosphere of gayety and song and dance.

A smart variation of the flashback technique has been employed to good advantage. The film opens with the windup of a stage presentation aboard ship, a man enters a cabin, a shot is heard, then the film goes back to review the circumstances beginning 48 hours before.

It boils down to this: Raymond, thief, is aboard with his aide in the person of Silvers, acting as a steward. Miss Carroll is chief entertainer for Benny, master of ceremonies of the boat's show, who is vainly in love with her. Carlyle Moore is her brother, also part of the show, and under the thumb of the gambler, Sidney Blackmer, who also has a hold on Miss Carroll. Sam Hardy is Blackmer's come-on man. Blackmer is pursued aboard ship by Shirley Grey, jealously in love with him, and her husband, Morgan, thoroughly aware of what is going on, follows his wife, bent on vengeance. Robert Elliott, New York detective inspector, is bound for a vacation.

Raymond crosses Blackmer and Hardy when they entice him into a game, and Raymond falls in love with Miss Carroll. She returns the feeling, but is in fear of Blackmer. A criss-cross game of complication goes on, with Raymond stealing a bracelet from Miss Grey, Elliott sus-

pecting him, and Silver trying his best to hide the jewelry. Blackmer pursues Miss Carroll and she, fearing for her brother, dares not repulse him completely. Thinking to clear her brother, she permits him to enter her cabin. The shot is heard, and Blackmer is found dead. Several of those suspected attempt to assume the blame, each seeking to shield someone else, until Morgan is discovered to be the murderer, as he finishes the job by killing his wife as well. Raymond turns straight and he and Miss Carroll complete the film on a note of all's well that ends well.—AARONSON, New York.

Distributed by United Artists. Produced by Reliance Pictures. Producer, Edward Small. Directed by Benjamin Stoloff. Original story by Leon Gordon. Additional dialogue and scenes by Joseph Moncre March. Comedy dialogue by Harry W. Conn. Photographed by Ted Tetzlaff. Art director, John Ducasse Schulze. Edited by Grant Whytock and H. T. Fritch. Sound, Oscar Lagerstrom. Gowns, Gwen Wakeling. Songs and lyrics by Richard Whiting and Sidney Clare. Musical director, Alfred Newman. Musical numbers directed by Larry Ceballos. P. C. A. Certificate No. 267. Running time, 92 minutes. Release date, Nov. 2, 1934.

CAST

Jimmy Brett	Gene Raymond
Sally Marsh	Nancy Carroll
Chad Denby	Jack Benny
Dan Campbell	Sydney Howard
Mitzi	Mitzi Green
Shortie	Sid Silvers
Lee Lother	Sidney Blackmer
Herbert Rosson	Ralph Morgan
Anya Rosson	Shirley Grey
Jack Summers	Sam Hardy
Joe Saunders	William Boyd
Inspector McKinney	Robert Elliott
Frank	Frank Parker
Ned Marsh	Carlyle Moore
Jean	Jean Sargent

Jimmy Grier and his orchestra

There's Always Tomorrow

(Universal)
Drama

There should be a selling point in the merchandising of this picture in the fact that it is taken from a more or less recent novel by the notable Ursula Parrott. Particularly in the larger situations, her name and the title of the film, the same as that of the book, should be known to many. In that it is a simple story of an ordinary family, simply told, lies an indication of comparatively wide appeal, though chiefly to adults of all ages. It is essentially a human story, and its basic premise, at least, might be duplicated in almost any home where there are several children.

By reason of the continual and tumultuous demands which have completely occupied and engulfed the mother, father is the forgotten man of the household, someone to look to when things need doing but otherwise to be considerably ignored. That is the thought, and it suggests direction of exploitation toward parents.

A good part of the effectiveness of the adaptation is due to the work of Frank Morgan as the father, a sympathy-exciting role which Morgan handles in an intelligent manner. The right of a husband and father to seek elsewhere, when opportunity offers, the companionship which he cannot find at home is the question posed by the picture. Presenting this question in turn to the potential audience may be found an effective selling device.

In support of Morgan are Binnie Barnes and Lois Wilson as probably the only known names. The cast, therefore, offers comparatively little drawing power, the necessity being apparent of selling emphasis elsewhere.

A completely average, rather staid business man, Morgan is by way of being a man-servant in his own home, to his five children. His wife completely ignores him, so great is the pressure of attention required by her grown but demanding offspring. When the young folk have a party on his anniversary, Morgan finds his wife much too busy to use the tickets he has purchased for a show. Pushed about in the tumult, he finds himself on the porch with his newspaper.

Miss Barnes, whom he recognizes as a former secretary, asks information of him, obvious to everyone but Morgan as a mere pretext to talk with him. She readily learns the conditions



CULLMAN...SHOWMAN

Mr. Arthur A. Lee, Vice-President
Gaumont British, 1600 Broadway, N. Y. C

Dear Arthur:

I take great pleasure in enclosing herewith our check for "Little Friend." This check I regard as a personal vindication of my judgment—by the box-office The great success of your pictures here makes me again wish that I had all your product for the Roxy, instead of allowing a few to go to our neighbor, the Music Hall I know it will prove of particular interest to you that "Little Friend," during its two weeks, played to over 158,000 people.

Cordially yours,

HOWARD S. CULLMAN



G means Grosses

B means Box-office

PHYSICAL DISTRIBUTION • FOX EXCHANGES CANADA, REGAL FILMS, LTD

CONDEMNED AS "UNFIT" DENIED THE CUSTODY OF HER CHILD!



Dragged into court; convicted of infidelity by the innocent testimony of the daughter who loved her loyally and devotedly. The drama, pathos and tragedy of modern divorce . . . thrillingly portrayed!

NOVA PILBEAM

The Screen's Glorious New Personality in one of the most deeply moving, most sincere stories of recent years!

"LITTLE FRIEND"

DIRECTED BY BERTHOLD VIERTEL

A GAUMONT BRITISH PRODUCTION

PLAYED TO
158,000
PEOPLE IN
TWO WEEKS—
ROXY THEATRE
NEW YORK



EVELYN LAYE in "EVENSONG." ROXY, NOW

under which he lives, and the two use the tickets he purchased.

A ritualistic Thursday night appointment is Morgan's attendance at lodge meeting, and on one of those nights, during the winter, the children take the car for a party, the father takes the street car to his lodge. Accidentally the children see their father, follow him and discover he is visiting a woman. They wait outside until he leaves, find the car frozen and are invited inside by the woman, Miss Barnes. Realizing who the children are, she tells them the story of her love for Morgan, using no names, pretending she does not know who they are.

The children, bitterly disillusioned and upset, plan drastic action the following Thursday evening if the father attempts to leave the house. As he does, Miss Barnes enters, is introduced, and on a pretext, conveys the thought to Morgan that she is going away, since a continuation of their meetings will endanger the happiness of too many lives.—AARONSON, New York.

Produced and distributed by Universal. Directed by Edward Sloan. Story by Ursula Parrott. Screen play by William Hurlbut. Photographed by Norbert Brodine. P. C. A. Certificate No. 51. Running time, 87 minutes. Release date, Sept. 10, 1934.

CAST

Joseph White	Frank Morgan
Alice Vaile	Binnie Barnes
Sophie White	Lois Wilson
Janet	Louise Latimer
Helen	Elizabeth Young
Henry	Alan Hale
Arthur	Robert Taylor
Fred	Maurice Murphy
Dick	Dick Winslow
Marjorie	Helen Parrish
Ella	Margaret Hamilton

365 Nights in Hollywood

(Fox)

Comedy-Drama

With a title which is far more attention-attracting as a selling line in itself than it is indicative of the story of the film, this is a mixture of comedy, romance and drama resulting in a moderately entertaining picture. It is indicated as being in the nature of an expose of a Hollywood "racket" involving dramatic schools, where young hopefuls from the sticks, with lots of ambition and the necessary coin of the realm, are promised development into motion picture "players."

There is generally selling value in this so-called expose type of story, if the theme is made general rather than in the nature of negative publicity on the film industry. The selling might better be devoted to concentration upon the romantic, comedy aspects of the story and upon the cast names.

James Dunn is popular and has a following, making the selling of his name an obviously strong sales point. In support are Alice Faye, opposite, and the knock-down-and-drag-out slapstick comedy team of Mitchell and Durant. The only other name which may be familiar is that of Grant Mitchell, an old trouser whose performance, here as elsewhere, is an asset to the picture.

A melody or two and a suggestion of girl chorus dance ensembles add a musical touch which serves to brighten the film.

Dunn, as a former young but extremely prominent film director, is down on his luck and completely broke. Grant Mitchell comes to him with an idea for mulcting the aspiring picture players. Mitchell will be directing head of a dramatic school, Dunn the dramatic instructor, John Bradford, ineptulous player, star "graduate," and shining example. Business booms, with Bradford and Mitchell collecting the money of the gullible and Dunn doing the work.

To the school comes Miss Faye, hopeful but awkward. Dunn browbeats her in an effort to get results, and the two are in a constant state of argument. Mitchell and Durant, local icemen, indulge in their antics, hopping in and out of the film to provide often amusing comedy. Miss Faye is pursued by a bumpkin, Frank Melton, with much more money than any idea what to do with it. Mitchell sells him the idea of making a picture, directed by Dunn, the plan being

that half of the money put up be used for the picture and the rest pocketed by the three. Miss Faye is to star, of course.

Dunn agrees, goes to work with every intention of giving value for the money, though the other two do not know it. Bradford, playing the masculine lead, forces himself upon Miss Faye, and nearly wrecks the production by refusing to appear for the final sequences. Dunn replaces him, the story is altered to permit of the substitution and the film is successfully made. Dunn and Miss Faye clear their misunderstanding, Mitchell is requested to visit the district attorney and Bradford is involved.—AARONSON, New York.

Produced and distributed by Fox. Producer, Sol M. Wurtzel. Directed by George Marshall. Screen play by William Conselman and Henry Johnson. Based on a book of short stories by Jimmy Starr. Photographed by Harry Jackson. Sound, Bernard Freericks. Settings, Duncan Cramer. Gowns, Royer. Music, Richard Whiting. Lyrics, Sidney Clare. Musical numbers created and staged by Sammy Lee. Musical director, Samuel Kaylin. P. C. A. Certificate No. 269. Running time, 74 minutes. Release date, Oct. 12, 1934.

CAST

Jimmie Dale	James Dunn
Alice Perkins	Alice Faye
Percy	Frank Mitchell
Clarence	Jack Durant
Adrian Almont	John Bradford
J. Walter Delmar	Grant Mitchell
Frank Young	Frank Melton
Professor Ellenbogen	John Qualen

I'll Fix It

(Columbia)

Drama

A lively combination of romance, drama, comedy and strong moral tone, this story is satisfactory entertainment and rather unusually adaptable to the family audience, since its central theme is as much concerned with a small boy—big brother circumstance as it is with the romance of a big shot and a strong-willed but attractive school teacher. Right triumphs in a large and eminently satisfactory manner, but that does not mean the picture is a stodgy piece of moralizing, the moral entering rather more by implication than direct preachment.

The strong and widespread following of Jack Holt makes emphasis on his name in the leading role logical. In support are Mona Barrie as the attractive and intelligent school teacher, Jimmie Butler as the capable small boy brother, and Winnie Lightner as Miss Barrie's roommate, who with the employment of a forthright slapstick variety of comedy injects considerable amusement into the picture.

In the plot development which finds a budding romance between a "hard guy" with a softer side, and a conscientious teacher, and a graft investigation getting to the root of crookedness in local politics, there is ample material to interest the adults. The other element in the plot, concerned with the development of the character of a small boy, makes the film worth while for children, and forms a provocative invitation to parents.

Copy selling lines may be developed about the title, with the implication that the man who could always "fix it" found something he could not fix, and was a better man for that.

Holt dominates the small city in which he is the big shot, with police, politics and legislation under his thumb, and "legitimate graft" in large quantities. His soft spot is for Butler, his young and motherless brother, on whom are lavished all sorts of gifts and attention. Jimmie is told by his teacher, Miss Barrie, that until he improves in his algebra he cannot resume his position on the baseball team. The boy is heartbroken. Holt brings the usual pressure to bear, but despite persuasion and bribery he cannot win his point.

Eventually he causes Miss Barrie to be fired from her teaching position, after she has failed Jimmie in a special examination because he cheated. The boy tells Holt he did not cheat, Holt taking his brother's word against Miss Barrie's.

At this time a local editor begins to bear down in an effort to expose Holt for his grafting, and Miss Barrie is chiefly instrumental in

bringing the situation to a head. Their mutual liking is broken into.

When an investigation is about to start, Holt would run out on the quiz, despite Miss Barrie's effort to stop him, but when Jimmie is injured, he stays to see it through. Cleverly on the witness stand Miss Barrie succeeds in clearing Holt, Jimmie finally and voluntarily admits he cheated, and sees the error of that lie, or any other.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Roy William Neill. Story by Leonard Spigelgass. Screen play by Ethel Hill and Dorothy Howell. Assistant director, Ralph Black. Cameraman, Benjamin Kline. Sound engineer, Lambert Day. Film editor, Richard Cahoon. P. C. A. Certificate No. 260. Running time, 69 minutes. Release date, Oct. 15, 1934.

CAST:

Bill Grimes	Jack Holt
Anne Barry	Mona Barrie
Elizabeth	Winnie Lightner
Bobby	Jimmie Butler
Tilly	Edward Brophy
Miss Burns	Neda Harrigan
Nitty	Charles Moore
Mrs. Murphy	Helena Phillips
Al Nathan	Charles Levison
Fletcher	John Wray
Cohagen	Wallis Clark
Parkes	Edward Van Sloan
Stevens	Clarence Wilson
Crawley	Selmer Jackson
Mayor Short	Harry Holman
Skinny	Robert Gunn
Percy	Dorian Johnston
District Attorney	Frank Conroy

Pathe Topics

(RKO Radio)

Good

A satisfactory number of the Topics series, this being Number one of the new group. Featuring the subject is the rendition by the famous negro choir of Tuskegee Institute, of a musical background for a photographic explanation of the institute by Richard B. Harrison, well-known negro actor. There is scenic beauty in following a trail through the Canadian Rockies, and amusement in the elocutionary maneuvering of Jay Fasset.—Running time, 10 minutes.

Going Places

(Universal)

Of Interest

A combination of the interest that lies in pictures of other and little known lands, scenic beauty and wild life on the hoof makes this an interesting and appealing subject, number three of the series, featuring the voice of Lowell Thomas. The small, historically significant and relic-filled islands of Rhodes, in the Aegean Sea, now in the possession of Italy; interesting shots of wild animals prowling on the African veldt, and the beautifully scenic and sportingly thrilling Alberg Alps in Europe, make up the subject matter of the short.—Running time, 10 minutes.

Jail Birds

(Educational)

Amusing

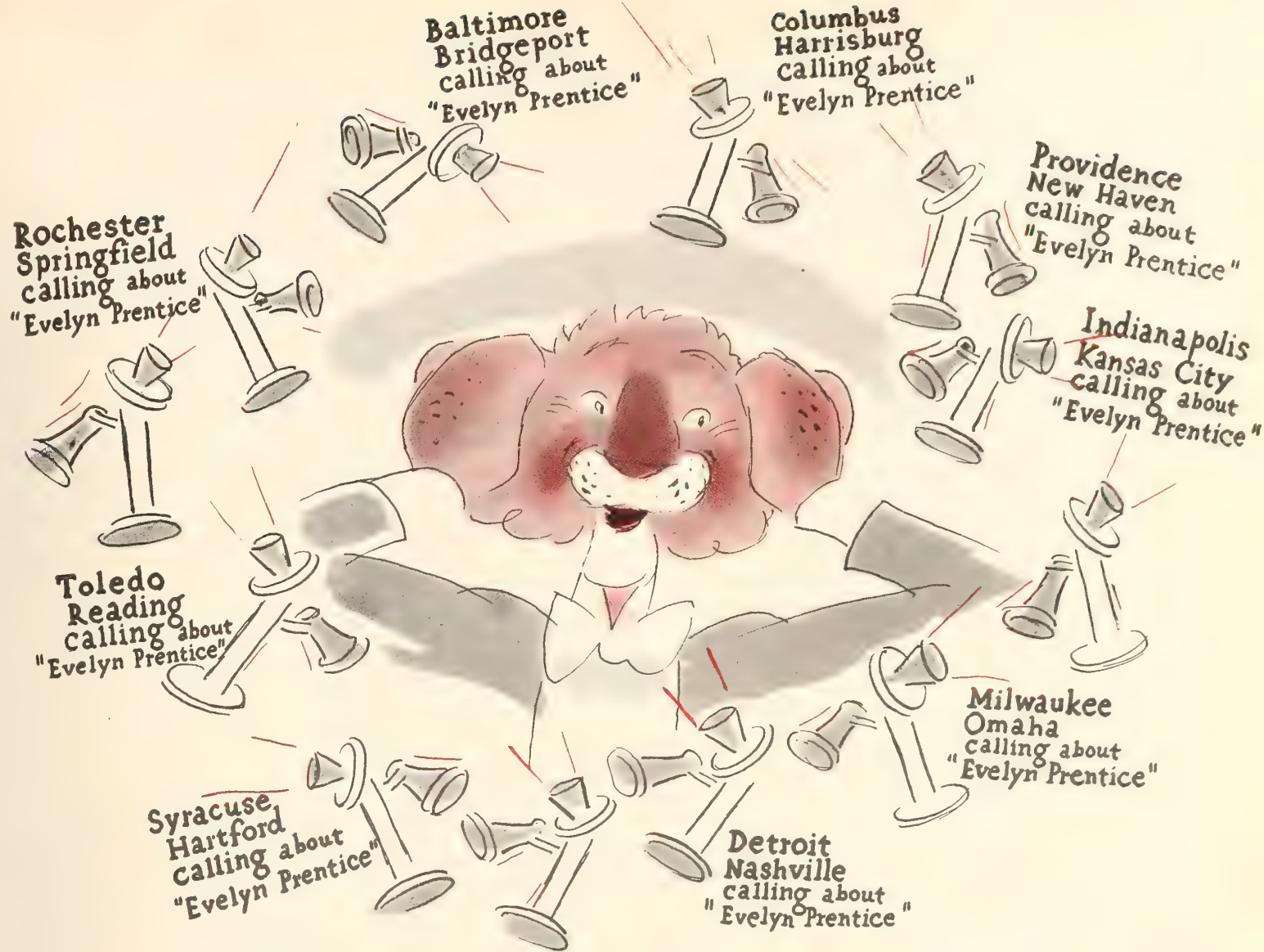
An amusing little cartoon, in which two animated animal inmates of a jail become annoyed at the treatment they receive, and make a break for it, via an ingenious manner of escape. On their trail go the bloodhounds, and after a rough chase, the inmates land back in jail, much to their relief.—Running time, 6 minutes.

A Little Bird Told Me

(RKO Radio)

Entertaining

There is entertaining novelty in this combination of infant behavior and cartoon, in the new series of Toddle Tale shorts. The youngster gives every evidence of having done away with considerable jam, and when his sister, a bit older, taxes him with it, he wonders how she found out. She says a little bird told her. The cartoon, in unusually clever fashion, shows a bird-town newspaper with an owl as editor, and numerous reporters on the wing, who discover, and scatter the news. The youngster decides to be a better boy. Very clever.—Running time, 5 minutes.



ANOTHER **BELL** **RINGER** FOR LEO!

it's **BILL POWELL-MYRNA LOY** in
"EVELYN PRENTICE"

that's burning up the wires with news of
a new M-G-M box-office smash from coast
to coast! Held Over 2nd Week Capitol,
N. Y. You're next!



Is your cash register
on a diet? Get ready
for FAT box-offices
for Mr. and Mrs.
"Thin Man", the pub-
lic's adored couple!

(An M-G-M Cosmopolitan Production with Una Merkel.
Wm. K. Howard, Director. Produced by John W. Considine, Jr.)

PASTOR CALLS UPON CITY TO SEE FILM

CALLS PATRONAGE TEST OF GOOD TASTE

TO THE EDITOR OF THE HERALD:

The attached editorial strikes me as containing a bit of timely horse sense—from the old "Home Town." Especially interesting coming from a gentleman of the cloth.

The Rev. William Rainey Bennett is pastor of Elgin's Universalist Church, a speaker of national reputation and trouped the Redpath Chautauqua circuit with the Silver-Tongued Orator. He knows what it is all about and carries considerable weight in this vicinity. The attached was entirely unsolicited.—RUDY BORN, City Manager, Publix Great States Theatres, Inc., Rialto Theatre, Elgin, Ill.

The editorial by William Rainey Bennett appeared in the Fox Valley Herald and said, in part:

"... The human mind is supposed to be able to choose. . . .

"... I claim that the people have just as good talking pictures as they deserve. If pictures are rotten, and still survive, it is because there are people who like that kind. Pictures good and bad live on patronage. When the box office receipts fall down, that picture goes into the morgue.

"The main trouble with the so-called 'better element' is that they do not support the best when it is offered to the public. Besides, there are many who wail and weep about the bad pictures who down deep in their natures actually love the lavender. Their 'culture' is like a diamond stud in a dirty shirt-front.

"But good taste can be cultivated as well as bad. . . .

"... There is coming to this city soon the finest singing picture ever produced, and it is taking like wild-fire. Grace Moore, grand opera star in 'One Night of Love,' has captured the movie world. Even the green-eyed stars of Hollywood were actually thrilled to the limits of emotional endurance with that singing love-story. . . .

"Well, if you want good pictures, patronize 'One Night of Love.' Make good things pay. I am not interested in the box office of the Rialto, but I am greatly enthused in the fact that fine pictures do draw at the door. You will cry and laugh at the characters in this picture. It is the greatest production of the season. This is not an 'ad,' but a little essay on 'Taste' and I'm betting that the people of Elgin have good taste. We'll see!"

STAGE SHOW RETURN UP TO COMMUNITY

TO THE EDITOR OF THE HERALD:

What about stage attractions?

Are they necessary? Do they build business? Do they increase goodwill? Have they a definite place in the motion picture theatre? These are pertinent questions, questions which are in the minds of many theatre managers at this time.

From many quarters we hear the dire cries of vaudeville agents, bookers and out-of-work actors. "People are tiring of movies alone," they warn. "They want something different. They want flesh. They want stage attractions."

Vaudeville Almost Obliterated

Let us look at the situation of the stage, particularly vaudeville, as it exists today, and see what truth, if any, there is in the above remarks. In the first place, vaudeville as it was originally has become almost entirely obliterated from the American stage. Houses featuring stellar acts alone are gone. Even the New York Palace has added motion pictures to its stage attractions. Perhaps the singular para-

dox is true here that motion pictures were added to "save" vaudeville. Or perhaps they were added to cut the enormous expense entailed in providing an all-star stage program.

In the average city theatre featuring vaudeville as a regular attraction in conjunction with motion pictures there has been built up a "regular" following, a following which is lured more by the fact that there is a stage show than by the usual film fare. This does not mean, however, that others will not be attracted by a picture of unusual strength.

The situation in the small city or town where stage attractions are presented only occasionally or not at all is quite different. And it is with the thousands of theatres located in small cities and towns that we are most concerned. In these places the drawing power of a stage attraction is furnished either by the novelty of "flesh" entertainment or the desire to see in person a "name" act.

There is only one method with which to test the box office value of stage shows and that is to try them. Your particular community may react favorably to any sort of stage attraction, or it may go for only "name" shows. Or still further, it may be cold to any type of "flesh" show."

Radio Adds "Names"

In recent years radio has contributed much to the supply of "name" acts available to smaller communities. Many excellent attractions work out of nearby stations. These units, after some time on the air, have surprisingly large followings. It is true that many standard vaudeville turns will fail to do business in a small community, yet some radio acts of doubtful merit will pack them in. It is a tribute to radio's tremendous power, and the alert showman should not only acknowledge it, but should attempt to capitalize on it.

Poor acts have ruined the possibility of future stage shows in many instances. Patrons, in these cases, have come to believe that the added attraction is some "cheap act" or that it is on the bill to bolster a weak picture program.

In the final analysis, the motion picture theatre is a place for the exhibition of motion pictures. Whether it should be used for purposes other than that depends upon the following factors:

The previous status of stage attractions in the community, the availability of good acts, audience reaction and box office value.—WILLIAM M. SHOLL, manager, Comique Theatre, Camden, Maine.

PICTURE REPORTS "QUITE A HELP"

TO THE EDITOR OF THE HERALD:

I have been following the "What the Picture Did for Me" department quite closely and have found it to be quite a help. Incidentally, I feel guilty for taking advantage of the other fellows' contributions, and not doing my bit—therefore I am going to try to make amends by doing a little contributing myself.

Exhibitors know that the most difficult kind of a picture to sell is one dealing with the industries or conditions of their immediate vicinity, because audiences want to forget their surroundings. An exhibitor in the Niagara Falls district realizes his patrons do not want to see pictures of Niagara Falls. . . . they'd rather see pictures of the African jungle. When an exhibitor does get a picture dealing with his own territory

and can make his audiences go out of their way to stop and say a nice word about the picture, *it must be a winner.*

And that's exactly what happened to us with "Eskimo." Folks were skeptical here. They had met all members of the cast, they had seen conditions such as depicted in the picture, but the idea of making a picture out of it all, well, they were skeptical. But they came out of curiosity and for the first time in years we didn't have a single walk-out.

They've laughed and jeered at nearly all Alaskan pictures, because nine times out of ten some darn idiot would be walking away with a poke of gold dust worth \$25,000—juggling it as if he were carrying a few feathers. Why don't they ever stop to figure out the weight of \$25,000 in gold. And there are other incidents just as ridiculous.

But "Eskimo" was technically as flawless as a picture could be. True, there were a few double-exposures, but the idea as presented was in its complete form correct.

Van Dyke and his crew had no easy task—it was a tough grind and they all deserve a world of credit. We, of Alaska, have nothing but praise to offer to them. They've turned out a mighty fine picture.

Incidentally, I'd like to thank Van Dyke for transforming Myrna Loy from a sinister siren into a lovable female. His "Prizefighter and the Lady" did that. We have always been great admirers of Miss Loy and Mr. Van Dyke—our hats off to them.—DON ADLER, Empress Circuit, the Lathrop Company, Fairbanks, Alaska.

HARBINGERS OF BETTER TIMES

TO THE EDITOR OF THE HERALD:

The writer has just returned from his vacation, and being of observant mind, made some observations, which in my modest opinion are harbingers of better times for everyone.

In many small towns, along the route from the Canadian Border to my home town (New York City), I observed every night crowded stores for evening shoppers; and many small movie houses displaying S. R. O. signs.

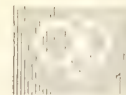
The streets were cluttered with autos, and in conversation with the local traffic cops, all made the same remark: "We have not seen these conditions since I was sucker enough to drop all my money in the Wall Street Boom."

The average movie executive can foresee the future about as well as the average theatre manager—and in this respect I feel we in the industry are on the eve of a healthy expansion. This does not mean that poor product will sell itself, but with improvement in output from the major studios, and liberal and constructive cooperation on the part of the directing heads of the industry, the movie theatres of the country will again be near their gross of the days before what we all remember as the Great Depression.

A general raise of the admission prices in all theatres would be strongly recommended by me.—J. S. SALMON, Manager, Riverside Theatre, Broadway and 96th Street, New York City.



TECHNOLOGICAL



The BLUEBOOK School

By F. H. RICHARDSON

QUESTION NO. 248.—(A) Name some of the more important points in care of the commutator. (B) Suppose you have a horizontal type motor generator and one of its bearings becomes hot. What line of procedure would you adopt if you could switch to another MG set? If you had no other set and must use the one in service or shut down the show? (C) What constitutes undue heatings in coils, etc., of a motor or generator? (D) By whom is the maximum temperature fixed?

Answer to Question No. 242

Bluebook School Question No. 242 was:
(A) *Is it possible almost to duplicate d. c. results in screen illumination with an a. c. arc? (B) Suppose you are to be employed in a large theatre under construction, would you advise taking current from 110 volt d. c. lines through rheostats, or would it be best to install two motor generator sets at a total cost of \$1,200? Current 6 cents per kw hour; to operate 10 hours daily, including Sunday. There will be an 80 ampere M. P. projector arc and a 75 ampere spot, the latter used one hour and forty minutes daily. Part of money for installation to be borrowed at 6 per cent. What advice would you give? (C) What advantages have motor generator sets over mercury arc rectifiers?*

The answers were mostly not very satisfactory this time, except for a limited number. Even some of those were not so hot. The following varied from fair to good: C. Rau and S. Evans; D. Danielson; G. E. Doe; A. F. Sprafke; T. Van Vaulkenburg; C. Oldham; H. Edwards; G. A. Artley; M. C. Mellinger and H. Pitchkey; B. Diglah and P. Jackson; E. J. Felton, L. F. Erwin and K. Erwin; G. Johnson and N. T. Kane; O. Thum and I. D. Ackerly; S. F. and W. Love; H. D. Schofield, D. Goldberg and L. Hutch; C. F. Davis and C. Conforti; C. and J. Hawken; D. L. Sinklow; L. and F. R. Russell; R. Wheeler and R. Suler; D. U. Granger; D. Stellegos and G. Wayne. J. T. Seiler—an excellent answer, but too late to be considered for publication.

(A) G. E. Doe says:

"That depends upon just how the word 'duplicate' be defined. If the definition be strict, I would answer with an emphatic no, for the reason that the character or tone of a. c. and d. c. light is basically different, due I suppose to difference in character of the carbons used.

"Using the old style a. c., it is possible to put on essentially as brilliant a picture as could be projected with a 60 ampere d. c. arc (I have done it myself.—F. H. R.), but not beyond that limit, I believe. However, the appearance would be very different, for the reason that a. c. light is, or perhaps I might better say was, so far as has to do with its use in projection, very harsh. It had a not very pleasing bluish white tinge.

"The new a. c. light source has a more pleasant tone or color, but I don't believe it has power to produce as much light—to illuminate a screen as brilliantly as would or could a 60 ampere arc.

"Everything considered, I don't believe the question could be answered by a flat yes or no, but if I were compelled to reply with one of the two words, it would be no."

(B) Because of the fact that I am working almost night and day on the new Bluebook, I cannot spare time to figure all this out. What seems to be the most simple, understandable answer is by Brothers Rau and Evans, but they have set M. G. efficiency entirely too high. Few exceed 70 per cent when new and at their best. However, Messrs. Rau and Evans have, anyhow, laid down correct lines upon which to make the computation.

"Ten hours a day, seven days a week, equals 3,650 hours a year. Disregarding change-overs, we will say a projection arc is used 3,042 and a spot 608 hours per year. Arc voltage of both spot and projector at 75 and 80 amperes (see table 24, page 400, Vol. 1 of Bluebook) from 60 to 63 volts. For the purpose we therefore will take 60 as the arc voltage. Therefore, through rheostats (110 line voltage) we would have $110 - 60 = 50$ volts to be broken down in resistance if rheostats be used.

"The yearly waste when using the projector arcs therefore would be 80 ampere times 50 volts times 3,042 hours equals 12,168 kilowatt hours, and if the current be 6 cents per K. W. H., then $12,168 \times 6$ cents equals \$730.08, which represents the loss from that source each year.

"Similarly the yearly waste for the spot would be 75×50 times 608 hours, equals 2,280 K. W. hours, which at 6 cents would be \$136.80, or a total loss of \$136.80 plus \$730.08 equals \$866.88.

"On the other hand, the M. G. set costs \$1,200, which if borrowed at 6 per cent would cost \$72 per year. If these generators be of a type requiring no ballast resistance and having an efficiency of 80 per cent (I know of nothing quite that good.—F. H. R.) then for every 100 watts paid for, only 80 watts would be of use, so that a projection arc needing 80 amperes times 60 volts, it figures out that 6,000 watts of power must

be taken from the lines and paid for, the yearly loss being 1,200 watts times 3,042 hours or 3,650.4 K. W. H. loss, which at 6 cents means \$219.02.

"Similarly the spot requires 4,500 watts, which figures out on the same basis as giving a loss of 1,125 watts, or 684 K. W. H. per year, amounting to \$41.04 in coin of the realm. The total yearly M. G. loss, then, is \$72 interest, plus \$219.02 plus \$41.04 equals \$332.06.

"The loss when using rheostats was \$866.88 and \$866.88 — \$332.06 equals \$534.82 in favor of the M. G. sets, which on that basis would pay for themselves in a little more than two years and thereafter save money at the rate of \$606.82 per year, interest payments having of course ceased."

I have shortened the answer a lot, but retained all its vital features. However, ballast-resistance should have been included in the M. G. set loss.—F. H. R.

(C) I guess I find I must also award first prize to Messrs. Rau and Evans on this section also. They say:

"The advantages of motor-generators over mercury arc rectifiers are:

"(1) A motor generator may be had in any desired capacity, whereas mercury arc rectifiers for projection work are not made to deliver more than 50 amperes.

"(2) Motor generators may be temporarily over-loaded to twice their capacity, whereas mercury arc rectifiers will not stand much overload. This of course gives the M. G. set a larger advantage at change-over when two arcs must be burned for a short time.

"(3) The current delivered from a commutator is less pulsating than that delivered by a mercury arc rectifier, therefore the M. G. current is more suitable, in theory at least, for projection.

"(4) The motor generator is more reliable. While mercury arc rectifier tubes have frequently been known to give good and faithful service over long periods of time, there is always the possibility of one 'letting go' at any moment—possibly five minutes after it is installed; possibly five months or perhaps a year thereafter, while a motor generator set properly handled and cared for is not likely to fail and when it does it usually gives ample warning."

WHO WILL BE
WHO AT THE
BOX OFFICE
IN 1935?



The Ten Biggest Money-Making Stars of 1933-34



The independent exhibitors are voting in the annual poll of the biggest box office stars of the show year of 1933-34. The returns and analysis of the poll will be the exhibitors' best indication of who will be who at the box office of 1935.

Coming in

MOTION PICTURE HERALD

TRAVELERS

JULES LEVY, general sales manager of RKO, interrupted a trans-continental exchange tour to spend ten days at the Radio studios conferring with J. R. McDonough, president of Radio Pictures.

EDWARD L. McEVoy, RKO's eastern district sales manager, returned from Boston.

IAN HUNTER, British player, is due in New York from London, en route to Burbank to work for Warners.

MAURICE CHEVALIER arrived in Hollywood from New York and Paris to work for Darryl Zanuck in "Folies Bergere de Paris."

EDDIE CANTOR, Goldwyn star, sails for Europe December 1.

JOE PALEY, president of Walter Wanger Productions and a director of Columbia Broadcasting, arrived in New York from Hollywood by plane.

AL ALT, producer of Almont Pictures, returned to Hollywood from New York.

JOSEPH M. SCHENCK, president of United Artists, is due in New York early next week from Europe.

JEFFREY BERNARD, of Gaumont British, will sail from London for New York next week.

GEORGE ARLISS is due in New York from London, where he appeared in "Iron Duke" for Gaumont.

GEORGE WHITE, producer; SAM HELLMAN, writer; JACK YELLEN, composer, and IRVING BERLIN arrived in Hollywood on the same train.

JACK COHN, vice-president of Columbia, sails from Genoa for New York November 20.

E. B. DERR and CHARLES SULLIVAN, production partners, arrived in New York from the coast.

BUD BARSKY arrived in New York from Hollywood en route to London to establish an independent production organization.

HOWARD S. CULLMAN, operating receiver of the Broadway Roxy, and member of the New York Port Authority, returned to New York from Washington, where he conferred with the President on unemployment insurance legislation.

ARTHUR POOLE, Pathe vice-president, returned to New York from Hollywood where he opened a branch.

MR. and MRS. THOMAS MEIGHAN arrived at Pasadena, Cal., from New York for a vacation.

CHARLES L. O'REILLY, president of the New York Theatre Owners' Chamber of Commerce, was in Boston.

HARRY EDINGTON and BARBARA KENT returned to New York from Europe and will leave immediately for Hollywood.

SOL LESSER returned to New York from Europe and left for Hollywood.

MR. and MRS. SAM BRISKIN, Columbia studio executive, returned to Hollywood from New York.

ADOLFO AVILES, South American motion picture commentator, is in New York from Buenos Aires, en route to the coast for a studio visit.

CHARLES ROSENZWEIG, First Division general sales manager, and JULES CHAPMAN, his assistant, are on a tour of exchanges out of New York.

BRONISLAVA NIJINSKA arrived from Europe en route to Burbank to appear in "Midsummer Night's Dream" for Warners.

FRANK SPEIDELL, director of the industrial division of Audio Productions, returned from New York to Hollywood to supervise one two-reeler for Goodrich Rubber Company.

F. LYLE GOLDMAN, of the same company, returned to New York from the coast.

CHIC SALE concluded a vaudeville tour and returned to Metro's studio on the coast.

LOUIS WEISS, of Exploitation Pictures, returned to New York from Hollywood.

LESLIE HOWARD returned to New York after finishing work in "Scarlet Pimpernel" for London Films in England.

ALBERT WARNER, vice-president of Warner Brothers, returned to New York from Hot Springs.

LEO GOTTLIEB, of counsel for Paramount's trustees, returned to New York from the Hollywood studio.

FRED KOHLMAR, of Samuel Goldwyn's New York office, flew to California.

W. RAY JOHNSTON, president of Monogram, is due back in New York from Hollywood.

C. E. MUNROE, of Fox's Australian office, sails from New York for England shortly.

JEAN GACON DE CAVAINAC, French producer, returned to Paris from New York.

SI SEADLER and OSCAR DOOB, of the home office Loew-Metro advertising-publicity departments, returned from the studio at Culver City.

DAVID PALFREYMAN, exhibitor contact for the Hays organization, returned to New York from Michigan.

CHARLES C. PETTIJOHN, counsel for the MPPDA, returned to New York from California.

NORMAN TAUROG, Paramount director, arrived in New York from Hollywood.

CARL E. MILLIKEN, of the MPPDA, left New York for a month in Hollywood.

FRED QUIMBY, short subject sales manager for Metro, arrived on the coast from New York.

BUSTER KEATON arrived in Hollywood from New York to resume work for Educational.

GEORGE W. WEEKS, Gaumont sales manager, was on the coast from New York.

PAUL LAZARUS, western sales manager for United Artists, was touring the midwest.

EMANUEL COHEN, Paramount production official, and Henry HERZBRUN, studio attorney, returned to Hollywood.

HARRY THOMAS, president of First Division, left New York for an exchange tour.

JEROME WOLFF, sales manager for Raspin Productions, returned to New York from an exchange tour.

LOU METZGER left New York for a month on the coast.

ROBERT FLAHERTY, Gaumont director, sailed for England.

NUNNALLY JOHNSON arrived in New York from Hollywood.

SHORT PRODUCT PLAYING BROADWAY

Week of November 10

CAPITOL

Pro Football MGM

CRITERION

No Contest Vitaphone

Mexican Idyl First Division

MAYFAIR

Dumbbell Letters No. 4.... RKO

Jail Birds Educational

Men in Black Columbia

PARAMOUNT

Souvenir No. 2..... Paramount

Monkey Business Paramount

Keep in Style..... Paramount

Rhapsody in Steel..... Bondy-Audio

RIALTO

Them Thar Hills..... MGM

RIVOLI

Dognappers, The United Artists

RKO MUSIC HALL

Goddess of Spring..... United Artists

Polo Thrills Columbia

ROXY

Super-Stupid Educational

STRAND

Charles Ahearn and His

Millionaires Vitaphone

The Winnah Vitaphone

Viva Buddy Vitaphone

WABASH AVENUE

CHICAGO

The sparkling success of the Film Relief Dinner Dance at the Medinah Michigan Avenue Club should live long in the memory of the more than 1,000 present—not alone as an evening of outstanding fun and merriment, but as a source of personal pride among all those in the industry for its splendid execution. Beyond anything else it proved that folk hereabouts can and will cooperate. It was a great affair.

Fred S. Meyer of Milwaukee was greeted by a group of friends as he stopped off here on his way to the West Coast, where he has taken up his new duties as assistant to Carl Laemmle.

Jones, Linick & Schaefer takes over operation of McVickers theatre on December 3. The house is being renovated and redecorated and will play a policy of Shakespearean plays in connection with first-run pictures.

Russell Lamb, who operates the Oregon theatre, at Oregon, Ill., is building a brand new playhouse to seat about 500 at Aurora.

The Riverdale theatre at Riverdale, Ill., has been opened by Pat Wilson.

Phil Dunas, Columbia branch manager, is reported improving nicely following his recent operation.

R. J. Whitehead has opened the Midtown theatre at East Chicago, Ind.

Ed Sapiro has joined the sales staff of Superior Pictures and is traveling in the country territory.

Max Stahl, former manager here for United Artists and recently branch manager at Minneapolis, is understood to have resigned and to have been succeeded by Ralph Cramblett, who was office manager.

Capt. John B. Craig, producer of "The Sea Killer" is making personal appearances around town, amplifying his picture with some interesting fighting and sea stories.

Harry Thomas, president of First Division Pictures, was in town Monday.

Funeral services were held last Saturday for the father of George Gehring of the Rosewood theatre.

Henri Ellman of Capitol Film Exchange announces release the first week in December of the serial "Chandu the Magician."

D. Lolly, west coast producer, is in town arranging distribution for a new line of product.

Erwin Fensin of General Seating Company announces that his firm has established representatives in all parts of the country, handling seating problems.

George Liberman has opened offices at 1018 S. Wabash Avenue representing his father with a line of advertising flags and silk valances for theatre use.

HOLQUIST

Columbia Managers Meet

All Columbia eastern branch managers have been called to New York late this week for conferences at the Hotel St. Moritz concerning the selling of the new Frank Capra-directed "Broadway Bill." Abe Montague, general sales manager, will preside.



THEATRE RECEIPTS

The total of theatre receipts for the calendar week to November 10, 1934, from 104 houses in 18 major cities of the country, reached \$1,139,536, an increase of \$78,844 over the total for the preceding calendar week, ended November 3, when 105 houses in 18 major cities reported an aggregate gross of \$1,060,692.

(Copyright, 1934: Reproduction of material from this department without credit to MOTION PICTURE HERALD expressly forbidden)

Theatres		Current Week		Previous Week		High and Low Gross
Boston						
Boston	2,900	25c-50c	"Gridiron Flash" (Radio).....	18,000	"Gift of Gab" (Univ.).....	17,500
Fenway	1,800	30c-50c	"I Sell Anything" (F.N.) and....	10,000	"Caravan" (Fox) and.....	10,500
			"Menace" (Para.)		"Six Day Bike Rider" (F.N.)	
Keith's	3,500	25c-65c	"The Richest Girl in the World"..	18,000	"The Gay Divorcee" (Radio).....	16,500
Loew's State	3,700	35c-50c	(Radio)		(3rd week)	
Metropolitan	4,350	30c-65c	"The Merry Widow" (MGM)...	19,000	"Transatlantic Merry-Go-Round"...	17,500
Paramount	1,800	30c-50c	"Marie Galante" (Fox)	33,000	(U.A.) and "Girl in Danger" (Col.)	
			"I Sell Anything" (F. N.) and....	10,000	"Happiness Ahead" (F. N.).....	35,000
			"Menace" (Para.)		"Caravan" (Fox) and.....	10,000
					"Six Day Bike Rider" (F.N.)	
Buffalo						
Buffalo	3,500	30c-55c	"Happiness Ahead" (F. N.).....	18,200	"What Every Woman Knows"....	13,400
Century	3,000	25c	"Charlie Chan in London" (Fox)	6,300	(MGM)	
			and "Straight Is the Way" (MGM)		"Man with Two Faces" (F. N.) and	6,000
Great Lakes	3,000	25c-40c	"Kansas City Princess" (W. B.)	6,000	"Ladies Should Listen" (Para.)	
Hippodrome	2,100	25c-40c	and "The Case of the Howling Dog"		"Six Day Bike Rider" (F.N.) and	6,800
Lafayette	3,300	25c	(W. B.)		"Outcast Lady" (MGM)	
			"The Gay Divorcee" (Radio).....	9,100	"Age of Innocence" (Radio) and..	6,700
			"There's Always Tomorrow".....	6,600	"Big Hearted Herbert" (W.B.)	
			(Univ.) and		"Gift of Gab" (Univ.) and.....	8,100
			"Million Dollar Ransom" (Univ.)		and "Name the Woman" (Col.)	
Chicago						
Apollo	1,400	25c-50c	"Marie Galante" (Fox).....	9,000	"Outcast Lady" (MGM)	12,000
Chicago	4,000	25c-68c	"Mrs. Wiggs of the Cabbage Patch"	42,000	"One Night of Love" (Col.).....	40,000
Garrick	900	25c-40c	(Para.)		(2nd week)	
Oriental	3,940	25c-40c	"One Night of Love" (Col.).....	5,500	"Six Day Bike Rider" (F.N.)....	6,000
Palace	2,509	25c-50c	"Charlie Chan in London" (Fox)	18,000	"Have A Heart" (MGM).....	18,000
Roosevelt	1,591	25c-50c	"The Gay Divorcee" (Radio)....	23,000	"The Gay Divorcee" (Radio).....	24,500
State-Lake	2,776	20c-35c	(3rd week)		(2nd week)	
			"Cleopatra" (Para.)	11,000	"Cleopatra" (Para.).....	18,000
			(2nd week)		(1st week)	
			"Wake Up and Dream" (Univ.)..	15,000	"I'll Fix It" (Col.).....	15,000
United Artists...	1,700	30c-60c	"Barretts of Wimpole Street"....	10,000	"Barretts of Wimpole Street"....	13,000
			(MGM) (4th week)		(MGM) (3rd week)	
Cleveland						
Allen	3,300	20c-40c	"Wednesday's Child" (Radio)....	3,500	"The Case of the Howling Dog"..	3,800
Hippodrome	3,800	30c-44c	"Happiness Ahead" (F.N.).....	7,500	(W. B.)	
RKO Palace	3,100	30c-60c	"Desirable" (W. B.).....	28,000	"The Gay Divorcee" (Radio).....	10,000
State	3,400	30c-44c	"The Merry Widow" (MGM)....	17,500	(2nd week)	
Stillman	1,900	20c-40c	"Ready for Love" (Para.).....	3,900	"Lady by Choice" (Col.).....	14,500
					"Cleopatra" (Para.)	10,000
					"Lemon Drop Kid" (Para.).....	4,000
Denver						
Aladdin	1,500	25c-50c	"Whom the Gods Destroy" (Col.)	2,500	"One Night of Love" (Col.).....	3,000
Denham	1,500	25c-50c	"Menace" (Para.)	3,750	"Wagon Wheels" (Para.).....	3,500
Denver	2,500	25c-50c	"Marie Galante" (Fox)	7,500	"Happiness Ahead" (F. N.).....	6,000
Orpheum	2,600	25c-50c	"Lady by Choice" (Col.).....	6,000	"Peck's Bad Boy" (Fox).....	6,000
Paramount	2,000	25c-40c	"Blind Date" (Col.).....	600	"Side Streets" (F. N.).....	500
			(3 days)		(25c-50c) (3 days)	
			"One Night of Love" (Col.).....	2,400	"Friends of Mr. Sweeney" (W.B.)	1,000
			(4 days)		(25c-50c) (4 days)	
Hollywood						
Chinese	2,500	30c-65c	"Count of Monte Cristo" (U.A.)..	13,500	"Affairs of Cellini" (U. A.).....	10,000
Pantages	3,000	25c-40c	"Lost in the Stratosphere" (Mono.)	4,000	(2nd week)	
			and "Cheating Cheaters" (Univ.)		"Great Expectations" (Univ.)....	4,200
W. B. Hollywood	3,000	25c-65c	"The Gay Divorcee" (Radio).....	9,000	"The Gay Divorcee" (Radio).....	11,500
			(3rd week) (25c-35c)		(2nd week)	

(Tabulation covers period from January, 1933.)
(Dates are 1933 unless otherwise specified)

High 1-13-34 "Fog" 23,500
Low 3-11 "Topaze" 11,000
High 1-14 "Island of Lost Souls" and }
"Billion Dollar Scandal" } 15,000
Low 7-9 "She Had to Say Yes" and }
"Arizona to Broadway" } 6,000
High 12-2 "Little Women"..... 28,000
Low 3-11 "When Strangers Marry".... 12,000
High 1-7 "Strange Interlude" 23,000
Low 3-11 "Men Must Fight" 11,000
High 11-4 "I'm No Angel" 44,500
Low 8-4-34 "Notorious Sophie Lang".... 26,000
High 2-25 "Dangerously Yours" and }
"Deception" } 17,000
Low 8-18-34 "Housewife" and }
"She Learned About Sailors" } 7,000

High 12-9 "Dancing Lady" 31,000
Low 3-25 "Our Betters" 9,800
High 4-21-34 "The Lost Patrol" and }
"Three on a Honeymoon" } 8,100
Low 12-16 "Solitaire Man" and }
"Day of Reckoning" } 3,500
High 11-4 "I'm No Angel"..... 27,200
Low 3-17-34 "Miss Fane's Baby Is }
Stolen" and "Easy to Love" } 5,200
High 5-19-34 "The House of Rothschild" 18,000
Low 7-28-34 "Here Comes the Navy".... 4,800
High 3-10-34 "It Happened One Night" }
and "Before Midnight" } 16,700
Low 8-4-34 "Uncertain Lady" and }
"Midnight" } 4,200

High 9-2 "Goodbye Again" 75,000
Low 4-29 "Central Airport" 22,000
High 10-14 "I'm No Angel"..... 50,000
Low 12-16 "A Man's Castle"..... 10,000
High 9-9 "Morning Glory"..... 37,000
Low 4-28-34 "Glamour" 11,500
High 9-15-34 "Dames" 23,000
Low 8-18-34 "Paris Interlude" 6,000
High 9-8-34 "Most Precious Thing in }
Life" } 19,000
Low 2-18 "Lucky Devils" 4,500
High 5-5-34 "The House of Rothschild" 30,000
Low 3-18 "Perfect Understanding"..... 6,800

High 11-11 "Private Life of Henry VIII" 12,000
Low 3-4 "Infernal Machine" and }
"Exposure" } 1,800
High 10-21 "East of Fifth Avenue".... 30,000
Low 6-10 "Circus Queen Murder".... 2,900
High 11-10-34 "Desirable" 28,000
Low 8-19 "No Marriage Ties" 4,200
High 8-19 "Tugboat Annie" 26,000
Low 6-24 "The Eagle and the Hawk".... 5,000
High 9-15-34 "Chained" 10,000
Low 11-18 "Stage Mother" and }
"Hell and High Water" } 2,500

High 2-25 "Cavalcade" 10,000
Low 8-11-34 "I Give My Love"..... 1,200
High 9-29-34 "Belle of the Nineties".... 16,500
Low 8-4-34 "Elmer and Elsie"..... 1,800
High 1-13-34 "Roman Scandals"..... 17,500
Low 12-16 "The World Changes"..... 3,000
High 2-17-34 "Hi, Nellie!"..... 19,500
Low 6-10 "Zoo in Budapest"..... 3,700
High 4-1 "The Kid From Spain"..... 7,000
Low 10-6-34 "Pursued" and }
"Our Daily Bread" } 1,200

High 9-9 "Dinner at Eight"..... 36,656
Low 10-27-34 "Affairs of Cellini"..... 12,500
High 1-7 "Handle With Care"..... 13,000
Low 3-3-34 "Fugitive Lovers" and }
"The Poor Rich" } 1,500
High 3-25 "42nd Street"..... 26,000
Low 1-27-34 "The Big Shakedown"..... 7,000

[THEATRE RECEIPTS--CONT'D]

Theatres	Current Week			Previous Week			High and Low Gross		
		Picture	Gross		Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)		
Indianapolis									
Apollo	1,100	25c-40c	"Count of Monte Cristo" (U.A.)..	2,250	"Caravan" (Fox)	2,000	High 8-4-34	"Handy Andy".....	7,000
Circle	2,800	25c-40c	"Captain Hates the Sea" (Col.)..	3,000	"Gift of Gab" (Univ.) and.....	4,000	Low 11-3-34	"Caravan"	2,000
					"Wagon Wheels" (Para.)		High 8-19	"She Had to Say Yes".....	12,000
							Low 3-4	"The Sign of the Cross".....	2,500
								(2nd run)	
Indiana	3,133	25c-40c	"The Age of Innocence" (Radio)..	5,500	"The Gay Divorcee" (Radio).....	5,000	High 3-25	"Parachute Jumper".....	15,000
					(2nd week)		Low 5-19-34	"The Trumpet Blows" }	
								and "As the Earth Turns" }	2,500
Lyric	2,000	25c-40c	"Marie Galante" (Fox).....	6,000	"Happiness Ahead" (F. N.).....	7,500	High 7-22	"College Humor".....	9,500
							Low 11-11	"Saturday's Millions"	3,000
Palace	3,000	25c-40c	"The Merry Widow" (MGM).....	6,500	"Transatlantic Merry-Go-Round"..	5,000	High 2-3-34	"Sons of the Desert".....	12,500
					(U. A.)		Low 8-18'34	"Straight Is The Way"....	3,500
Kansas City									
Mainstreet	3,049	25c-45c	"Six Day Bike Rider" (F.N.)....	8,000	"Happiness Ahead" (F. N.).....	11,000	High 6-23-34	"Glamour"	23,000
			(7 days and Sat. late show)		(7 days and Sat. late show)		Low 5-20	"Sweepings"	4,000
Midland	4,000	25c-40c	"The Merry Widow" (MGM)....	19,000	"Transatlantic Merry-Go-Round".	7,200	High 1-7	"Strange Interlude".....	30,000
			(7 days and Sat. midnite show)		(U. A.) (7 days and Sat. midnite show)		Low 4-15	"Perfect Understanding".....	4,900
Newman	1,800	25c-40c	"Case of the Howling Dog" (W.B.)	3,800	"Cleopatra" (Para.)	8,700	High 10-21	"I'm No Angel".....	20,000
			(7 days and Sat. midnite show)		(8 days and Sat. midnite show)		Lot 5-27	"Picture Snatcher".....	2,800
Tower	2,200	25c-35c	"Big Hearted Herbert" (W.B.)..	7,900	"Great Expectations" (Univ.).....	6,000	High 9-22-34	"One Night of Love".....	13,000
			(7 days and Sat. midnite show)		(7days and Sat. midnite show)		Low 5-5-34	"Let's Fall in Love".....	4,000
Uptown	2,000	25c-40c	"Judge Priest" (Fox).....	4,600	"Judge Priest" (Fox).....	5,400	High 10-27-34	"Judge Priest".....	9,200
			(3rd week)		(2nd week)		Low 7-1	"Lilly Turner"	1,600
Los Angeles									
Loew's State	2,416	30c-55c	"Hideout" (MGM)	7,500	"Peck's Bad Boy" (Fox).....	7,250	High 4-7-34	"Riptide"	28,500
							Low 2-24-34	"Coming Out Party".....	4,870
Paramount	3,596	30c-55c	"The Pursuit of Happiness"	12,500	"Cleopatra" (Para.)	12,000	High 1-7	"No Man of Her Own".....	30,000
			(Para.)		(2nd week)		Low 3-18	"King of the Jungle".....	10,000
RKO	2,700	25c-65c	"The Gay Divorcee" (Radio).....	10,500	"The Gay Divorcee" (Radio).....	9,800	High 3-31-34	"Little Women".....	15,500
			(3rd week)		(2nd week)		Low 9-30	"Brief Moment".....	1,700
W. B. Downtown	3,400	25c-40c	"Wednesday's Child" (Radio).....	8,000	"A Lost Lady" (F. N.).....	7,500	High 3-25	"42nd Street"	19,000
							Low 6-2-34	"Merry Wives of Reno" }	
								and "Harold Teen" }	5,000
Minneapolis									
Century	1,650	25c-40c	"The Count of Monte Cristo"....	5,000	"Madame Du Barry" (W. B.)....	4,000	High 9-20-34	"The Barretts of Wimpole Street" (2nd week).....	6,500
			(U. A.)				Low 9-29-34	"The Cat's Paw".....	2,500
Lyric	1,238	20c-25c	"The Lemon Drop Kid" (Para.)....	1,800	"Our Daily Bread" (U.A.).....	2,000	High 4-1	"20,000 Years in Sing Sing"..	3,000
							Low 7-28-34	"Kiss and Make Up".....	1,000
RKO Orpheum...	2,900	25c-50c	"Six Day Bike Rider" (F. N.).....	6,500	"Happiness Ahead" (F. N.).....	6,000	High 1-7	"Animal Kingdom".....	14,000
							Low 3-11	"Cynara"	3,000
State	2,300	25c-40c	"The Pursuit of Happiness" (Para.)	6,500	"Big Hearted Herbert" (W. B.)..	6,000	High 4-29	"Cavalcade"	8,000
							Low 3-11	"King of the Jungle".....	3,500
Time	300	25c-35c	"No Greater Glory" (Col.).....	2,500	"A Girl of the Limberlost"	2,500			
					(Mono.) (3rd week)				
World	400	25c-75c	"Chu Chin Chow"	3,500	"The Bride of the Lake"	2,500	High 5-5-34	"Private Life of Henry VIII" (5th week)	4,300
			(Gaumont-British)		(AmerAnglo)		Low 11-25	"Vi Som Gar Koksvasgen"...	1,000
Montreal									
Capitol	2,547	25c-60c	"Mrs. Wiggs of the Cabbage Patch" 8,500		"Age of Innocence" (Radio) and... 9,000		High 2-24-34	"Queen Christina".....	13,500
			(Para.) and "Gift of Gab" (Univ.)		"Big Hearted Herbert" (W. B.)		Low 7-28-34	"Here Comes the Groom" }	
								and "Jane Eyre" }	6,500
Loew's	3,115	30c-75c	"The Dragon Murder Case" (F.N.)	12,000	"There's Always Tomorrow" (Univ.)	13,500	High 1-21	"The Mask of Fu Manchu"..	14,500
							Low 7-21-34	"Fog Over Frisco" and }	
								"Affairs of a Gentleman" }	4,500
Palace	2,600	34c-75c	"British Agent" (F. N.) and....	11,500	"Chained" (MGM)	12,000	High 2-18	"The Sign of the Cross"....	15,500
			"Desirable" (W. B.)				Low 7-21-34	"Shoot the Works" and }	
								"Friday the 13th" }	6,000
Princess	2,272	30c-65c	"Chu Chin Chow" (Gaumont-British)	9,000	"The Count of Monte Cristo" (U. A.)	6,000	High 1-7	"The Kid from Spain" and }	
			and "Cuckoo in the Nest" (British)		and "Look for the Silver Lining" (2nd week)			"Speed Demon" }	12,000
							Low 8-11-34	"The Constant Nymph" }	
								and "Happy Ever After" }	5,000
New York									
Astor	1,012	55c-\$2.20	"The Merry Widow" (MGM)....	7,696	"The Merry Widow" (MGM).....	8,700	High 4-14-34	"The House of Rothschild" (4th week)	23,730
			(4th week)		(3rd week)		Low 3-25	"The White Sister".....	14,559
Capitol	4,700	35c-\$1.65	"Outcast Lady" (MGM)	28,500	"What Every Woman Knows"	31,700	High 4-7-34	"Riptide"	63,373
					(MGM)		Low 2-10-34	"You Can't Buy Everything" 15,500	
Criterion	886	55c-\$2.20	"Man of Aran" (Gaumont British)	3,500	"Man of Aran" (Gaumont-British)	4,200	High 7-29	"Song of Songs".....	16,000
			(3rd week)		(2nd week)		Low 6-3	"Be Mine Tonight".....	3,500
								(2nd run)	
Mayfair	2,300	35c-65c	"365 Nights in Hollywood" (Fox)	9,500	"Student Tour" (MGM)	7,800	High 1-7	"The Half Naked Truth"....	24,750
							Low 7-14-34	"Call It Luck".....	3,150
Palace	2,500	25c-75c	"Now and Forever" (Para.).....	12,000	"The Age of Innocence" (Radio)..	14,500	High 7-21-34	"Of Human Bondage"....	16,200
							Low 4-15	"Parole Girl".....	4,500
Paramount	3,700	35c-99c	"Mrs. Wiggs of the Cabbage Patch" 20,000		"Mrs. Wiggs of the Cabbage Patch" 27,000		High 10-21	"I'm No Angel".....	83,450
			(Para.) (2nd week)		(Para.) (1st week)		Low 8-11-34	"Elmer and Elsie".....	10,500
Rialto	2,200	25c-65c	"Six Day Bike Rider" (F. N.)....	9,500	"Lemon Drop Kid" (Para.).....	14,000	High 4-7-34	"The Lost Patrol".....	32,800
							Low 4-15	"Destination Unknown" and }	
								"The Fighting President" }	5,800
Rivoli	2,200	40c-99c	"Transatlantic Merry-Go-Round"..	35,000	"The Last Gentleman" (U. A.)....	17,500	High 12-30	"Roman Scandals".....	48,000
			(U.A.) (10 days)		(2nd week)		Low 8-5	"The Rebel"	7,200
RKO Music Hall	5,945	35c-\$1.65	"We Live Again" (U. A.).....	100,000	"The Pursuit of Happiness" (Para.)	77,000	High 11-25	"Little Women"	109,000
							Low 6-17	"Ann Carver's Profession"..	44,938
Roxy	6,200	25c-55c	"Kansas City Princess" (W.B.)..	32,500	"Little Friend" (Gaumont-British)	24,500	High 11-25	"The Invisible Man".....	42,000
					(2nd week)		Low 1-28	"Air Hostess"	9,100
Strand	3,000	25c-55c	"St. Louis Kid" (W. B.).....	31,296	"Madame Du Barry" (W. B.).....	14,492	High 10-14	"Footlight Parade".....	55,190
							Low 12-23	"Sin of Nora Moran".....	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres	Current Week		Previous Week		High and Low Gross
	Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)
Oklahoma City					
Capitol	1,200	10c-41c	"A Girl of the Limberlost" (Mono.)	2,700	"Outcast Lady" (MGM)..... 1,800
Liberty	1,500	10c-36c	"Elinor Norton" (Fox)	3,000	"Caravan" (Fox)
Midwest	1,500	10c-56c	"There's Always Tomorrow" (Univ.) (3 days)	1,200	"Ladies Should Listen" (Para.)... 600
Warner	1,900	20c-75c	"Cleopatra" (Para.)	4,000	"Belle of the Nineties" (Para.)... 5,000
			"Barretts of Wimpole Street" (10c-56c)	5,800	"Kansas City Princess" (W. B.).. 13,000
Omaha					
Brandeis	1,200	20c-35c	"Lady By Choice" (Col.) and.... 4,500	"Six Day Bike Rider" (F.N.) and "A Girl of the Limberlost" (Mono.)	5,600
Orpheum	3,000	25c-40c	"I'll Fix It" (Col.) (25c-40c)	"Here Comes the Navy" (W.B.) and "One Exciting Adventure" (Univ.)	9,100
Paramount	2,800	25c-40c	"Peck's Bad Boy" (Fox) and.... 8,800	"Dames" (W. B.)	9,400
World	2,500	25c-40c	"Big Hearted Herbert" (W. B.)	"Student Tour" (MGM) and.... 3,500	"Ready for Love" (Para.)
			"The Merry Widow" (MGM).... 8,900		
			"The World Moves On" (Fox) and "365 Nights in Hollywood" (Fox)		
Philadelphia					
Aldine	1,200	40c-65c	"Transatlantic Merry-Go-Round" (U. A.) (9 days)	9,500	"Madame Du Barry" (W.B.)..... 2,000
Arcadia	600	25c-50c	"Chu Chin Chow"	1,800	"365 Nights in Hollywood" (Fox) 1,700
Boyd	2,400	40c-65c	"Dr. Monica" (W. B.)	7,500	"What Every Woman Knows" (MGM) (6 days)
Earle	2,000	40c-65c	"One Exciting Adventure" (Univ.) (6 days)	31,000	"A Lost Lady" (F. N.)..... 18,000
Fox	3,000	35c-65c	"Gambling" (Fox)	12,500	"Caravan" (Fox)
Karlon	1,000	30c-50c	"One Night of Love" (Col.)..... 7,000	"One Night of Love" (Col.)..... 8,500	"Little Friend" (Gaumont British) (6 days-1st week)
Locust	1,300	40c-65c	"Little Friend" (Gaumont-British) (9 days-2nd week)	6,000	"Happiness Ahead" (W. B.)..... 7,500
Stanley	3,700	40c-65c	"The Gay Divorcee" (Radio)..... 13,500	"Our Daily Bread" (U. A.)..... 5,000	
Stanton	1,700	30c-55c	"Kansas City Princess" (W.B.).. 5,500		
Portland, Ore.					
Broadway	1,912	25c-40c	"Happiness Ahead" (F. N.) and.. 4,800	"The Dude Ranger" (Fox)..... 5,000	
Music Box.....	1,000	25c-35c	"Have A Heart" (MGM)	"The Gay Divorcee" (Radio)..... 2,000	
Oriental	2,040	25c	"The Gay Divorcee" (Radio)..... 1,800	"There's Always Tomorrow" (Univ.) and "The Gridiron Flash" (Radio)	2,500
Orpheum	1,700	25c-40c	"Affairs of Cellini" (U. A.)..... 2,500	"The Fountain" (Radio)..... 4,500	
Paramount	3,008	25c-40c	"Wednesday's Child" (Radio).... 3,500	"Cleopatra" (Para.)	8,500
United Artists...	945	25c-40c	"Peck's Bad Boy" (Fox)..... 8,000	"The Merry Widow" (MGM)..... 6,000	
			"The Merry Widow" (MGM)..... 5,000		
San Francisco					
Fox	4,600	15c-40c	"Wagon Wheels" (Para.) and.... 10,000	"Case of the Howling Dog" (W. B.) and "Ready for Love" (Para.)	10,000
Golden Gate	2,800	25c-40c	"Firebird" (W. B.)	"The Gay Divorcee" (Radio)	19,500
Orpheum	3,000	15c-40c	"The Gay Divorcee" (Radio).... 16,000	"One More River" (Univ.) and.... 9,000	
Paramount	2,670	15c-65c	"Gift of Gab" (Univ.) and..... 8,000	"Human Side" (Univ.)	10,000
St. Francis	1,400	15c-55c	"Dude Ranger" (Fox)	"Marie Galante" (Fox) and..... 10,000	
United Artists...	1,200	15c-55c	"Madame Du Barry" (W. B.) and "Gambling" (Fox) (25c-65c)	"Six Day Bike Rider" (F. N.)	7,000
Warfield	2,700	25c-65c	"Barretts of Wimpole Street".... 7,000	"Barretts of Wimpole Street" (MGM) (1st week)	7,000
			"The Last Gentleman" (U.A.).. 6,000	"The Last Gentleman" (U. A.).... 7,000	
			"The Merry Widow" (MGM).... 24,000	"Peck's Bad Boy" (Fox)..... 21,000	
Seattle					
Blue Mouse	950	25c-55c	"The Gay Divorcee" (Radio).... 4,100	"The Gay Divorcee" (Radio).... 4,200	
Fifth Avenue ...	2,750	25c-55c	"The Merry Widow" (MGM).... 6,500	"Cleopatra" (Para.)	10,200
Liberty	2,000	10c-25c	"One Night of Love" (Col.)..... 7,000	"The Lady Is Willing" (Col.) and "Randy Rides Alone" (Mono.)	3,450
Music Box	950	25c-50c	"A Girl of the Limberlost" (Mono.) 3,100	"Young and Beautiful" (Mascot) and "Side Streets" (F. N.)	3,200
Music Hall	2,275	25c-55c	"We Live Again" (U.A.)..... 5,350	"Richest Girl in the World" (Radio)	5,900
Orpheum	2,500	25c-35c	"Big Hearted Herbert" (W. B.).. 5,000	"A Girl of the Limberlost"..... 7,300	
Paramount	3,050	25c-35c	"Caravan" (Fox)	"Mrs. Wiggs of the Cabbage Patch" (Para.)	6,100

High 1-6-34 "Going Hollywood"..... 4,100
Low 3-11 "From Hell to Heaven"..... 1,350

High 6-16-34 "Half a Sinner" and "Uncertain Lady" 5,000

Low 3-18 "The Death Kiss" and "The Fourth Horseman" 1,100

High 2-25 "State Fair"..... 8,500
Low 3-11 "Employees' Entrance"..... 1,400

High 11-3-34 "Kansas City Princess".... 13,000
Low 11-10-34 "Barretts of Wimpole Street" 5,800

High 5-5-34 "The House of Rothschild" 23,000
Low 12-30 "The World Changes" and "Havana Widows" 3,500

High 3-10-34 "Easy to Love"..... 17,250
Low 4-29 "Sweepings" 5,000

High 7-22 "Gold Diggers of 1933"..... 13,250
Low 2-24-34 "Six of a Kind" and "Good Dame" 5,250

High 6-3 "Peg O' My Heart" and "Perfect Understanding" 7,500
Low 5-19-34 "As the Earth Turns" and "Smoky" 3,250

High 5-5-34 "The House of Rothschild" 23,000
Low 6-9-34 "Sorrell and Son"..... 4,000

High 1-6-34 "Duck Soup" (7 days).... 6,500
Low 9-1-34 "Notorious Sophie Lang".... 1,400

High 1-6-34 "Little Women"..... 30,000
Low 11-10-34 "Dr. Monica"..... 7,500

High 4-7-34 "Harold Teen"..... 40,000
Low 10-21 "Saturday's Millions"..... 10,000

High 4-22 "Cavalcade" 29,000
Low 11-10-34 "Gambling" 12,500

High 10-3-34 "One Night of Love".... 8,500
Low 8-25-34 "Let's Talk It Over"..... 2,200

High 2-11 "Cavalcade" 13,000
Low 10-3-34 "Little Friend"..... 4,000

High 11-25 "I'm No Angel"..... 32,500
Low 11-3-34 "Happiness Ahead"..... 7,500

High 6-3 "The Little Giant" 16,000
Low 7-14 "I Love That Man"..... 4,000

High 4-7-34 "Wonder Bar"..... 13,000
Low 3-11 "What! No Beer?"..... 3,500

High 12-9 "Little Women"..... 14,000
Low 5-13 "No More Orchids"..... 1,600

High 10-14 "Rafter Romance"..... 14,000
Low 11-18 "College Coach"..... 1,600

High 11-18 "The Way to Love"..... 12,000
Low 12-2 "Walls of Gold"..... 3,500

High 4-28-34 "The House of Rothschild" 9,800
Low 3-11 "Madame Butterfly"..... 1,600

High 4-8 "Should a Woman Tell?" and "Speed Demon" 15,500

Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally" 4,500

High 2-11 "The Mummy"..... 25,500
Low 10-21 "My Woman" 8,000

High 10-27 "I'm No Angel"..... 40,000
Low 12-23 "Sitting Pretty" 7,000

High 3-25 "What! No Beer?" and "Broadway Bad" 13,500

Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" 3,500

High 12-30 "Roman Scandals"..... 17,000
Low 8-26 "The Wrecker"..... 4,000

High 9-15-34 "Chained"..... 28,000
Low 5-27 "Story of Temple Drake".... 10,000

High 12-9 "Little Women"..... 8,500
Low 8-19 "The Rebel"..... 2,500

High 8-5 "Tugboat Annie"..... 19,250
Low 5-5-34 "Tarzan and His Mate".... 5,000

High 11-10-34 "One Night of Love" 7,000
Low 6-24 "Uptown New York"..... 3,000

High 11-11 "Footlight Parade"..... 8,000
Low 9-22-34 "There's Always Tomorrow" and "Midnight Alibi" 2,900

High 5-26-34 "Wild Cargo"..... 11,500
Low 8-18-34 "Bachelor Bait"..... 4,100

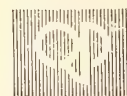
High 10-21 "Bureau of Missing Persons" (6 days)

Low 4-21-34 "Two Alone" and "I Believed in You" 3,750

High 1-7 "A Farewell to Arms"..... 9,500
Low 1-13-34 "Dancing Lady" (2nd run) 4,000



J. C. JENKINS--His COLYUM



Neligh, Nebraska

DEAR HERALD:

If we felt sure that Chic Sale would read this, we'd be inclined to write him an open letter, because we saw him recently in a one-reel picture when the veterinary told him he couldn't cure his dog Shep and for him to take him out and shoot him.

We knew that Chic wouldn't shoot old Shep. He just couldn't shoot the old family dog, his mother didn't raise him that way, and when he took his gun and told his old pet Shep to come along, he played it so strong and made it seem so real that a fellow grabbed us by the arm and said, "Say, Colonel, he won't shoot old Shep, will he?" and when the old family pet curled up in a hollow stump and looked up at Chic when he pulled up the gun to shoot him, we wanted to yell right out loud, "Hold on there, you old rheumatic Hoosier, don't you shoot that dog."

Well, he didn't shoot him. If the director of that picture had let Chic shoot old Shep we'd have grabbed our shotgun and taken the next train for Hollywood. Chic pointed his gun up in the air and pulled the trigger and "bang" she went, and then he and Shep went back home, and when Chic saw Ma looking at old Shep going across the lawn, he said, "Ma, I missed him."

More Power to Chic Sale

We have always thought a whole lot of Chic, but when he shot up in the air and took old Shep back home we resolved that if we ever went to Hollywood again we would buy Chic an all-day-sucker and Shep two dollars worth of beefsteak.

Not counting his mother, the best friend a boy ever had was his dog. It doesn't matter what kind of a dog it is, he may have a pedigree a mile long or he may be just an ordinary cur that is only part dog and part skyoodle, just so he is a dog, but Chic's dog Shep had some royal blood in him, he wasn't just an alley cur, he evidently had been raised on Jersey cream and huckleberry pie, and he knew every telephone pole in the neighborhood that the cats roosted on. Any one could tell by looking at him that he was a dog of intelligence and had been raised by one of the best families in the neighborhood. His ancestors came over in the Mayflower, there's no doubt about that, and his father was one of the "dogs of war," but it didn't make any difference to Chic, he didn't care if Shep had royal blood in him nor if he had mange and was covered with fleas, he wasn't going to shoot him, and that's why we are stronger than ever for Chic. If you exhibitors haven't shown this one-reel picture you better get it, and if you don't find it a more interesting picture than any "hug 'em on the sofa" picture you ever played, then the sow is yours and we'll throw in the pigs.

We saw a picture at the Moon theatre last night—in fact, there were two of them, but we didn't stay to see all of the first one because we would sooner stand out on the corner and watch the cars go by. If the second one wasn't any better than the first one it must have been awful. In the first picture there was a man and a woman trying to determine who murdered the teacher in a high school, and the way they went about it con-

vinced us that they had just come out of a coal mine or one was the district attorney and the other the chief of police. We knew a couple of kids once who tracked a 'coon three miles and found him up a blackoak tree, but this pair couldn't solve a mystery if they saw the guy shoot the girl. When it comes to long-headed work you can leave it to Hollywood every time.

Out of a spirit of justice and fairness we presume we shouldn't say anything about it, but if the doctor will permit us to travel it is quite likely that by the time this gets in print we will be circulating around with the Sooners down in Alfalfa Bill's domain, and after they run us out of there we will horn in on the Longhorns down in Ma Ferguson's pasture. We are mentioning this because of the joy it will bring to this northern country to learn that we are going to a climate warm enough for us to take a bath once in a while.

We note by a recent issue of the HERALD that one Mr. Arthur Caesar says that the reason why people are going more to the movies now is because they want to see "what they cut out." We presume that Mr. Caesar knows what he is talking about, that he is a man of excellent judgment, but it is our opinion that the reason why there are more people going to the movies is not to see "what they cut out," but rather "what they left in."

We met Gertie McFadden on the street yesterday and she asked us how we liked her new hat. We asked her what hat, and she said, "Why, the hat I have on," and we replied, "Oh, is that a hat? We supposed it was the cover off of one of your mother's stewpans." We'll betcha that Gertie chews gum and works crossword puzzles while her mother is washing the dishes and dusting the furniture.

Somehow it seems that every time the rain comes down on the cornbelt section the wheat, corn, hogs and cattle come down on the Board of Trade. Must be that those gamblers down there are trying to "get in out of the wet." Personally, we know that every time we take a wet bath our standing in the community goes up.

If you guys can get your minds off the depression for a while you might sound off in letters to the HERALD. Harold Stettman of Chandler, Okla., puts in the most of his spare time gossiping with the neighbor ladies. Phil Rand of Salmon, Idaho, used to write some mighty interesting stuff before the state went Democratic; Bert Silver of Greenville, Mich., used to tell us all about it after he was elected mayor of the town; Andy Anderson of Detroit Lakes, Minn., says he would write oftener, but that he has to play golf with Bennie Benfield of Morris, Minn., and Bennie says that the exchanges at Minneapolis didn't even leave him his typewriter; Joe Hewitt at Robinson, Ill., might be governor of the state if he would write a little oftener;

P. G. Estee of Parker, S. D., says he is going to get a job watering trees on the Government's "Shelterbelt" project. So there you are. They've all got an alibi of some kind. And besides that, why don't we hear from that lady down in Goose Creek, Texas, any more? She used to write some pretty interesting stuff. And then there is Reeve of Maynard, Texas. We don't hear from him any more, but then that's probably because the deer and turkey season is open down there, and besides that, he probably was making a lot of campaign speeches and is excusable for his neglect. Anybody who has the nerve to make a campaign speech is excusable every time (if somebody don't shoot him). But speaking of Goose Creek, Texas. We are reminded that we were down close to that place a couple of years ago and would have gone over there but we were told that there wasn't any bridge over the creek, and the geese had all gone down to Corpus Christi. Betcha that will get a rise from Goose Creek.

If Joe E. Brown keeps on making as funny pictures as "The Six Day Bike Rider" we are going to take the matter up with the NRA and see what can be done about it. Frank McHugh helped Joe do some of the bike riding, and Frank isn't slow himself.

There was a fellow in the picture they called "Colonel Jenkins" and we couldn't determine whether they were trying to make fun of us or not. He was the father of the girl Joe was stuck on and if Joe butts into the Jenkins family we'll have an action for damage. Anyhow, it is a mighty funny picture, just as Joe makes all of his pictures. Better get it and give your customers a good laugh.

COLONEL J. C. JENKINS,
THE HERALD'S Vagabond Colyumist

Milliken Talks to Women's Club and Owners in Delaware

Carl Milliken, secretary of the Motion Picture Producers and Distributors of America, addressed several hundred members of the City Federation of Women's Clubs at Wilmington, Del., and managers of local theatres advising them of their importance to the industry and to the morale of their community through the medium of motion pictures.

"It is the business of organizations, such as your own, to set the fashion for motion pictures," he said. "Therein lies your importance to the industry, but your greater responsibility lies in safeguarding the atmosphere that surrounds your children, the youth of today."

Eton Four Signed

Columbia Phonograph on Tuesday signed the "Four Eton Boys," vocalists, to an exclusive recording contract, starting immediately with "Rock and Roll" and "Oh Lee," both from United Artists' picture "Transatlantic Merry-Go-Round." The Four Etons—Charlie and Jack Day, Earl Smith and Art Gentry—have appeared variously on the stage, radio and screen.



WHAT THE PICTURE DID FOR ME



Columbia

BLACK MOON: Jack Holt, Fay Wray—This is a big picture, but one of those horror pictures that don't do any business, as most of them after the first show tell the folks it is good, but don't go and see it. I can't see why they rate this kind of story as good entertainment. The people out our way have had all the horror they can digest in their everyday life, in the past few years, and they just won't buy it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

NINTH GUEST, THE: Donald Cook, Genevieve Tobin, Hardie Albright—A good mystery picture with a good cast and plenty to keep an audience entertained. Running time, 69 minutes.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

NINTH GUEST, THE: Donald Cook, Genevieve Tobin—After the first reel everything is in one room. Eight single murders, one by one, by an unseen hand until finally he is outwitted and the picture ends. I would call this a fair program picture. Played Oct. 31-Nov. 1.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

NO GREATER GLORY: George Breakston, Ralph Morgan, Lois Wilson, Frankie Darro, Jackie Searl—I could not make this picture click for me. It lacked something. It pleased only about 50 per cent. May go over all right in some spots. Personally, am sorry to say that I did not care for it. Running time, 78 minutes. Played Oct. 7.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

ONE NIGHT OF LOVE: Grace Moore—Failed to do average business for us. It's a fine picture but I doubt now, as I have always doubted, if operetta will go in small towns. I personally don't like operetta any more than my customers. Musical comedy with plenty comedy is what they want. Their idea of singing is Bing Crosby singing "It's Only a Shanty in Old Shanty Town." They will make straight opera next, and what a flop it will be.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

RUSTY RIDES ALONE: Tim McCoy, Barbara Weeks—This Western is O.K., but it looks like the good old western stars are getting sissy; at least that's what my patrons say. They love a good fist fight and it looks like they just can't get one. Why doesn't somebody put out some honest-to-goodness old-time Western pictures? Running time, 60 minutes. Played Oct. 26-27.—H. J. Stallings, Moon Theatre, Henderson, N. C. Town and rural patronage.

VOICE IN THE NIGHT: Tim McCoy—A good action picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WHIRLPOOL: Jack Holt, Lila Lee, Allen Jenkins, Donald Cook, Jean Arthur—A very good picture with a good story and plenty of action.—J. C. Darst, Dante Va. General patronage.

First National

BIG HEARTED HERBERT: Aline MacMahon, Guy Kibbee—Here is a knockout. The guy that wouldn't like this should have his head examined. Aline MacMahon has been awfully good in some of her former roles but she's the best yet in this one. In fact, the entire cast is good. Boost this one to the skies and you'll be glad afterwards. Played Oct. 21-22.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

CIRCUS CLOWN, THE: Joe E. Brown—Chalk up another hit for Joe, and he more than makes up for whatever shortcomings there may have been in "A Very Honorable Guy." Business both for Sunday and Monday was above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DRAGON MURDER CASE, THE: Warren William, Lyle Talbot, Margaret Lindsay—This is a very good picture of the mystery type, from the story by Van Dine. William plays his role excellently, but is not as good as William Powell. There are plenty of mysterious situations, with the necessary comedy and a slight touch of romance. The trailer sold the show for us and will do the same for you. Warner's trailers are the best produced. Played one day to very good business. Running time, 67 minutes. Played Oct. 27.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

DRAGON MURDER CASE, THE: Warren William—Did a little experimenting with this. I played it on a Saturday instead of the usual western. Result was all the usual western fans turned out, and it brought lots of folks I never see in my theatre on Saturdays. A dandy good mystery show. Played Oct. 20.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

MAN WITH TWO FACES, THE: Edward G. Robinson—I consider this Robinson's best to date, but was a disappointment at box-office. Why, I am unable to say. Played Oct. 16-17.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MIDNIGHT ALIBI: Richard Barthelmess—Fair picture of its kind. I played it with a vaudeville act and it seemed to satisfy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MIDNIGHT ALIBI: Richard Barthelmess, Ann Dvorak, Helen Lowell—This is a very entertaining picture. Story good, acting fine. A mighty good picture for any theatre. Played Oct. 25-26.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MIDNIGHT ALIBI: Richard Barthelmess—A dandy good show will please in most any spot. Played Oct. 9-10.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

Fox

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor—Of course, Shirley Temple is the whole show. A great picture. Fox should also take a bow for their pictures in 1934. They seem to please in our little village. Played Oct. 31-Nov. 1.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

BABY TAKE A BOW: Shirley Temple—Another good one by America's Little Sweetheart. Not as well liked as "Little Miss Marker" but we can't get too much of this new star, but why must there be crooks, stealing, in her picture. Our mature audience has fallen hard for her but think haven't given her the ideal story yet. Running time, 74 minutes. Played Oct. 12-13.—Mrs. T. C. McElroy, Rex Theatre, Vale, Ore. Small town patronage.

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor—If you want something to please the family, don't fail to use this one. I think it is better than a Rogers for drawing and pleasing the entire family. Played Nov. 2-3.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC camps patronage.

CAT'S PAW, THE: Harold Lloyd—Personally, I liked this one, but a lot of my patrons didn't. Pleased about 75 per cent. Lloyd didn't make a very strong comeback. Played Oct. 14.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. General patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—A good picture for the whole family. Drew good business on first day. Only kick was that Harold Lloyd was hard to understand in spots. Played Oct. 7-8-9.—Dwight Harkins, State Theatre, Tempe, Ariz. College camps patronage.

CAT'S PAW, THE: Harold Lloyd—Everyone glad to see Lloyd back in such a good picture. Hope he makes more like this and not so long between. Can win back the older patrons and make new fans of younger ones. Running time, 82 minutes. Played Oct. 3-4.—Mrs. T. C. McElroy, Rex Theatre, Vale, Ore. Small town patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—This one seemed to give them something they were not looking for, but they were well pleased and some extra business second night. Played Oct. 19-20.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC camps patronage.

CHANGE OF HEART: Janet Gaynor, Charles Far-

rell, Ginger Rogers, James Dunn—Personally I thought it as good as the usual Gaynor-Farrell picture, with not nearly so much sweet stuff in it. James Dunn and Ginger Rogers good.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

CHARLIE CHAN IN LONDON: Warner Oland—Very good entertainment. Oland plays detective and is plenty good. Will please anybody who likes this type of story. Played Oct. 24-25.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

DUDE RANGER, THE: George O'Brien—Well liked by our Friday-Saturday crowd, children ranchers, cowboys. Had "She's My Lilly," "Mountain Melody," "The Lost Race," and "Lullaby Land" (U. A.) on program and people are still talking about the good show. Running time, 65 minutes. Played Oct. 19-20.—Mrs. T. C. McElroy, Rex Theatre, Vale, Ore. Small town patronage.

EVER SINCE EVE: George O'Brien, Mary Brian—As clever a comedy drama as you would want, drew well, and pleased. Played Oct. 23-24.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

HANDY ANDY: Will Rogers, Peggy Wood—Very good picture. Believe best of Rogers' pictures. It pleased them all. Satisfactory business. Running time, 81 minutes. Played Oct. 24-25.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

HANDY ANDY: Will Rogers, Peggy Wood—Here is an ideal picture for a small town. Our audience always likes Rogers. Satisfied the box office and also the cash customers. What more can anyone ask? Played Nov. 3-4.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HANDY ANDY: Will Rogers, Peggy Wood—Went over better than any Rogers to date. Not that the picture was any better than the others, but there seemed to be something about it that drew better than the others.—Jack Greene, Genesee Theatre, Genesee, Ill. Small town patronage.

HANDY ANDY: Will Rogers—Always like Will Rogers, even the children. Each one is better than the last. If our farmers could sell their hay would see more of them for these good down-to-earth pictures. Running time, 82 minutes. Played Oct. 7-9.—Mrs. T. C. McElroy, Rex Theatre, Vale, Ore. Small town patronage.

HANDY ANDY: Will Rogers, Peggy Wood—Pleased most of my patrons and did extra business. Played Oct. 12-13.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC camps patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—Here is a little picture that had the audience roaring with laughter most of the time. Mitchell and Durant are absolutely sure fire laugh provokers. Business good first night and above average second night. Will please everyone who sees it. Played Oct. 2-3.—Dwight Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

STAND UP AND CHEER: Warner Baxter, Madge Evans, James Dunn, Shirley Temple—They started out to make the year's masterpiece but it seems that they took in too much territory as it seems pretty much disconnected but at that there is a lot in it to entertain. Shirley Temple in her number with James Dunn is good enough and important enough to advertise. Business on this was above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Majestic

SCARLET LETTER, THE: Colleen Moore, Hardie Albright, Henry B. Walthall—An old classic, well done. A tieup with the schools would do well to help put this over, especially with the English departments. Majestic may well be proud of their work on this one. Business satisfying.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

MGM

BARRETT'S OF WIMPOLE STREET, THE: Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan—An excellent picture. Be sure to play this one. Satisfied all of my regular patrons. Played three days to satisfactory business. Running time, 109 minutes. Played Oct. 28-29-30.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

CHAINED: Joan Crawford, Clark Gable—The stars

held up this story by good acting. Proved a good draw. Running time, 74 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

CHAINED: Joan Crawford, Clark Gable—Does business and pleases.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

CHAINED: Joan Crawford, Clark Gable—A very good picture. Pleased all that saw it. Metro has been delivering the goods this year. Played Sept. 30.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. General patronage.

CHAINED: Joan Crawford, Clark Gable—A splendid picture. Gave satisfaction to all that saw it here. Some said Miss Crawford's best, but all of her pictures are satisfactory and that goes for Clark Gable, too. Played Oct. 28-29.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DEATH ON THE DIAMOND: Robert Young, Madge Evans—One of the best baseball pictures we have ever had. Combined with comedy and suspense it makes a good bill. Running time, 72 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

DEATH ON THE DIAMOND: Robert Young, Madge Evans—A good baseball story. Nat Pendleton and Ted Healy get a lot of laughs. Plenty of murders go with this one. Played Oct. 7.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. General patronage.

GIRL FROM MISSOURI, THE: Jean Harlow, Franchot Tone—They liked Harlow in this and I have no unfavorable comments. Metro gave us a good picture here and it goes to show you can build up a star in clean pictures. Running time, 74 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

HAVE A HEART: Jean Parker, James Dunn—A dandy little program picture that will please. Showed on 10c nights to good business. Played Oct. 31.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. General patronage.

HIDEOUT: Robert Montgomery, Maureen O'Sullivan—A bang-up good show. Show it. Play it up big. Played Sept. 16.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. General patronage.

MEN IN WHITE: Clark Gable, Myrna Loy, Jean Hersholt, Elizabeth Allan, Otto Kruger—Did not see the picture myself, but had many favorable comments on the picture. Did no extra business. Running time, 75 minutes. Played Oct. 2-3.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

OPERATOR 13: Marion Davies, Gary Cooper—This is a splendid picture, clean and entertaining. Gave splendid satisfaction. War pictures don't draw much business, but this one satisfied all the customers we got in to see it. Played Oct. 23-24.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RIPTIDE: Norma Shearer—This pleased all the Shearer fans but don't consider it a good bet for a small town. Played Oct. 7-8.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

STORM AT DAYBREAK: Kay Francis, Nils Asther, Walter Huston, Phillips Holmes, Eugene Pallette—Although Kay Francis is very popular here, she failed to please in this one. Running time, 78 minutes. Played Oct. 2-3.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

STUDENT TOUR: Charles Butterworth, Jimmy Durante—A very good picture, but Jimmy Durante is like putting smallpox on your box-office. Business far below normal. Played Nov. 4.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. General patronage.

VIVA VILLA!: Wallace Beery, Leo Carillo, Fay Wray, Stuart Erwin, Donald Cook, Joseph Schildkraut, Katherine DeMille, Henry B. Walthall—One wonderful picture that drew and pleased. Running time, 103 minutes. Played Sept. 27-28.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

Monogram

JANE EYRE: Colin Clive, Virginia Bruce—This was well received by our teachers, school children. Made a good program picture. Running time, 65 minutes. Played Oct. 10-11.—Mrs. T. C. McElroy, Rex Theatre, Vale, Ore. Small town patronage.

Paramount

BELLE OF THE NINETIES: Mae West, Roger Pryor, John Mack Brown, Katherine De Mille, Duke Ellington and his orchestra—A good picture, with clean and well balanced entertainment for everyone. Although this picture gave an interesting portrayal of life of the Nineties as lived then, it failed to draw. Running time, 75 minutes. Played Oct. 21-22-23.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

ANOTHER QUARTET OF CONTRIBUTORS

The Far Northwest and West have it this week in new contributors to "What the Picture Did for Me."
Members of the quartet are:

Mrs. T. C. McElroy, Rex Theatre, Vale, Oregon

Lawrence Cleary, Rex Theatre, Eldorado, Oklahoma

Russell Anderson, Casino Theatre, Gunnison, Utah

Don Adler, Empress Theatre, Fairbanks, Alaska

New contributors every week tell the story of the steady growth of the department.

BELLE OF THE NINETIES: Mae West, Roger Pryor, John Mack Brown, Katherine De Mille, Duke Ellington and his orchestra—By far the worst Mae West vehicle to date. And what a drop she has taken this time. Business way off. I advance two reasons how Mae might become what she "used to be." 1. Have a real writer turn out a story for Mae, and tell her to keep her hands off. 2. If she's got to fall in love, and therefore become sentimental, have her do so in the last reel, instead of the first. Running time, 74 minutes. Played Oct. 22-23.—Antonio C. Balducci, Avon Theatre, Canastota, N. Y. General patronage.

BELLE OF THE NINETIES: Mae West, Roger Pryor, John Mack Brown, Katherine De Mille, Duke Ellington and his orchestra—Don't think the show business realizes yet what a wonder Mae West is. She is the greatest showman of us all. She is a genius as an actress. If I headed Paramount I would have her stick her head in on every set of every picture turned out in Hollywood. My hat is off to her. I would like to have her tell me her ideas of running a theatre. I would sit quiet and listen with my large ears.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

BELLE OF THE NINETIES: Mae West—The crusade for better pictures is having its effect even in small towns, as this didn't draw as well as her other pictures. Our patrons were curious to see her once but unless she can make different pictures will be out for country towns. Running time, 75 minutes. Played Sept. 30-Oct. 1-2.—Mrs. T. C. McElroy, Rex Theatre, Vale, Ore. Small town patronage.

CLEOPATRA: Claudette Colbert, Henry Wilcoxon—All the newspaper controversy about what Cecil DeMille thought could go into a picture made people curious to see this one. Drew ordinary business and pleased most of them. Running time, 100 minutes. Played Oct. 21-23.—Mrs. T. C. McElroy, Rex Theatre, Vale, Ore. Small town patronage.

COME ON MARINES: Richard Arlen, Ida Lupino, Lona Andre, Toby Wing—This picture pleased the Friday-Saturday crowd even though it was run late. Played Oct. 5-6.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

CRIME WITHOUT PASSION: Claude Rains—The universal verdict is that this is the poorest picture ever seen in this town. They held their noses and walked out on it the first night, and the second night nobody came in. The title is terrible, and the picture is worse.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LADIES SHOULD LISTEN: Cary Grant, Frances Drake—This is not as good a box office as Cary Grant usually draws. A good picture of its kind. Running time, 60 minutes. Played Oct. 26-27.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

LAST ROUNDUP, THE: Randolph Scott—The only time it has rained here in six months was the day I played this, but in spite of the rain did a very nice business. Played Oct. 13.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

LEMON DROP KID: Helen Mack, Lee Tracy—Another good picture from Paramount. Average business and pleased everyone. Running time, 72 minutes. Played Oct. 24-25.—Mrs. T. C. McElroy, Rex Theatre, Vale, Ore. Small town patronage.

LITTLE MISS MARKER: Shirley Temple—A very pleasing picture. Good midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MANY HAPPY RETURNS: Gracie Allen, George Burns, George Barbier, Joan Marsh, Veloz and Yolanda, Guy Lombardo and his Royal Canadians—Received many more favorable comments on this than any other such picture in some time. It pleased greatly.—Jack Greene, Genesee Theatre, Genesee, Ill. Small town patronage.

MANY HAPPY RETURNS: Burns and Allen—A very funny comedy. Didn't do much, due to tough competition.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields, Zasu Pitts, Kent Taylor, Evelyn Venable—This picture proved to be the most pleasing picture I have screened for some time. The patron comment was unusually good and the draw was the biggest surprise I have had for weeks and weeks. Standing room only on Saturday is the answer to any exhibitor's prayer. The story was faithfully portrayed by the leads in this picture and Pauline Lord and Fields as well as Zasu Pitts have certainly carved a niche in screen fame in this picture. Congratulations, Paramount. Running time, 73 minutes. Played Oct. 26-27.—Russell Anderson, Casino Theatre, Gunnison, Utah. Small town patronage.

MURDER AT THE VANITIES: Jack Oakie—A spectacular musical production. Fair Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle, Victor McLaglen, Jack Oakie—Had several favorable comments on this one, to my surprise, as I did not think so much of the picture. But it was okay with me if it pleased the patrons. Played Oct. 23-24.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

OLD-FASHIONED WAY, THE: W. C. Fields, Baby Leroy, Judith Allen—Title, in my opinion, kept folks away. People don't want old-fashioned things, including pictures. The picture was one of the best from a comedy angle that ever played here. Fields is about as clever as it is possible for a human to be. Those who were here laughed till their sides ached. Real belly laughs.—Jack Greene, Genesee Theatre, Genesee, Ill. Small town patronage.

SHOOT THE WORKS: Ben Bernie, Jack Oakie—Good entertainment. Fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SIX OF A KIND: Six of 'em—This picture is so darn silly in spots that it actually gets funny. Will satisfy those looking for something to laugh at. Played Oct. 25-26.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

THUNDERING HERD, THE: Randolph Scott, Judith Allen—Like all Zane Grey stories, this one did a wonderful Saturday business for me. Running time, 58 minutes. Played Sept. 29.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

TORCH SINGER: Claudette Colbert—Ran this a little late, I am glad I did, as it drew at box-office and most important of all it pleased the patrons. Second day better than first, which is unusual. Played Oct. 4-5.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick—Caviar to the local Muziks. How they gobbled it up. And a fine picture it is. If your public likes horses, here is a roundup of business.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick—This very good action outdoor picture drew extra business for a small town Friday-Saturday show. Scenery and story extra good. Running time, 55 minutes. Played Friday-Saturday, Sept. 28-29.—Mrs. T. C. McElroy, Rex Theatre, Vale, Ore. Small town patronage.

WE'RE NOT DRESSING: Bing Crosby—Entertaining musical comedy. Fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard—I would call this just a fair picture, and I think that was about everybody's opinion. Did a fair business for two days. Played Oct. 29-30.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

WE'RE NOT DRESSING: Bing Crosby, Carole Lombard, Ethel Merman, Leon Errol—A swell picture and am sorry that I did not use this one earlier. Did a very nice business for the second night to be raining. Played Oct. 30-31.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

YOU BELONG TO ME: Lee Tracy, Helen Mack, David Holt—Nice little picture to not so nice business. The kid is good but not great.—Herman J. Brown, Majestic Theatre, Nampa. General patronage.

RKO

BACHELOR BAIT: Stuart Erwin—This is a pleasing comedy drama. Fair Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BACHELOR BAIT: Stuart Erwin, Rochelle Hudson, Pert Kelton, Skeets Gallagher—This is a very interesting and clean picture, far above the average run of pictures. Pleased everyone who saw it. Stu-

art Erwin could take the part of Will Rogers and do a right good job of it. Running time, 74 minutes. Played Oct. 24-25.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

CRIME DOCTOR: Otto Kruger—Another "perfect crime" story. Otto Kruger is very good.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DOWN TO THEIR LAST YACHT: Mary Boland, Polly Moran, Ned Sparks, Sidney Fox, Sidney Blackmer—This is the poorest excuse for a big musical that I have ever seen. The general opinion of the patrons was that it wouldn't even make a good two-reel comedy. Business poor. Running time, 62 minutes. Played Oct. 12-13.—Dwight Harkins, State Theatre, Tempe, Ariz. College town patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Fred Astaire, Ginger Rogers—There is good business left in this old timer. Don't be afraid of it if you have to run it.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

HIS GREATEST GAMBLE: Richard Dix, Dorothy Wilson—As a rule Dix is not a big hit but this one proved a satisfactory offering. Running time, 70 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

LIFE OF VERGIE WINTERS, THE: Ann Harding, John Boles—They don't go for Harding here and they are off the "Back Street" story, having heard it frequently. Suffering from late playing, too. John Boles, an excellent and magnetic actor, has been killed here by prior crummy production under directors in name, who are farmhands in fact. Too bad.—John is mighty good.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Boles—Another great love drama that brought tears to practically all the patrons, but only fair business at the box office. Played Oct. 1-2.—Dwight Harkins, State Theatre, Tempe, Ariz. College town patronage.

LITTLE WOMEN: Katharine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna May Oliver, Douglass Montgomery, Henry Stephenson, Spring Byington—Ran this year late because of reasons exhibitors can guess. The point is that it grosses like nobody's business yet. Exhibitors should give it their best dates and advertise it like blazes and forget its age. Running time, 107 minutes.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

MURDER ON THE BLACKBOARD: Edna May Oliver, James Gleason—A very funny picture; gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

STRICTLY DYNAMITE: Jimmy Durante, Lupe Velez, Norman Foster, Marian Nixon—This is certainly an action picture. Just a little overdone to be entertaining. No one can accuse Jimmy of being lazy on a picture, but my customers said it made them dizzy to look at it. I don't know what they mean; they must have liked it, as they stuck through it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THEIR BIG MOMENT: Zasu Pitts, Slim Summer-ville—Just fair. This team did not draw usual business and the reaction proved it caused no extra comments. Not as funny as their previous pictures. Running time, 68 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

WEDNESDAY'S CHILD: Karen Morley, Edward Arnold—This is just another RKO picture that is lacking in action, but 100 per cent talking. The story makes very poor entertainment and walkouts were plentiful. It deals with a very personal subject, and for that reason very few patrons will like it. RKO should buy better story material if they continue producing pictures. Played to late show Saturday night to only fair business. Running time, 72 minutes. Played Oct. 27.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

WE'RE RICH AGAIN: Marian Nixon, Billie Burke, Reginald Denny, Buster Crabbe, Edna May Oliver—Too much high pitched women's chatter in this to be real entertainment. Didn't please. Running time, 71½ minutes. Played Oct. 5-6.—Mrs. T. C. McElroy, Rex Theatre, Vale, Ore. Small town patronage.

United Artists

COUNT OF MONTE CRISTO, THE: Robert Donat, Elissa Landi—Was afraid of this for small town but it did better than expected. Has such a remarkable story and directed it so well, held them spell-bound, and the ladies, young ones, too, think Robert Donat good. Some remarked not an actor in Hollywood could have played Dantes like him. Running time, 113 minutes. Played Oct. 28-30.—Mrs. T. C. McElroy, Rex Theatre, Vale, Ore. Small town patronage.

SORRELL AND SON: H. B. Warner, Hugh Williams—A great story. But those English pictures just cannot go over somehow. Folks don't get the lingo; hard to understand English actors. Recording may have had something to with it. As it was, it was poor entertainment.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

Universal

COUNTESS OF MONTE CRISTO: Fay Wray—Just another program picture that will get by if you're not expecting too much. Played Oct. 18-19.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

EMBARRASSING MOMENTS: Chester Morris—Fairly good comedy drama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullavan—Not so bad as I feared. Did average Sunday business. Women turned out to see Sullavan, and the men stayed away. I would like to see her in a good story some time.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LOVE CAPTIVE, THE: Nils Asther, Gloria Stuart—A below average feature. Played on double bill. Running time, 61 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

SMOKING GUNS: Ken Maynard—Usual western. Rather slim Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WHEELS OF DESTINY: Ken Maynard—This is a good western and drew well for me on a one day Saturday showing. Played Oct. 6.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

Warner

BIG HEARTED HERBERT: Guy Kibbee, Aline MacMahon—First class comedy and pleased 100 per cent. Pleases all classes. Running time, 60 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

BIG-HEARTED HERBERT: Guy Kibbee, Aline MacMahon, Patricia Ellis, Phillip Reed—This is very good entertainment of the comedy type and should please any audience. It is straight comedy, fast moving, with spicy dialogue and comedy situations. It is typical family entertainment and will make an excellent family day picture. In addition to the stars, there is a great supporting cast that adds to the entertainment. Played one day to good business. Running time, 60 minutes. Played Oct. 31.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DAMES: Ruby Keeler, Dick Powell, Joan Blondell—This is a very good musical comedy, but not up to the Warner standard set by the preceding musicals. Dick Powell sings several popular selections and the girl spectacles are different from the others, but the plot is not very good. The supporting cast play their parts wonderfully. The trailer will sell the show for you. Played two days to very good business. Running time, 90 minutes. Played Oct. 29-30.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

FRIENDS OF MR. SWEENEY: Charles Ruggles, Ann Dvorak—A good all-around comedy drama. More comedy than drama and considerable suspense for good measure. Eugene Pallette while drunk pressing a fire alarm button thinking that he is pressing the signal for an elevator is a masterpiece of business. Business a good average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson, Frank McHugh, Allen Jenkins—Comprising a smoothly moving story, interwoven with fine, clean-cut comedy and supported further by five song hits injected at the most opportune moments, makes "Happiness Ahead" one of the finest romance successes with music introduced on the screen over a long period of time. The star, Dick Powell, swings into more dramatic sequences portraying his prowess as an actor as well as a wonderful singer of popular ballads, which will in all probability increase his popularity standing among public participants of screen entertainment. In opposition is the first screen performance of a beautiful and talented star, Josephine Hutchinson, who has already inoculated into the public a brand of joyful personality that brought the stamp of acceptance into prominence. This star is destined to have a flourishing career and will reach higher elevations now occupied by foremost personalities of the screen. The entertainment is spurred to further success by a dependable supporting cast in the personage of ever-popular Frank McHugh, the life of any film, and John Halliday, Al Jenkins and a host of others. The screen title has a two-fold significance, "Happiness Ahead" for the public and "Happiness Ahead" for box-office. Hang out your "Happiness Ahead" sign and let everyone be happy. Running time, 85 minutes. Played Nov. 4-5-6-7.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

HAROLD TEEN: Hal LeRoy—Good Sunday business. This drew well with the young people.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HOUSEWIFE: George Brent—A nice little program picture and should satisfy anybody looking for light entertainment. Played Oct. 11-12.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

JIMMY THE GENT: James Cagney—I have seen

better Cagney than this, but there were no complaints from the audience. Fair midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KEY, THE: Edna Best, William Powell, Colin Clive—One of the very worst pictures of the year; nothing to it whatsoever except Edna Best's unusual beauty and William Powell's suave acting.—J. C. Darst, Dante Theatre, Dante, Va. General patronage.

MERRY WIVES OF RENO: Glenda Farrell, Margaret Lindsay, Donald Woods—Rough, bawdy and funny. Good business on election night.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PERSONALITY KID, THE: Pat O'Brien, Glenda Farrell—This pleased about 75 per cent in my situation. Picture very entertaining for those who like a

(Continued on following page, column 1)

TEAR DOWN THE OLD--PUT UP THE NEW

1935

Booking Calendar

Thousands of managers find the MOTION PICTURE HERALD's Booking Calendar a prime necessity in the successful operation of their theatres.

Its record of national and State holidays is a guide to the timely booking of appropriate pictures, tying in with important historical events, permitting special exploitation campaigns of great benefit to your box office.

These Booking Calendars are supplied to managers at cost and for that reason do not allow the carrying of large stocks. Unless your order comes on early we may not be able to fill it. Be sure you get your 1935 copy by ordering it today.

LIMITED SUPPLY ORDER PROMPTLY

25 CENTS EACH postpaid
use this blank

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me one Booking Calendar for 1935. I enclose herewith twenty-five cents to cover cost of calendar and postage.

Name

Theatre

Address

City..... State.....

good deal of rough and tumble stuff. Running time, 68 minutes. Played Sept. 30-Oct. 1.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

PERSONALITY KID, THE: Pat O'Brien, Glenda Farrell—This is mighty good entertainment as a program picture for any house. Stars fine and a good rough story put over clean. All said good show when they left the house. And that is all that is required nowadays. Played Oct. 30-31.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Short Features

Columbia

AUTOGRAPH HUNTER: Krazy Kat Cartoon—One of the best of cartoons. Good imitations of all the famous screen stars. Running time, 1 reel.—Dwight Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

PUNCH DRUNKS: 3 Stooges—The Stooges at their best. Brought more laughs than any comedy we have played for some time. It's good. Running time, 2 reels.—Dwight Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

Educational

HALF BAKED RELATIONS: Andy Clyde—A very, very good comedy. I feel sorry for anyone who cannot get a real kick out of seeing this excellent comedy. Running time, 19 minutes.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

SHE'S MY LILLY: Musical Comedies—Our first of this series but one of the best two-reelers we ever ran. Patrons said this alone worth price of admission. The dancing of Mahoney the best ever and chorus of colored children brought the house down. Running time, 20 minutes.—Mrs. T. C. McElroy, Rex Theatre, Vale, Ore. Small town patronage.

SUPER SNOOPER, THE: Andy Clyde Comedy—Pleased here. Running time, 20 minutes.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

SUPER-STUPID: Vince Barnett, Billy Gilbert—This is only fair entertainment of the slapstick variety. There are a few laughs, and that is about all. The producers spend too much on features and too little on shorts. Here's hoping the future will bring better shorts to the screen. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MGM

BIG IDEA, THE: Musical Revues—Just average. Will get by. Running time, two reels.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

IT HAPPENED ONE DAY: Charley Chase—Nothing to rave about but a good, average comedy. Hope they improve and get more laughs in their comedies. Running time, 20 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

Paramount

CAB CALLOWAY'S HI-DE-HO: Headliners—Swell stuff.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

POOR CINDERELLA: Color Classics—They are still talking about this and catchy tunes. The color is good and has nearest to depth yet made. Running time, 9 minutes.—Mrs. T. C. McElroy, Rex Theatre, Vale, Ore. Small town patronage.

SHOEIN' HOSSES: Popeye the Sailor—This is one of the best cartoon comedies of all time. We played this one day and many patrons came to see it two or three times. This is undoubtedly one of the greatest entertaining series of shorts on the market today. Running time, 7 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General country patronage.

SOCIETY NOTES: Color Classics—Knockout comedy will make a dead bill a live one. Grab it to play with the illustrated English drawing room conversation pictures that the producers worship because of their inferiority complex.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

THERE'S SOMETHING ABOUT A SOLDIER: Betty Boop Cartoon—Another good cartoon from Betty. Running time, one reel.—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

RKO

AIR TONIC: Ted Fio Rito and Band—A very entertaining presentation of Ted Fio Rito. The folks like to see these famous bands. You see more of them in a comedy like this than in most features in

which they are listed as stars. Running time, 2 reels.—Dwight Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

BIG MOUTHPIECE, THE: Chick Chandler, Tom Kennedy—One of the funniest comedies we played in some time. Full of laughs. Running time, 20 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C. Town and rural patronage.

EVERYTHING'S DUCKY: Clark and McCullough Series—As unfunny as the depression.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

SEA SORE: Monte Collins—This is only fair entertainment and we had many walkouts while this was showing. Arthur Tracy sings one number, but the terrible recording spoils this. Here's hoping the remainder of RKO shorts will be much better. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

UNLUCKY STRIKE: Chick Chandler Series—An improvement on the last year's product. Hope they keep it up. Running time, 20 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

United Artists

LULLABY LAND: Silly Symphonies—These Silly Symphonies very good and this exceptional but some complain why put so many big goblins into reels for children. The little tots, our future patrons, have nightmares. Why not, not quite so pronounced if there is a bogey man.—Mrs. T. C. McElroy, Rex Theatre, Vale, Ore. Small town patronage.

Vitaphone

MIRRORS: Freddy Rich and Orchestra—Very clever band reel using mirrors, getting all kinds of effects. Music good. Running time, 1 reel.—Dwight Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

SALTED SEANUTS: Big V Comedies—Another poor subject from an organization that could improve.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

SHAKE YOUR POWDER PUFF: Merrie Melodies—This is a very good musical cartoon comedy that pleased all of my patrons, especially the kids. Vitaphone is the one and only producer that produces good shorts continually, and they lead the field with the best shorts on the market. Running time, 7 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SLACKERS OF THE JUNGLE: E. M. Newman Musical World Journeys Series—This is one of the very best single reels I have shown on my screen for months. Very, very interesting subject. Running time, 10 minutes.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

'TIS SPRING: Broadway Brevities—A very good color subject. Running time, two reels.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

VIVA BUDDY: Looney Tunes—Very good cartoon with likeable resemblance of Wallace Beery of Viva Villa fame appearing. Entertaining. Running time, 1 reel.—Dwight Harkins, State Theatre, Tempe, Ariz. Small college town patronage.

YEAST IS YEAST: Broadway Brevities Series—Not very good. Running time, 2 reels.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

Serials

Mascot

LOST JUNGLE, THE: Clyde Beatty—Just played the last chapter. It drew the youngsters. Was better than some of previous Mascot serials we have played, in that every chapter was not a long re-hash of preceding episodes.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Warner Contest Closes

Photoplay Magazine, in its December issue, is announcing the winner in the Warner-Photoplay nationwide contest to select a cast for "Anthony Adverse," to be produced by Warner. It was announced that 157 prizes were awarded.

Variety Club To Move

The Columbus Variety Club, Tent No. 2, plans to vacate its present quarters in the Deshler Wallick Hotel, and move into an elaborate suite in the Neil Hotel, which now is being prepared.

Bank to Appeal Ruling In Allied Owners Case

A notice of intention to appeal a United States district court decision denying to Manufacturers' Trust Company the right to vote the \$12,000,000 Allied Owners' Corporation bond indenture, for which it is trustee, in Allied's reorganization, was filed in Brooklyn last week.

Allied Owners, a debtor corporation under Section 77-B of the bankruptcy laws, owns several theatres in Brooklyn, Birmingham, Ala., Tremont, O., and Glens Falls, N. Y. Its \$23,000,000 claim against Paramount-Publix was recently settled. If Manufacturers' Trust should be upheld in the appeals court, it would have the most important voice in the reorganization of Allied Owners.

Sherman Sails for London To Do Film Writing

Al Sherman, New York motion picture newspaper critic and writer, and former advertising-publicity director of Mascot Pictures, will arrive in London over the week-end to represent the New York *Morning Telegraph*, of which he has been film editor, and also to write for various motion picture fan magazines of this country. Mr. Sherman's first two assignments will be to interview Signor Marconi, wireless inventor, and James Joseph Walker, ex-mayor of New York.

Mr. Sherman has under consideration some assignments for London producing companies.

RCA Adds Another City

RCA has added Chicago to the new inter-city radio telegraph service of RCA Communications, Inc., making a total of six large cities in the domestic network, the others being New York, Boston, Washington, San Francisco and New Orleans. Seattle, Detroit and Los Angeles are to be brought into the system shortly.

Radio in China Deal

A deal has been closed with the Peacock Motion Picture Company, Inc., of Shanghai, China, for distribution there of all RKO Radio product for the new season. It was closed by Telfair Knight, and is the fourth consecutive year such an arrangement has been made.

Buffalo Exchange Dissolved

Ace Films, Buffalo independent exchange, has been dissolved. Basil Brady is handling sales of Mundus product for United Artists out of the Buffalo office and Emmett Weakley has joined F. C. Pictures, another local independent exchange.

Heads Omaha Film Board

D. V. McLucas, United Artists Exchange manager in Omaha, has been reelected president of the local Film Board of Trade. C. K. Olson, Warner manager, has been reelected vice-president.

Lou Breese Transferred

Lou Breese, musical director and orchestra conductor at Shea's Buffalo theatre since January, has been transferred to a similar position at the Brooklyn Paramount.



MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*



AN OPEN LETTER TO EXHIBITORS

"Mr. Anonymous", to whom we referred on this page, October 27 issue, has since confidentially made known to us his identity. Coincidentally, his original communication has to do with the evils taken up by Mr. J. T. Knight, Jr., which are discussed further on this page. It is fitting, therefore, that since he has revealed himself, we publish below this manager's open letter directed to circuit executives.

Gentlemen:

As a theatre manager in charge of one of your profitable situations, I would like to call your attention to a most unfair condition that exists in the majority of your theatres and which directly affects us managers.

The unfair condition I refer to is your practice and policy of paying motion picture operators more money than you pay us who are held responsible for your profits and losses.

You will of course argue that the unions force you to pay the operators more than you pay us; but just because we are not members of any union, is that any reason why you should take advantage of us and pay us less?

I do not believe it practical or feasible for a manager to belong to a union, but I do believe that for the good of your organizations and for the morale of your managers that you should immediately remedy this unfair condition by giving us salaries commensurate with our positions and responsibilities and not compel us to play second fiddle to our operators.

After all, there is such a thing as self-respect, but I for one find it difficult to maintain mine when those who work under me and are supposed to take orders from me are paid more than I.

Am I the only one to believe that the manager should be the highest paid employee in a theatre? If so, then I will forever keep my peace and take a back seat.

Gentlemen, if you divided your average manager's weekly salary by the number of hours he devotes to your theatre each week you would discover that we earn about 10 cents per hour. And yet you have the nerve to blame us when business is bad.

Perhaps the remedy would be the insertion of the following clause in the exhibitors' section of the code:

"For the good of organization and to enable theatre managers to maintain their self-respect, no manager must be paid less money than his operators."

Regret having to write you this way, anonymously, but I can't afford to jeopardize my salary as my family depends upon it and I still get a kick out of successfully operating my theatre.

EVEN MORE URGENT

That J. T. Knight, Jr., writing under the heading "An Economic Basis for Wage Scales", in this issue of *Better Theatres*, recommends a permanent profit-sharing plan for theatre employees, is not as significant at this time as his exposure of weaknesses in the payroll budget and the subterfuges employed to avoid payment of just compensation to the manager and other unprotected groups. Profit-sharing has been advocated time and again in these pages as a solution of many theatre ills, and if Mr. Knight's searching analysis and recommendations strengthen the theatreman's cause, there is reason for further optimism.

Of greater importance to the man in the field, however, is that Mr. Knight has emphasized the unfairness of a questionable budget balance arrived at by satisfying union demands at the expense of other employees, and discharging managers unsuccessful in hiring lesser personnel at arbitrarily set minimum salaries.

In other words, ladies and gentlemen, no careful reading between the lines of Mr. Knight's article is required to confirm that the manager is still receiving "that business" from many quarters and, if further proof is needed, the letter in the column to the left is offered as one of numerous instances of conditions in the theatre as they actually obtain.

There are many shackles to shake off before the theatreman's lot becomes even tolerable. The profit-sharing plan is undoubtedly a step forward, but more urgent right now is the desperate necessity for protection of the manager from the machinations of shortsighted exhibitor-employers.

△ △ △

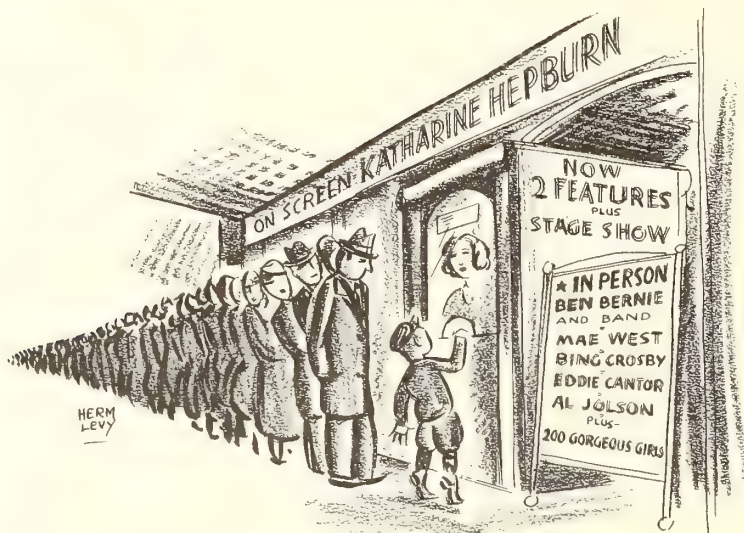
INSPIRED SHOWMANSHIP

The majority vote of the judges that gives Loew Manager Robert H. Suits, of the Colonial Theatre, Reading, Pa., the Quigley Award for October by a slight margin over Warnerite Sig Solomon, of the Regent Theatre, Newark, N. J., does not reveal at this writing the inspired showmanship of these theatremen upon which their high ratings were decided.

The ingenuity of both managers in conceiving and executing their featured exploitations that so impressed the Awards Committee may be accepted as a distinct challenge to those skeptics who would believe that the technique of the old time, big time showmanship has long been forgotten.

A. Mike Page

SHOWMEN'S LOBBY LAFFS! *Showmen Electioneer For "Judge Priest"*



The creator of this cartoon is Herm Levy, Orpheum, Sioux City, Ia.

"DO YOU HAVE A MICKEY MOUSE TODAY?"

Use Steig Drawings For "Millions" Ads

Outstanding in the advance campaign put over by United Artists for the "Kid Millions" date at the New York Rivoli was the series of newspaper ads drawn by famed artist Steig, who created a series of caricature displays that drew more than the usual attention.

Another newspaper promotion that clicked was a tie-in with an afternoon daily's circulation building contest, stills from the picture and star cuts of Eddie Cantor being planted prominently in a full page house ad to plug the contest. This was put over a day in advance of opening.

Football coverage was also obtained on the Saturday of the opening by flying an airplane carrying theatre trailer over all football games in the metropolitan area.

Special tabloids were used house to house and for street coverage, and co-op ads promoted from radio chain stores in which prominent theatre credits were carried. Enlargements of Cantor photographing the Goldwyn girls were planted in camera store windows and the original painting from which the posters were made were landed in other favorably situated stores.

Work For a Quigley Award!



Sanson's Window Dance Bally

Sanson Promotes Window For "Continental" Dance

In Jack Sanson's campaign in the "Gay Divorcee" at the Roger Sherman in New Haven, which was publicized in these columns, mention was made of the window dancing stunt wherein the "Continental" hit dance of the picture as performed by Fred Astaire and Ginger Rogers was put on by local couple in prominent window.

Jack forwards photo shot of local couple doing their stuff (see photo below), stating the gag was put on twice daily and, as was to be expected, drew enormous crowds. As can be noted, Sanson decorated the background of the window with pictures of the stars doing the steps of the dance and also planted credit cards including one for dancing school furnishing the couple for the ad.

Work For a Quigley Award!

Promotes Tien Ads On Shirley Temple

Numerous tieups were made by Wally Allen for his date on "Now and Forever" at the Keeney, Elmira, N. Y., hooking in with a local dairy bringing a series of newspaper ads showing Shirley Temple drinking milk, cut being mortised for theatre and picture credits. Dairy also distributed heralds.

Similar procedure was worked with large bakery from which Wally promoted inserts for all bread packages and window cards in all dealers' windows. Leading department store was also tied in by featuring and advertising a line of Temple frocks, this angle further being plugged with large window displays.

At this time, Sears-Roebuck were celebrating their 48th anniversary and to advertise the event had a 48-year-old woman working the identification gag in various stores, cash prizes being given to those who recognized her. Wally arranged to have the theatre mentioned as one of the stops, in return for which the store took special ads. Imitation police summons and novelty "Closed" cards were attached to store doors late Saturday night, advertising the Sunday night opening.

Political tieups of various kinds have invariably proven successful on those Will Rogers pictures which are played around election time. In past years this star has been tied into campaigns for various offices, imaginary or otherwise, and the most recent reported was the good slant put on by Manager Robert Smith, Loew's State, Los Angeles, on "Judge Priest."

As the accompanying photo illustrates, a bally was sent out around the streets consisting of speakers' stand, band, election banners and other conventional properties. Whenever the bally stopped, a crowd gathered and a pitch was put on, while ushers distributed handbills on the date.

Amusing was the incident reported in the Los Angeles papers coming out through lack of a permit to parade. When for this reason the bally was stopped, Gene Morgan, local master of ceremonies, who did the election, spiling, for publicity purposes invited the police officer to arrest him. The local gendarme was said to have refused because he did not think it wise to go about pinching any judge's campaign car.

Work For a Quigley Award!

Seven Mayors Attend "Young Eagles" Openings

The cooperation of seven mayors in neighboring communities was obtained by Al Zimbalist, St. Louis Amusement Co. publicity head, in the day and date campaign put on for the opening of "Young Eagles" in a number of Warner houses.

Al reports this angle as one of the highlights in a campaign that embraced the aid of Chambers of Commerce, local Boy Scout troop, police and fire departments and other civic organizations, members of which participated in a street parade on opening day.

The theatre streets were decorated with buntings, flyers and welcome sheeters, Boy Scout exhibits were on display in lobby and contests were held for members of this organization, prizes awarded from stage of theatres.

The entire campaign was carried in all local papers, window displays obtained from many merchants and elaborate ceremonies put on for the opening nights, giant lights, broadcast and all the other properties. Working with Zimbalist on the campaign were Managers Henry Riegel, Harry Swan, William Reid, James Walker and Edward Burke.

Work For a Quigley Award!



Electioneering for "Judge Priest"

JUDGES VOTE OCTOBER AWARD TO BOB SUITS

**Sig Solomon Finishes Strong,
Winning Only First Mention
Given; November Drive On**

by A-MIKE VOGEL

Sound the tocsin and beat the drums!

For in the final stretch of the monthly Quigley Awards competition, the Loew Theatres break into the winning column as Manager Robert H. Suits of the Colonial Theatre, Reading, Pa., in a stirring nose-to-nose finish with Sig Solomon of the Regent, Newark, N. J., wins the Award.

The majority vote of the judges gives the honors to Suits for his ingenious campaign on MGM's "What Every Woman Knows," but the majority was the slightest over Sig's very smart exploitation drive on RKO's "Richest Girl in the World." Solomon's entry, nevertheless, was selected for the only First Mention awarded in October, a reward he richly deserves. Both campaigns were distinguished for their ingenuity and startling showmanship and details of both will be publicized in next week's issue.

Bunched behind the two leaders were Harry Botwick, Portland, Maine; Ed J. Melniker, Atlanta, Ga.; Les Pollock, Rochester, N. Y.; Jack Simons, Hartford, Conn., and Leo Henderson of Twin Falls, Idaho. The race for first honors was a merry one.

And the battle for Honorable Mentions, according to already established tradition, was just as keen and so numerous were the campaigns received with a comparatively high standard of excellence that it was decided to award 21 of these certificates which were taken down by showmen from circuits and independent operations in various parts of the country.

Of these there are almost an equal division between previous winners and newcomers, twelve having gained recognition in former competitions and nine clicking for the first time, among the latter being showmen who have sent in campaigns previously and have now caught the eyes of the October judges.

First Mention

S. S. SOLOMON
Regent, Newark, N. J.

Solomon's efforts are to be especially commended inasmuch as he has been one of the most persistent seeking Quigley Award acclaim with a fine record up to October of two First and two Honorable Mentions. He now adds another First to his record.

Suits is one of the many Loew managers who are scoring strongly in the final months of the competition. He is the first from Division Manager Carter Barron's zone to win the high honors and other Loewites have also clicked from the sectors supervised by Lionel H. Keene, Wm. A. Finney, Harry A. Long and Harry Shaw.

In addition to Solomon, the Warner showmen made their usually fine score, their entries arriving from many Warner Theatre sectors from which high rating campaigns have come in the past.

November Entries Arrive

Two months still remain—two golden months to enter the select circle of Quigley winners from whose entries will be chosen the Quigley Grand Award winner which is expected will be presented early in 1935. That these honors are being recognized by an increasingly large number of managers in every part of the world is proven by the great number of campaigns already received for the November competition. It's going to be a hot finish, men, and the field is wide open for any manager anywhere who wishes to test his showmanship.

The rules are simple—they have been run frequently in these columns, most recently in issue of Oct. 27. Cooperation of all interested theatremen is invited.



Rosenberg's Musical Lobby Slant

Giant Violin Draws Crowds on 'Caravan'

The theatre art department was called upon by Manager Ben Rosenberg, Fenway, Boston, Mass., to reproduce the huge violin illustrated above for a novel lobby exhibit. The display measured 14 feet and was an exact reproduction of the real instrument.

Ben promoted a P. A. system, the speaker being placed inside the violin, wired to a turntable placed in the office. From here the song hits were transmitted, Rosenberg reporting the unique idea attracting continuous crowds. Posed in the photo are popular local master of ceremonies with good-looking gal added for atmosphere. Their heights compared to the size of the bally made an interesting shot which was used by some of the local papers. For the current week of the run, the display was placed out in front, where it succeeded in tying up a lot of traffic.

Rosenberg suggests this may be of interest to other members, especially since once constructed the violin can be used again for other musicales, thus laying off the original cost. It was built from pressed wood, but any thin veneer is also recommended.

Work For a Quigley Award!

Hynes Features "Merry Widow" Dance Series

A series of "Merry Widow" dinner dances was put on by Manager B. Hynes, Denver Theatre, Denver, Colo., and the promotion manager of a leading hotel there. These dances started a week prior, patrons paying so much for a dinner which included a ticket to the theatre; tickets were purchased from the theatre by the hotel, which increased dinner prices slightly to cover ticket cost. Special art displays of Chevalier and MacDonald were made for dining room.

Advertising director of department store ran full page ad featuring "Merry Widow" hat and lingerie and plugged the "Widow" coiffure in beauty salon ads.

Special letter was mailed to all music schools stressing popularity of tunes and selling production. Also through maestro who conducts series of concerts, mailing list of music lovers was secured and they, too, were covered.

HONORABLE MENTIONS WERE AWARDED TO:

HARRY BOTWICK
State, Portland, Me.

W. LEE BYERS
Ritz, Clarksburg, W. Va.

CHARLES CURRAN
Strand, New York City

MAURIE DAVIS
State, St. Louis, Mo.

FRANCIS DEERING
State, Memphis, Tenn.

ROY P. DRACHMAN
Fox, Tucson, Ariz.

KEN FINLAY
Royal, Guelph, Can.

JOHN GOODNO
Palace, Huntington, W. Va.

KEN A. GRIMES
Warner, Morgantown, W. Va.

LEO HENDERSON
Idaho, Twin Falls, Idaho

SIDNEY JACOBS
Sheridan Sq., Pittsburgh, Pa.

BEN R. KATZ
Warner, Milwaukee, Wis.

GEORGE LABY
Victory, Holyoke, Mass.

E. J. MELNIKER
Grand, Atlanta, Ga.

LES POLLOCK
Rochester, Rochester, N. Y.

WILLIAM POWELL
Paramount, Newport, R. I.

KENNETH A. REID
Loew's, Canton, Ohio

NATHAN SILVER
Strand, Lowell, Mass.

JACK SIMONS
Poli, Hartford, Conn.

JIMMY TOTMAN
Warner, Erie, Pa.

E. E. WHITAKER
Fox, Atlanta, Ga.

Brown Sells "Dames" with Bannered Roller Skaters

For "Dames" street bally, Manager Harry Brown, Jr., and Marty Glazer, at the Paramount, Boston, Mass., used seven girl roller skaters in shorts (see photo) covering downtown sections. Harry reports this is the first time this stunt had been used locally.

Announcements were made over radio and orchestrations were supplied to bands. College department stores, bus terminals, tire covers and five and tens carried theatre copy. Door hangers used in suburbs, small announcements placed in hotels with desk clerks and door-to-door distribution of heralds by Liberty boys was also reported.

Work For a Quigley Award!

"Cellini" Buffalo Date Gets Wide Coverage

Well rounded was Manager Charles Taylor's campaign on "Cellini" at the Great Lakes, Buffalo, N. Y., many angles being used to put over the date.

Book stores were hooked in for windows displaying mounted stills with picture and theatre credits, and imprinted bands, mentioning date, were pasted on each book. Department store got out co-op ad, featuring photo of Constance Bennett, and some days later used another angle for ad mentioning picture in plugging Max Factor makeup. Cinema Shop also arranged effective Bennett gown exhibit.

Work For a Quigley Award!

Brown Invites Legation To See "Last Gentleman"

Members of the British Legation, critics and society editors were invited by Lou Brown, Loew's Fox Theatre, Washington, D. C. To see "The Last Gentleman," the stunt securing extra newspaper publicity.

As other angles in his campaign, Lou distributed hotel cards in all guest rooms, local busses carried banners and "Can you keep a secret" slips were inserted in laundry bundles. Special feature stories ran few days prior and photos of Arliss were used.

Work For a Quigley Award!

Brings Orphans to Show

George Baker at the Publix Newman, Kansas City, Mo., undoubtedly piled a stack of good will up for his theatre when he invited local orphanages and other institutions to see "Mrs. Wiggs of the Cabbage Patch." Particularly with the approaching Thanksgiving season this angle is valuable currently.

Work For a Quigley Award!

Mayor Declares Orphan Week on "Treasure Isle"

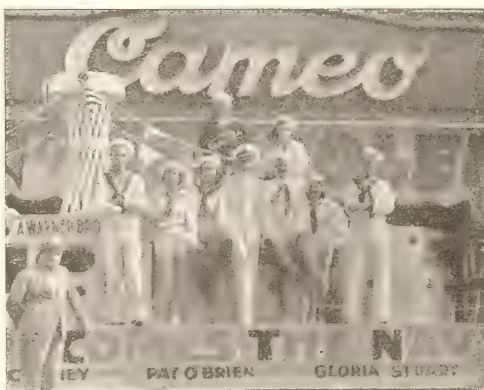
Divisional Manager Harry Long, also directing the destinies of Loew's State, Cleveland, Ohio, reports a complete campaign for his "Treasure Island" date, one of the highlights of which was the issuance of a proclamation by the Mayor declaring an "Orphans' Week" in connection with the showing. All automobile owners were called upon to volunteer their cars to transport children to and from theatre. Newspapers broke with story and local hatter ran display ads calling upon public to lend assistance in transportation of children.



Brown's "Dames" Roller Skaters



Adams' "Gentleman" Shirt Display



Lynch's "Navy" Float Bally



Long's "Treasure" Gold Window

Guessing contest was put on with Woolworth stores which gave window (see photo) to display of bags of chocolate gold coins. Ballots were secured at candy department in store and those coming closest to correct number received passes to show. Stickers were placed on laundry and cleaners' packages, among other helpful stunts.

Adams Spots "Gentleman" Shirt Window Display

The accompanying photo is the result of a window tieup arranged by W. W. Adams, Colonial Theatre, Brockton, Mass., with a leading men's furnishing store on "The Last Gentleman." Bill put this over during national "Arrow Shirt" week.

An attractive program was gotten out the front and back cover of which was printed on bright orange stock, the reverse side carried a small box with copy and number to effect that the herald should be saved and if number corresponded with any of the 50 posted in lobby, holder was entitled to complimentary ticket.

Work For a Quigley Award!

Lynch Uses Float To Sell "Here Comes Navy"

From Ed Lynch, Cameo Theatre, Bridgeport, Conn. comes the accompanying photo of his "Here Comes the Navy" float, which was parked in front of principal factories where tabloids were distributed as workers came out of plants. Newspapers came through with want ad tiein effected at no cost to the theatre. Incidentally, that's Edgar at the left of the float.

Work For a Quigley Award!

Farrar Promotes Page One On "Cellini" Feature

The six "Cellini" stories by famous authors put out by United Artists were made much of by Manager Ward Farrar, Palace, Indianapolis, who not only planted in every one of his dailies, but promoted the first two of the series for front-page publication.

Farrar effected more than the usual number of window displays, the jewelry slant being emphasized, some of the merchants co-operating further on newspaper ads. Among these being listed were silverware, beauty shop and millinery announcements featuring Constance Bennett.

Work For a Quigley Award!

Golladay Holds Advance Screening on "Barretts"

H. G. Golladay, De Graw Theatre, Brockfield, Mo., put on an advance screening of "Barretts of Wimpole Street" one week prior to which were invited clergy, press and local celebrities. Their comments were later used in newspaper ads and in lobby.

Druggist arranged window display on cosmetics and perfumes using stills of Shearer and O'Sullivan and cashier called all women in telephone book. For another window display, Golladay, himself an artist, made up a large book cutout surrounded by stills and art poster of three prize winning stars with special copy on Academy Award.

Work For a Quigley Award!

"Every Woman" Contest Staged at High School

Roscoe Drissel, manager of the Parkway in Wilmington, Del., arranged with the principal of one of the high schools to conduct a contest based on "What Every Woman Knows." A little different slant was that the students had to review the picture, rather than the book, as a class feature. Reviews were commented on in schoolrooms and the better ones received special credits. Students paid regular admission price to theatre, quite a number participating.

Jones and Melniker Click on "Gentleman"

The classified contest slant proved effective in Manager Ray Jones' advance on "Last Gentleman" at the Vendome, Nashville, Tenn., cooking school hookin netting free display ads including cuts of female players in picture. Ray forwarded the special post card to all local lawyers and planted newsstand cards on date in magazine tieup.

Ed Melniker also worked the classified tiein on his showing of this attraction at the Grand, Atlanta, Ga., and reports special screening for the Better Films Committee which occasioned letters to all members endorsing the picture. The postcards to Atlanta lawyers and radio dramatization secured further publicity.

Work For a Quigley Award!

Air Sponsors Cooperate On "Transatlantic" Date

Retail outlets in New Orleans selling General Foods products were contacted for co-operation on "Transatlantic Merry-Go-Round" by Manager Rodney Toups for the date at the State Theatre. Window strips were planted at all independent and chain grocery stores where food samples were also distributed in addition to the "tune-in" slips furnished by the sponsors of the Jack Benny program.

This slant was also utilized by Manager Ed McBride at the State, Syracuse, N. Y., who in addition arranged a Jack Benny contest on the station broadcasting the comic's hour. McBride further promoted local millinery store for ads on tieup of Nancy Carroll.

Work For a Quigley Award!

Visger Uses Mimeograph

Donald Visger, Liberty Theatre, Kennewick, Wash., suggests for inexpensive heralds the use of the mimeograph and judging from some of the samples of the stuff he's getting out up his way, they are working well for him. Don says he'll gladly send a few on to any of you boys who would like to see what he's turning out.

Work For a Quigley Award!

Mascot's Stamp Club

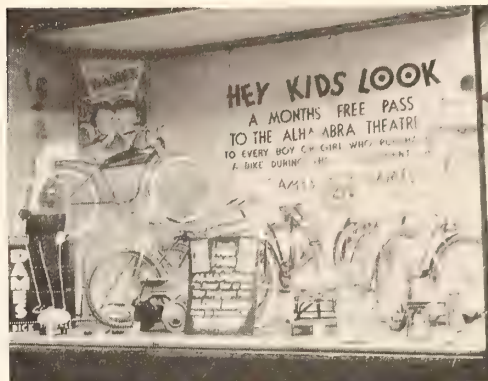
Much activity is reported on Mascot's "Law of the Wild," campaigns in which the facilities of the Frankie Darro Picture Stamp Club are used to plug the showings. Manager Louis Gans, Freeman Theatre, New York City, used this angle recently tying in with neighborhood Woolworth stores, sporting goods and juvenile shops which offered prizes to members completing their albums during the 12 weeks in which the serial is shown.

Work For a Quigley Award!

Shadow Box in Lobby Plugs "Navy" for Morris

Before Walter Morris, Stanley Theatre, Baltimore, Md., left that spot, he and George Browning, publicist, got up a revolving still display on "Here Comes the Navy" in shadow box form, which turned automatically, each page containing scene stills and title cards. Background pictured a battleship and front carried blowup of Cagney looking through a lifesaver.

Announcements were carried on bulletin boards of coast guard ships, in the naval militia headquarters and Y. M. C. A. lobby. Oil cloth banner stripped on both sides of



Elliott's Bicycle Window Tieup



Gross' "Beautiful" Masked Impersonators



Nichols' "Dames" Cutout Display



Morris' "Navy" Water Bally

sailboat (see photo) cruised around all waterfront resorts during run.

Ushers dressed in sailor uniforms with title across front of their hats, imprinted envelopes with life savers were distributed to patrons week prior and radio dramatization of picture was given by members of little theatre group.

Bicycle Purchase Rates Theatre Pass for Month

A tieup with local bike dealers netted Doc Elliott, Alhambra Theatre, Canton, Ohio, a swell window display (see photo) and offered all kids purchasing one of merchant's bikes, a month's pass to the theatre, starting with his "Dames" attraction.

Promoted Ruby Keeler photos were distributed to patrons, barricaded front with standee cutouts was specially built and parade with 50-piece local band and police escort marched to theatre. Keeler sundaes and sandwiches were featured and Parisienne shop used cutouts of Blondell and Keeler displaying fall dresses.

Work For a Quigley Award!

Gilman Uses Stiltwalkers

Sam Gilman, manager Regent Theatre, Harrisburg, Pa., for his "Transatlantic Merry-Go-Round" opening used for his street bally husband and wife stiltwalker couple first time this had been used locally. Couple walked to City Hall, where they called on the Mayor and presented him with invitation to see the show.

Work For a Quigley Award!

Nichols Plants "Dames" Plug in Parking Lot

On his "Dames" date at the Broadway Theatre in Charlotte, N. C., Don Nichols erected a four-foot cutout (see photo) of girls from the picture and placed it in one of the downtown parking lots. Taxi company distributed "chatter box" booklets with theatre and play date plug.

Window cards in vacant store windows, midget cards used in music store, stickers pasted on soda fountains, heralds of Old Gold placed in smoke shops and three-sheets posted round town helped put over picture.

Work For a Quigley Award!

Front Page for "Peck's"

Additional reports on premiere of Sol Lesser's "Peck's Bad Boy" at the Broadway, Santa Ana, Cal., recently reported in these pages, include a number of commendable newspaper breaks, most prominent being page one stories of premiere with streamer heads and art layouts showing stars in local spots filmed in the picture. Jeanette Rex, Lesser's publicity chief, worked with Manager Lester Fountain to put these over.

Work For a Quigley Award!

Star Masks in Picture Feature "Beautiful" Lobby

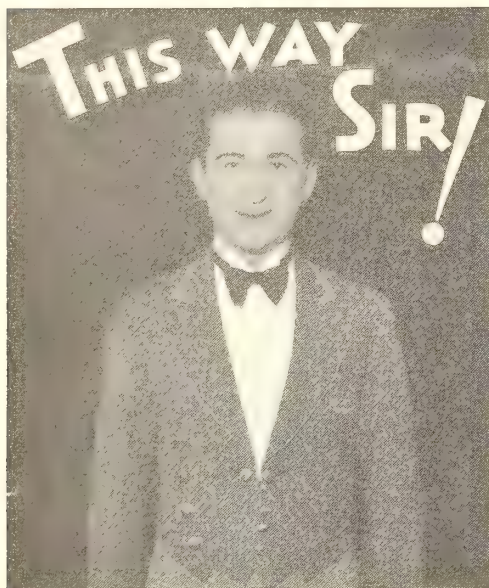
The star masks used in "Young and Beautiful" were reproduced by the house artists for the campaign at the Los Angeles Hillstreet in the campaign arranged by Manager Jack Gross and ad man Ken McGaffey, working with Het Manheim and Lon Young of Mascot Pictures. The masks were worn by thirteen men, some wearing costumes, some in all outgoing messages. Fashion show was put on by leading department store, models wearing replicas of costumes in picture, radio tiein on this including theatre credits, also mention in invitation forwarded to stores' preferred customers further plugging the event.

Featured in the advance also was tieup with Postal, wherein miniature telegrams were stuffed in all outgoing messages. Fashion show was put on by leading department store, models wearing replicas of costumes in picture, radio tiein on this including theatre credits, also mention in invitation forwarded to stores' preferred customers further plugging the event.

KEENE RESPONSIBLE FOR NEW SERIES

Although this department has run a number of informative articles from the membership on various phases of theatre operation, the "interview" carried in the adjoining columns is the first of a series by theatremen allied with one division of one circuit.

Credit for the idea goes to Lionel H. Keene, Loew's Southern Representative who has arranged with various showmen in his zone to put down their views on various theatre subjects for publication in these pages.—A MIKE.



... Snappy ...

Because he is wearing a neat, attractive

BELMONT FRONT

Save money and eliminate all laundry bother. These up-to-the-minute, stylish uniform accessories are thrown away when soiled instead of expensive laundering. Cheaper than laundry yet Cloth Faced.

P. K. Embassy Fronts and Essex (Wing) Collars without cloth facing at even lower prices.

Leading Chains and Independents all over the U. S. use them. Ask your associates about them.

For full particulars and a sample order of 8 Fronts and 8 Collars, send the coupon below and a dollar to

Reversible Collar Co.
Cambridge, Mass.

REVERSIBLE COLLAR CO.
111 Putnam Avenue
Cambridge, Mass.

Enclosed please find \$1.00. Please send us complete information and samples of 8 Fronts and 8 Collars.

Name
Address

"I Talked With BILL TAYLOR"

Constant Departmental Checkup Is Secret of Managerial Success In Opinion of Southern Member

by WILLIAM VANNAH TAYLOR
Manager, Loew's State, Houston, Texas

As told to LIONEL H. KEENE

The title of this little interview should be, "Little Man, You've Had a Busy Day," for, as a manager, I feel that being an expert "checker-upper" is the prime requisite—after being satisfied that each department in my personnel is filled with competent talent.

I consider it flattery for any one to remain as head of any of my departments for a long period. I expect a lot, as a manager should, because how well each of them performs determines what measure of success I will attain as head of the force.

However, in all of my 30 odd years as manager, I have yet to get together any band of employees who keep going full force day in and day out without error. I don't expect it. It is not human to expect otherwise, but through careful study of each individual I soon learn what psychological angle of approach will do most to create the proper amount of incentive.

Many Phases Equally Important

Many managers are unbalanced in placing importance upon their various branches of operation. Usually publicity and exploitation gets the call in this respect although I am convinced that this all-important phase in making a theatre go is due no more consideration than the projection booth, stage, and other units, and certainly not half as important as the daily routine of dealing with the patrons from the time the ticket is purchased until they leave the theatre. How well they are served and made comfortable by proper atmospheric conditions, clear projection and good sound and courteous, unobtrusive service from all employees, are in my opinion the things of highest importance, but I will call it square with the publicity forces and say that all are of equal importance.

An amusing situation in this connection that I recall was a manager who spent two-thirds of his entire time about the theatre with lighting effects. He had them perfect, but he most certainly did have the poorest conducted theatre I ever visited. It was left in the hands of the ushers and one had to consult his exploitation manager to find out how many stands were being posted on any given attraction. As a matter of fact, the manager could not tell me off hand what his newspaper rates were.

By letting every one know that I am constantly on the check-up, I know that I do much in a subtle way to keep them on their toes. The assistant manager knows that I glance at the box-office signs when I leave the car upon arrival in the morning, the head porter knows that I inspect the brass doors which are very difficult to handle, and the electrician has learned years ago that I am going to find any lights that may be out. As a result it is seldom that I find any such detail not in proper order.

It is also a great idea every so often to step into the role of an assistant manager,

publicity man, radio announcer, or even an electrician and show off a little. By doing so I have elected myself chief radio announcer for all of our organ programs, which we present five mornings each week and have developed an amazing English accent.

By making my own announcements I am certain to get over the angle that suits me most and coming from a non-pro, I feel that what I relate will have more influence over the radio audience than the customary parrot-rattling of a radio announcer.

As head of a glamorous institution which is visited at least several times a year by almost every person in the city, I am naturally expected to contribute something to civic activity away from the theatre. While I do not especially enjoy a banquet with the long-drawn-out after dinner speeches and while I would much rather have my lunch at any one of the three cafes than my club, I still drop personalities and split my time in keeping up these important associations.

I do not believe that a manager should do this task alone and I frequently turn some of this over to one or more of my assistants who make favorable impressions. This can not help but leave the impression that my organization is manned by exceptionally high-class young men and this in turn can not help but elevate me as an executive.

After dinner I usually visit another theatre, chat with the manager for a while and make observations of his lobby displays, staff, and other items. One can always learn something even from the lowly opposition. Besides, it is no drawback to be familiar with what they are doing.

Stresses Care of Details

There is much in the routine of management that can be done in short order through a system of doing certain things at certain times. By keeping on schedule with these items a smooth running office will soon replace the "mad house" so frequently seen in many theatres. It has always been my idea that by taking care of the little details religiously—the really big things become much easier to handle as they arise.

During my six years in Houston the one compliment of which I am most proud is a letter from the health commissioner stating that my theatre is not only the cleanest in town, but is also the cleanest building.

My assistants—even the ushers are taught to inspect the theatre thoroughly and when repairs are needed, it is done immediately, saving later costs.

In summary, I believe I can safely say that the secret of managerial success as I have found it, is to get on the job early and remain on the job—not only for one or two days of the week, but every day—never letting up, constantly inspecting, examining and checking each department of the theatre.



Louie's Mammoth O'Brien Front

Giant Fronts Distinguish Charninsky's Campaigns

Although these pages have not recently reported the activities of Louis Charninsky, omniscient overseer of the Capitol, Dallas, this does not mean that the member from Texas has been quiescent in matters theatrical. Far from it!

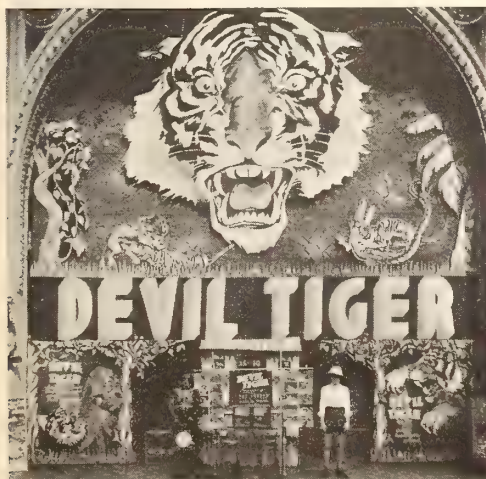
For instance, his recent date on "Dude Ranger" was stimulated by one of those typical mammoth fronts (see photo) in which the local popularity of George O'Brien was stressed by a giant head over the box office and smaller frames of the star on either side of the lobby. Guitar-playing singer in cowboy costume was a further lobby touch.

A cowboy parade made an effective street stunt which was called to the attention of local children by distribution of thousands of heralds at all schools. The campaign was reported to have resulted in holdover business.

As successful was this member's campaign on "Devil Tiger," which featured an animal front (see photo) topped by an awe-inspiring giant tiger head cutout. Added atmosphere was obtained by dressing house staff in costume with the inclusion of local characters made up as natives who attracted attention by the beating of tom-toms.

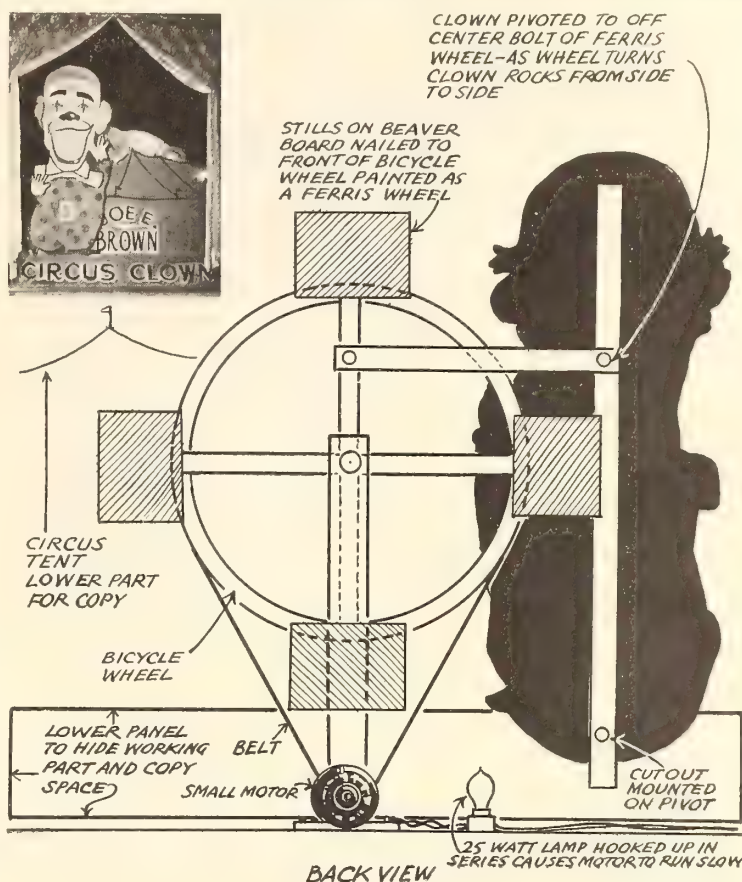
Louis tied in with one of his papers for a coloring contest, distributed imprinted blotters, and to attract the children, put on a special Saturday morning 8.30 show at which time children 12 years of age or under were admitted at a special price.

Work For a Quigley Award!



Another Charninsky Creation

A THREE-WAY ANIMATION



To left is photo of front view of animation and back view of working plan, the creation of Manager F. D. PADGETT, and Artist ED HAMILTON, Capitol, Clearwater, Fla.

Clown in front of circus tent rocked from side to side as Ferris Wheel in rear of tent turned slowly showing stills attached to edges. Date strip hung from pivot in center of clown cutout, and as clown rocked, strip swung pendulum-wise, giving display a three way animation.

"Treasure" Library Tie-in Effected by Bamberger

Herman Bamberger, Paramount Theatre, North Adams, Mass., tied in with library for "Treasure Island" by putting on a treasure hunt for children, entire wall of children's room devoted to hunt maps, stills and displays. All children were furnished with souvenir pirate hats. In main library, bookmarks were placed in all outgoing volumes and librarian also placed copy on special book list.

Other tieups consisted of window of treasure chest candies, coloring contest and a treasure island school sale. Paper hats distributed to all children, imprinted menus in restaurants and for his street bally Herman hired the "meanest looking man" he could find, dressed him as a pirate and put him out on the streets.

Work For a Quigley Award!

School Superintendent Recommends "Mrs. Wiggs"

Through the cooperation of superintendent of schools, Taylor Myers, Loew's Broad, Columbus, Ohio, posted announcement of "Mrs. Wiggs" in all the seventy-five schools in the city. Teachers in classrooms made announcements commending picture, and parent-teachers association also did their part in plugging the date.

Largest house-to-house bakery concern had their salesmen feature "Mrs. Wiggs" mince pies and call attention to showing. A. & P. stores pushed "Mrs. Wiggs Good Neighbors Barrels" which carried theatre tie-in and playdate.

Guessing Contest Helps Mrs. Vuono on "Cristo"

Mrs. M. Vuono, Palace Theatre, Stamford, Conn., tied in with a local jeweler who planted a stand in front of his store on which was loaded old gold and fine jewelry, most of it piled in a fish bowl with sign reading "Guess what the value of this treasure is worth and you'll win two seats to see 'Count of Monte Cristo,'" etc., etc. Policeman stood watch during three-day stay out front.

Around town wherever excavations were going on Mrs. Vuono placed signs "notice, no buried treasure here, see," etc., etc. Full-page cooperative merchants ad was secured, papers ran featured stories and drug store used five-foot book with shadow box illuminating still in center.

Work For a Quigley Award!

"Chained" Doubles Contest Used by Hunt

A doubles contest was arranged for their "Chained" date by George Hunt, manager, and Fred Bartow, M-G-M exploiter, at Loew's State, Louisville, Ky., in connection with local fair, theatre donating loving cup and merchants offering trip to World's Fair. Fair officials ran ads during contest.

Imprinted envelopes containing gum were distributed, Crawford stills mounted on display boards placed in department store and newspapers invited junior carriers to be their guests at State Fair. Boys came from all over state and, as a good-will gesture, theatre invited them to attend showing for further publicity.

personalities

MELVILLE F. MORRISON

formerly at the Maine, in Portland, Maine; is now managing the Strand in Dover, N. H.



G. E. SARGENT

is manager of the Paramount and City Manager for Rutland, Vermont.



RICHARD L. MOSS

is now managing the Egyptian Theatre in Long Beach, Cal., and J. HAROLD KAVERN is the assistant at the State Theatre there.



RODNEY COLLIER

for the past ten years managing director of the Rialto in Washington, takes over the Stanley in Baltimore, Md., following the resignation of WALTER MORRIS in New York to take over Warner Home Office duties.



GEORGE A. JONES

formerly at Loew's Parkway in Wilmington, Del., will manage the new Loew's playhouse in Richmond, Va.



ROBERT HARVEY

has been made manager of publicity for the Golden Gate Theatre, San Francisco, Cal., succeeding EMIL UMANN, resigned to devote his time to the management of his small picture house, the Nob Hill.



G. B. ODLUM

formerly at the Palace, Canton, Ohio, is now managing the Land o' Dance, ballroom.



H. W. STARRETT

has reopened the Ottawa Theatre, Ottawa, Canada.



CLARENCE J. VOGEL

is reopening the Rex Theatre, Alliance, Ohio. House has been dark for some months.



AL KRAMER

formerly manager and treasurer of the Ambassador Theatre, St. Louis, Mo., has been made manager of the Tivoli in University, replacing SILVERT SETRON, left to go to Milwaukee to manage the Egyptian.



BRYAN WIEST

recently at the State, Oakland, Cal., replaces E. J. SULLIVAN, formerly at San Jose.



P. J. MALLOY

has taken over the operation of the Cuba Theatre, Cuba, Mo.



ROBERT SCOTT

of San Francisco, has taken a lease on the Willow Glen Theatre, San Jose, Cal.



MAX BURGER

formerly of Oklahoma City, has acquired the Rita Theatre at Enid, Oklahoma, from C. LYLE.



ALBERT SMITH

is planning to reopen the Texas Theatre at Roaring Springs, Tex.



S. V. HOWARD AND R. BRUMMETT have opened the Strand Theatre at Oxford, Kan.

POSTER ART WORK IN THE THEATRE



From E. R. Brennan, Fox Theatre, Marinette, Wis., comes the photo above on Mae West in "Belle of the Nineties." Real plumes were used on the hat and fur on the upper and lower part of dress. Ten days prior to opening all that appeared on display was copy "it ain't no sin to see." Mae and title were inserted.

DOUG KIMBERLAY

is now managing the Mayfair Theatre in Portland, Ore. House was formerly known as the old Helig.



MARTY GLAZER

has been promoted from p.a. at the Boston Paramount to the same post at the Scollay.



EDDIE FORRESTER

and BOB DUNNUCK have switched city managerial jobs with Eddie at Hastings, Neb., and Bob at Grand Island.



LUCAS AND JENKINS BOOSTER CLUB. For the betterment of the organization and for social purposes, the employees of the Grand, Rialto and Royal Theatres, of the Columbus (Georgia) houses of the Lucas and Jenkins Circuit, recently formed a Booster Club of those employed continuously for one year or more. Above is a photo of the membership forwarded by Manager Lawrence Shields, of the Royal, who states that the managers serve only as honorary members.

KAPLAN AND RUBENSTEIN

have recently opened the remodeled Faust Theatre, neighborhood house, St. Paul, Minn.



SIDNEY JOHNSTON

has taken over the skippership of the Century Theatre at Janesville, Minn.



CARL ROSE

is at the helm of the Strand Theatre in Hastings, Nebr.



KATHERYN HOGUE

is now at the helm of the Willows Theatre, Linton, N. D.



RALPH DUVAL

has taken over the management of the Iris Theatre in Midvale, Utah.



R. E. GRIFFITHS

operating theatres in New Mexico and Colorado, has opened offices in Dallas, Tex.



ED TAYLOR

formerly assistant at the Gravois, St. Louis, Mo., is now manager of the Kingsland, while ERNEST FOX has moved from the Kingsland to the Union.



RALPH MCGOWAN

left Worcester, Mass., to manage the F. & M. Orpheum, Salt Lake City, and ALBERT STETSON of Phoenix, Ariz., was transferred to Los Angeles, to handle the Criterion.



B. E. WHEELER AND G. F. LANE

have taken over the management of the Eaton Theatre, Eaton, Colo.



JOHN N. KRIER

has left the Paramount in Omaha to manage the Capitol in Grand Island, Neb.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Park	Sally Blane-Henry B. Walthall-			
Curtain Falls, The	Matty Kemp	May 1	70	Aug. 23
Green Eyes	Henrietta Crossman	Oct. 1	67	Oct. 6
Stolen Sweets	Charles Starrett-Shirley Grey	June 15	67	
Coming Attractions	Sally Blane-Charles Starrett	Mar. 15	75	Sept. 29

Coming Attractions

Dartmouth Murders, The	Dickie Moore - Russell Hopton -			
My Son is Yours	Cora Sue Collins	Nov. 12		
World Accuses, The				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Law	John Mack Brown-Sally Blane	Oct. 25		
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	Oct. 20
Beyond the Law	Tim McCoy-Shirley Grey	July 20	58	
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7
Blind Date	Ann Sothern - Paul Kelly			
Captain Hates the Sea	Neil Hamilton	July 20	72	Sept. 15
Crime of Helen Stanley, The	Fred Keating - Wynne Gibson	Oct. 22	103	Oct. 27
Defense Rests, The	Victor McLaglen-John Gilbert	Oct. 20	58	Aug. 11
Fighting Ranger, The	Ralph Bellamy-Shirley Grey	Apr. 15	70	Aug. 25
Fugitive Lady	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12
Girl in Danger	Neil Hamilton-Florence Rice	Oct. 25		
Hell Boat for Love	Ralph Bellamy-Shirley Grey	Aug. 29		
Hell Cat, The	Tim McCoy-Lillian Bond	May 20	58	Aug. 4
I'll Fix It	Robt. Armstrong-Ann Sothern	June 16	69	July 14
It Happened One Night	Jack Holt - Walter Connolly -			
Lady by Choice	Winnie Lightner-M. Barrie	Oct. 13		
Man's Game, A	Clark Gable-Claudette Colbert	Oct. 23	105	Mar. 3
Most Precious Thing in Life	Walter Connolly-Roger Pryor	Oct. 15	85	Oct. 6
Name the Woman	Tim McCoy-Evelyn Knapp	June 21	58	Oct. 20
One is Guilty	Richard Cromwell	June 5	70	June 23
One Night of Love	Richard Cromwell-Arlene Judge	July 25	63	
Party's Over, The	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26
That's Gratitude	Grace Moore-Tullio Carminati	Sept. 1	82	June 30
Twentieth Century	Stuart Erwin-Ann Sothern	May 15	65	May 19
Voice in the Night	Colleen Moore-Alexander Kirk-			
Whom the Gods Destroy	land	Mar. 10	74	
	Frank Craven-Shelia Manners	Oct. 8	64	
	Charles Sabin-Mary Carlisle			
	John Barrymore - C. Lombard			
	Walter Connolly	May 11	91	Apr. 21
	Tim McCoy-Billie Seward	Apr. 6	59	
	Walter Connolly-Robert Young-			
	Doris Kenyon	July 14	71	July 21

Coming Attractions

Broadway Bill	Warner Baxter-Myrna Loy		105	Nov. 10
Call to Arms	Willard Mack-Ben Lyon-Shelia Manners-Wera Engels			
Carnival	(See "In the Cutting Room," Nov. 3.)			
China Roars	J. Durant - Lee Tracy - Sally Eilers - Florence Rice - Fred Keating			
Depths Below, The	(See "In the Cutting Room," Nov. 10.)			
Feud	J. Holt-Florence Rice-E. Lowe			
Frisco Fury	Tim McCoy			
Georgiana	Jack Holt			
Girl Friend, The	Ann Sothern			
I'll Love You Always	Luga Volez-Jack Haley			
Jealousy	Nancy Carroll-Donald Cook	Nov. 15		
Lady Beware	(See "Spring 3100" "In the Cutting Room," Sept. 22.)			
Maid of Honor	Bruce Cabot-Judith Allen	Nov. 26		
Men of the Night	(See "Stake Out" "In the Cutting Room," Oct. 27.)			
Mills of the Gods	May Robson - Victor Jory - Fay Wray			
Passport to Fame	(See "In the Cutting Room," Nov. 10.)			
Quick Sands	Edw. G. Robinson-Jean Arthur			
Quick Sand	(See "In the Cutting Room," Nov. 10.)			
Quick Sand	Tim McCoy-Shelia Manners	Nov. 8		
Quick Sand	Tim McCoy			
Quick Sand	Gene Raymond-Ann Sothern			
Quick Sand	Victor Jory-Marian Shilling	Nov. 30		
Quick Sand	Victor Jory-Fay Wray			
Quick Sand	(See "In the Cutting Room," Oct. 20.)			

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Light	Leni Riefenstahl	Oct. 13	90	
Death of L'Algon		Oct. 1	75	
Girl in the Case	Jimmy Sava - Eddie Lambert -		60	
Man Who Changed His Name	Dorothy Darling			
The	Lyn Harding	Oct. 24	65	Oct. 27
Norah O'Neale	Lester Matthews		66	Nov. 3

Coming Attractions

Old Bill	Anatole France story	Nov. 1	70	
----------	----------------------	--------	----	--

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Agent	Leslie Howard-Kay Francis	Sept. 15	81	Aug. 11
Circus Clown, The	Joe E. Brown	June 30	63	May 19
Dragon Murder Case, The	Warren William - Lyle Talbot -			
Fog Over Frisco	Margaret Lindsay	Aug. 25	67	Aug. 18
Happiness Ahead	Donald Wood-Bette Davis-Lyle	Oct. 27	86	Sept. 22
I Sell Anything	Dick Powell-J. Hutchinson	Oct. 20	70	Oct. 20
Lest Lady, A	Pat O'Brien - Ann Dvorak - C. Dodd	Oct. 29	61	Sept. 8
	Barbara Stanwyck-Lyle Talbot	June 2	68	June 16
	Margaret Lindsay			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man with Two Faces, The	Edward G. Robinson - Mary Astor - Ricardo Cortez	Aug. 4	72	June 2
Merry Frinks, The	Aline MacMahon	May 26	68	July 7
Midnight Alibi	Richard Barthelmess - Ann Dvorak - Helen Lowell	July 14	59	May 24
Registered Nurse	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21
Return of the Terror	Lyle Talbot-Mary Astor	July 7	65	June 2
Side Streets	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18
Six Day Bike Rider	Joe E. Brown-Maxine Doyle	Oct. 20	69	Nov. 10
Very Honorable Guy, A	Joe E. Brown-Alice White	May 5	62	Mar. 24
Wonder Bar	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	84	Feb. 17

Coming Attractions

Babbitt	(See "In the Cutting Room," Sept. 15.)			
Black Hell	Paul Muni-Karen Morley			
Casino De Paree	Al Jolson-Ruby Keeler			
Filiration Walk	Dick Powell - Ruby Keeler - Pat O'Brien	Dec. 1	97	Nov. 10
Gentlemen Are Born	Franchot Tone-Jean Muir	Nov. 17	75	Oct. 20
Gold Diggers of 1935	Dick Powell-Gloria Stuart			
In Caliente	Dolores Del Rio			
Maybe It's Love	Gloria Stuart-Ross Alexander			
Murder in the Clouds	(See "In the Cutting Room," Sept. 29.)			
Red Hot Tires	Lyle Talbot-Mary Astor	Dec. 15		
Singer of Naples	(See "In the Cutting Room," Oct. 20.)			
What New York Wants	Enrica Caruso, Jr. - Joe E. Brown			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 18
Call It Luck	"Pat" Paterson-Charles Starrett	June 1	64	June 2
Caravan	Charles Boyer - Loretta Young - Charles Phillips	Aug. 5	101	Sept. 3
Cat's Paw, The	Harold Lloyd-Una Merkel	Oct. 7	100	Aug. 4
Change of Heart	Janet Gaynor-Charles Farrell - Ginger Rogers-James Dunn	May 18	78	May 12
Charlie Chan in London	Warner Oland-Drue Leyton	Sept. 14	77	Sept. 22
Charlie Chan's Courage	Warner Oland-Drue Leyton	July 6	71	Sept. 1
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	64	Apr. 14
Dude Ranger, The	George O'Brien	Sept. 21	65	Sept. 22
George White's Scandals	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 5
Judge Priest	Will Rogers	Sept. 28	79	Aug. 14
Love Time	"Pat" Patterson-Nile Asther	Sept. 21		
Murder in Trinidad	(See "Serenade," "In the Cutting Room," July 28.)			
Peck's Bad Boy	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26
Pursued	Jackie Cooper-Thomas Meighan - Dorothy Peterson-O. P. Heggie - Jackie Searl	Oct. 19	70	Sept. 11
Servants' Entrance	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24	68	
She Was a Lady	(See "In the Cutting Room," Aug. 11.)			
She Learned About Sailors	Janet Gaynor-Lew Ayres	Sept. 7	88	July 28
Springtime for Henry	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1
Stand Up and Cheer	(See "In the Cutting Room," Aug. 11.)			
Such Women Are Dangerous	Low Ayres-Alice Faye	June 29	76	June 23
365 Nights in Hollywood	Woods - Ralph Morgan	July 20	77	Sept. 1
Three on a Honeymoon	Low Ayres-Alice Faye	June 29	76	June 23
Wild Gold	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28
	(All Star Musical)	May 4	80	Apr. 28
	Warner Baxter-Rosemary Ames	May 4	81	June 16
	Allen Fajans-James Dunn	Oct. 12		
	(See "In the Cutting Room," Sept. 1.)			
	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21
	John Boles-Claire Trevor	June 8	77	May 26

Coming Attractions

Bachelor of Arts	Tom Brown-Anita Louise	Nov. 23		
Bright Eyes	(See "In the Cutting Room," Nov. 3.)			
Charlie Chan in Paris	Shirley Temple - James Dunn - Judith Allen	Dec. 28		
County Chairman, The	Warner Oland			
Dante's Inferno	Will Rogers			
East River	Claire Trevor-Alice Faye			
Ellnor Norton	Edmund Lowe-Victor McLaglen	Dec. 7		
First World War, The	(See "In the Cutting Room," Oct. 20.)			
Gambling	Claire Trevor-Norman Foster - Hugh Williams-G. Roland	Nov. 2	72	Oct. 27
Hell in the Heavens	George M. Cohan	Nov. 23		
Hei!derado	Warner Baxter-C. Montenegro	Nov. 9	80	Nov. 3
Lottery Lover	Richard Arlen-Madge Evans	Dec. 14		
Marle Galante	(See "In the Cutting Room," Nov. 10.)			
Musle in the Air	"Pat" Paterson - Lew Ayres	Dec. 21		
Mystery Blonde	Spencer Tracy-Ketti Gallian	Oct. 26		
One More Spring	(See "In the Cutting Room," Sept. 15.)			
When a Man's a Man	Gloria Swanson - John Boles - Douglass Montgomery	Nov. 30		
White Parade, The	(See "In the Cutting Room," Sept. 15.)			
	Mona Barrie-Gilbert Roland	Nov. 23		
	Janet Gaynor-Warner Baxter			
	George O'Brien			
	John Boles-Loretta Young	Nov. 16	80	Oct. 27

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camels Are Coming, The	Jack Hulbert		85	Nov. 10
Chu Chin Chow	Anna May Wong-George Robey	Oct. 15	95	Sept. 29
Evergreen	Evelyn Laye			
Jack Ahoy	Jessie Matthews-Sonnie Hale	Dec. 9	98	June 23
Little Friend	George Arliss	Jan. 1	95	
Man of Aran	Jack Hulbert	Nov. 15	88	Oct. 20
My Song For You	Nova Pilbeam-Matheson Lang	Nov. 15	77	Oct. 27
Power	Robert Flaherty			
Princess Charming	Jan Kiepura-Sonnie Hale	Nov. 1	103	Oct. 13
	Conrad Veldt-Benita Hume			
	Evelyn Laye-Henry Wilcoxon	Jan. 1	81	

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Fifteen Wives	Conway Tearle-Noel Francis	June 1	68		
(See "House of Strangers," "In the Cutting Room," June 2.)					
Fugitive Road	Erich von Stroheim - Leslie Fenton - Wera Engels	June 1	66		
One in a Million	Dorothy Wilson-C. Starrett	Sept. 18	66		

Coming Attractions

Ghost Walks, The	John Miljan-June Collyer				
Port of Lost Dreams	Wm. Boyd-Lola Lane	Oct. 18			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
No Ransom	Leila Hyams-Phillips Holmes	Oct. 8	70	July 21	
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 18	
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	Sept. 15	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13	
When Strangers Meet	Richard Cromwell-Arlene Judge	July 20	74		

Coming Attractions

Dizzy Dames					
I'll Bet You	Sidney Fox-Paul Kelly	Mar. 22, '35			
School for Girls	Marian Nixon-Tom Brown				
Sweetstake Annie	M. Churchill-Bruce Cabot	May 10, '35			
Without Children					

MAJESTIC

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Broken Lives	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Reiser	Apr. 23	67	May 5	
(Reviewed under the title "Unknown Blonde.")					
Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner-Fuzzy Knight-Sam Hardy	Sept. 22	65	Sept. 22	

Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		70	July 14	
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	65	Aug. 11	

You Made Me Love You	Thelma Todd-Stanley Lupino	May 29	69	Oct. 14, '33	
----------------------	----------------------------	--------	----	--------------	--

Coming Attractions

Perfect Clue, The	David Manners-Dorothy Libaire-Skeets Gallagher-R. Harold-Robert Gleckler				
(See "In the Cutting Room," Nov. 3.)					

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Crimson Romance	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6	
In Old Santa Fe	Ken Maynard	Nov. 15			
Lost Jungle, The	Clyde Beatty	June 13	68		
Young and Beautiful	William Haines-Judith Allen	Sept. 2	68	Sept. 8	

Coming Attractions

Little Men	Erin O'Brien-Moore				
Marines Have Landed, The	William Haines-Armida Conrad Nagel - Esther Raiston	Nov. 20			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68		
Fighting Rookie, The	Jack LaRue-Ada Ince	May 15	68		
Oil Raider, The	Buster Crabbe-Gloria Shea	July 15	65		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Fredric March	Sept. 21		Aug. 4	
Chained	Joan Crawford-Clark Gable	Aug. 31	74	Sept. 1	
Death on the Diamond	Robert Young-Wadge Evans	Sept. 14	72	Sept. 29	
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	74	July 21	
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27	
Hide-out	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11	
Hollywood Party	(All Star Musical)	June 1	70	June 2	
Laughing Boy	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30	
Lazing River	Jean Parker-Robert Young	Mar. 16	77	June 10	
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28	
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald	Nov. 2	100	Sept. 8	
Murder in the Private Car	Charles Ruggles-Gary Merkel	June 29	65	June 30	
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 16	
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 28	79	Sept. 8	
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14	
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31	
Sadie McKee	Joan Crawford-Franchot Tone	May 11	95	May 12	
Show-Off, The	Spencer Tracy-Madge Evans	Mar. 9	80	Mar. 5	
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14	
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	July 26	
Student Tour	Charles Butterworth-J. Durante	Oct. 5	87	Nov. 10	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28	
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19	
Treasure Island	Wallace Beery - Jackie Cooper - Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14	
Viva Villa!	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7	
What Every Woman Knows	Helen Hayes - Brian Aherne	Oct. 19	92	Oct. 13	

Coming Attractions

Babes in Toyland	Laurel and Hardy-C. Henry	Dec. 14			
(See "In the Cutting Room," Oct. 13.)					
Band Plays On	Robt. Young-Betty Furness	Dec. 7			
(See "Backfield," "In the Cutting Room," Nov. 3.)					
Biography of a Bachelor Girl	R. Montgomery-Ann Harding	Dec. 7			
(See "In the Cutting Room," Sept. 8.)					
David Copperfield	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver	Nov. 9	80	Nov. 3	
Evelyn Prentice	William Powell-Myrna Loy	Dec. 28			
Forsaking All Others	Joan Crawford - Clark Gable - Robert Montgomery				
(See "In the Cutting Room," Oct. 20.)					
Gay Bride, The	Carole Lombard-Chester Morris	Nov. 16			
(See "Repeal," "In the Cutting Room," Oct. 13.)					
Wings to a Young Man	Ramon Novarro-Evelyn Laye				
(See "In the Cutting Room," Nov. 10.)					
Painted Veil, The	Greta Garbo-Herbert Marshall-George Brent	Nov. 23	90	Nov. 10	

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Sequela	Jean Parker-Russell Hardie	Dec. 21			
(See "In the Cutting Room," Sept. 1.)					
West Point of the Air	Wallace Beery-R. Montgomery	Nov. 30			
Wicked Woman	Mady Christians-Chas. Bickford	Nov. 30			
(See "In the Cutting Room," Oct. 6.)					

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Blue Steel	John Wayne	May 10	54	May 19	
City Limits	Ray Walker-Sally Blane-Frank Craven	May 1	70	June 23	
Girl of the Limberlost	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1	
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4	
House of Mystery, The	Verna Hillie - Ed Lowry	June 1	61		
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14	
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept. 15	68	Sept. 15	
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12	
Man from Utah, The	John Wayne	June 15	55	May 14	
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70		
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62		
Moonsheen, The	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11	
Randy Rides Alone	John Wayne	June 5	54	June 23	
Redhead	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22	
Shock	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 24	
Star Packer, The	John Wayne-Verna Hillie	July 30	54		
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason	Oct. 15	62	Oct. 6	
Tomorrow's Youth	Dickie Moore-Martha Sleeper	Sept. 15	63		
Trail Beyond, The	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22	

Coming Attractions

Flirting With Danger	Robert Armstrong-Marlon Burns	Dec. 1			
(See "In the Cutting Room," Sept. 22.)					
Girl O' My Dreams	Mary Carlisle-Creighton Chaney	Nov. 17	65	Nov. 10	
Lawless Frontier	John Wayne-Shelia Terry	Nov. 22			
Lost in the Stratosphere	June Collyer-William Cagney	Nov. 15	64	Oct. 27	
Million Dollar Baby	Arlene Judge - Ray Walker - Jimmy Fay				
Mysterious Mr. Wong, The	Bela Lugosi-Wallace Ford	Dec. 22			
'Neath Arizona Skies	John Wayne-Shelia Terry	Dec. 5			
Rainbow Valley	John Wayne-Lucille Brown				
Reckless Romeo	Robt. Armstrong-Wm. Cagney				
Sing Sing Nights	Mary Doran-Hardie Albright	Dec. 15			
(See "In the Cutting Room," Oct. 20.)					
Women Must Dress		Jan. 2, '35			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Belle of the Nineties	Mae West	Sept. 21	75	Aug. 23	
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 5	101	Aug. 25	
Crime Without Passion	Claude Rains	Aug. 24	70	Aug. 23	
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28	
Elmer and Elsie	Geo. Bancroft-Frances Fuller	July 27	64	July 21	
Great Flirtation, The	Elissa Landi-Adolphe Menjou	June 15	71	June 9	
Here Comes the Groom	Jack LaRue-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 18	
Kiss and Make Up	Cary Grant-Genevieve Tobin	Aug. 6	70	June 16	
Ladies Should Listen	Cary Grant-Frances Drake	July 3	60	July 14	
Lemon Drop Kid	Helen Mack-Lee Tracy	Sept. 28	68	Sept. 29	
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5	
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12	
Mrs. Wiggs of the Cabbage Patch	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor	Oct. 19	73	Aug. 23	
Murder at the Vanities	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12	
Notorious Sophie Lang	Gertrude Michael - Paul Cavanagh	July 20	64	July 28	
Now and Forever	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4	
Old-Fashioned Way, The	W. C. Fields	July 14		July 14	
Private Scandal	Mary Brian-Phillips Holmes	May 11	65	May 5	
Pursuit of Happiness, The	Francis Lederer - C. Ruggles - Mary Boland-Joan Bennett	Nov. 16	72	Sept. 13	
Ready for Love	Richard Arlen, Ida Lupino	Oct. 12	65	Oct. 6	
Scarlet Empress, The	Marlene Dietrich-John Lodge	Sept. 7	100	Apr. 28	
Show-Less Me Not	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14	
Shoot the Works	Jack Oakie-Son Boria-Dorothy Dell-Arlene Judge	June 29	81	June 30	
Wagon Wheels	Randolph Scott - Gail Patrick	Sept. 21	57	Sept. 8	
You Belong to Me	Lee Tracy-Helen Mack	Sept. 8	66	Sept. 22	

Coming Attractions

Behold My Wife	Sylvia Sydney-Gene Raymond	Dec. 7			
Caprice Espagnole	Marlene Dietrich-Joel McCrea	Nov. 23	83	Nov. 10	
College Rhythm	Joe Penner-Lanny Ross	Nov. 2	82	Nov. 3	
Enter Madame	Elissa Landi-Cary Grant	Dec. 21			
Father Brown, Detective	Walter Connolly - Paul Lukas - Gertrude Michael	Dec. 21			
(See "In the Cutting Room," Nov. 10.)					
Gilded Lily, The	Claudette Colbert-R. Milland	June 22			
(See "In the Cutting Room," Nov. 3.)					
Here Is My Heart	Bing Crosby-Kitty Carlisle	Dec. 28			
(See "In the Cutting Room," Sept. 22.)					
Home on the Range	Jackie Coogan-Randolph Scott	Dec. 21			
(See "Code of the West," "In the Cutting Room," Oct. 27.)					
It's a Gift	W. C. Fields-Baby LeRoy	Nov. 30			
(See "Back Porch," "In the Cutting Room," Sept. 15.)					
Limehouse Blues	George Raft-Jean Parker	Nov. 9	66		
(See "In the Cutting Room," Sept. 8.)					
Lives of a Bengal Lancer	Gary Cooper-Franchot Tone	Oct. 26	58	Oct. 13	
(See "In the Cutting Room," Oct. 6.)					
Menace	Paul Cavanagh				
Mississippi	Bing Crosby - W. C. Fields - Joan Bennett				
Once In A Blue Moon	J. Savo-Michael Dalmatoff	Dec. 14			
One Hour Late	Joe Morris-Helen Twelvetrees				
President Vanishes	Arthur Byron-Janet Beecher				
(See "In the Cutting Room," Oct. 13.)					
Private Worlds	Joan Bennett-Charles Boyer				
Ruggles of Red Gap	Charles Laughton-Mary Boland - Charles Ruggles-ZaSu Pitts				
Vanishing Pioneer	Ann Sheridan-Randolph Scott				
(See "In the Cutting Room," Nov. 10.)					
Wings in the Dark	Cary Grant-Myrna Loy				
(See "In the Cutting Room," Nov. 10.)					

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54		
Little Damsel	Anna Neagle-James Rennie	June 11	59		
Peck's Bad Boy	Jackie Cooper-Thomas Melghan-Dorothy Peterson - O. P. Heggie - Jackie Searl	Oct. 19	70	Sept. 8	

Coming Attractions

Return of Chandu, The	Bela Lugosi - Maria Alba	Oct. 1			
-----------------------	--------------------------	--------	--	--	--

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Features		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed
Adventure Girl	Joan Lowell	Aug. 17	76	Aug. 25
Age of Innocence, The	Irene Dunne-John Boles	Sept. 14	82	Sept. 8
Bachelor	Port Keltor - Stuart Erwin	July 27	74½	June 18
Cockeyed Cavaliers	Wheeler and Woolsey	June 29	72	June 18
Dangerous Corner	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5	67	
(See "In the Cutting Room," Aug. 18.)				
Down to Their Last Yacht	Sidney Blackmer - Sidney Fox	Aug. 31	64	Sept. 29
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas	Aug. 31	84	Aug. 18
Gay Divorcee, The	Fred Astaire-Ginger Rogers	Oct. 19	107	Oct. 13
Gridiron Flash	Eddie Quillan-Betty Furness	Oct. 26	64	
(See "The Kick Off," "In the Cutting Room," Sept. 8.)				
Hat, Coat, and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
His Greatest Gamble	Richard Dix-Dorothy Wilson	Aug. 10	70½	June 23
Let's Try Again	Diana Wynyard-Colin Brook	July 6	67	June 30
Life of Vergie Winters	Ann Harding-John Boles	July 22	82	June 23
Murder on the Blackboard	James Gleason-Edna May Oliver	June 15	71½	June 2
Of Human Bondage	Leslie Howard-Bette Davis	July 20	83	July 7
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea - Fay Wray - Reginald Denny	Sept. 21	76	Sept. 15
Stingaree	Irene Dunne-Richard Dix	May 25	76½	May 12
Strictly Dynamite	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan - Marian Nixon	June 1	74½	May 5
Success at Any Price	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
Their Big Moment	Zasu Pitts-Slim Summerville - Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28
This Man Is Mine	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
Wednesday's Child	Karen Morley-Edward Arnold	Oct. 26	69	Sept. 29
We're Rich Again	Marlan Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71½	June 23
Where Sinners Meet	Clive Brook-Diana Wynyard	May 18	72½	Apr. 28

Coming Attractions

Anne of Green Gables	Anne Shirley-Tom Brown	Nov. 23	79	Oct. 27	
By Your Leave	Genevieve Tobin-Frank Morgan	Nov. 9	80	Oct. 6	
Enchanted April, The	Ann Harding-Frank Morgan	(See "In the Cutting Room," Oct. 27.)			
Kara	Steffi Duna-Regis Toomey	Nov. 18			
(See "Girl of the Islands," "In the Cutting Room," Oct. 13.)					
Kentucky Kisses	Wheeler & Woolsey	Nov. 2	75	Oct. 27	
Lightning Strikes Twice	Ben Lyon-Port Keltor	Dec. 14			
(See "In the Cutting Room," Oct. 6.)					
Little Minister	Katharine Hepburn-John Beal	Dec. 21			
(See "In the Cutting Room," Nov. 3.)					
Portrait of Laura Bales	May Robson-Hale Hamilton	Jan. 4/35			
(See "In the Cutting Room," Oct. 27.)					
Radio City Revels	Fred Astaire-Ginger Rogers	Dec. 28			
Romance in Manhattan	Francis Lederer-Ginger Rogers	Dec. 28			
(See "In the Cutting Room," Oct. 13.)					
Silver Streak, The	Sally Blane-Charles Starrett	Nov. 30			
West of the Pecos	Richard Dix-Martha Sleeper	Dec. 7			
(See "In the Cutting Room," Oct. 6.)					
Woman in the Dark	Fay Wray-Ralph Bellamy	Nov. 9	70		

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Beyond Bengal	Harry Schenck	May 2	72	Apr. 28	
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68		

Coming Attractions

Golden Head					
Souls in Pawn					
Special Duty					
Unlimited					

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time	Minutes	Reviewed
Are You a Mason?	Sonnie Hale	M. J. Kandel	Oct. 29	85	Nov. 3	
Are We Civilized?	William Farnum	Raspin		70	June 23	
Bride of the Lake	Gina Malo					
Brides of Sulu	John Garrick	AmerAnglo	Sept. 10	69	Sept. 29	
	Adelina Moreno	Exploration				
Deserter, The	Boris Livanov	Garrison Film	Oct. 12	105	Oct. 27	
Loyalties	Basil Rathbone	Harold Auten	Oct. 24	74	Nov. 3	
Not Against Flesh	Julian West	General Foreign				
Ramu, the King of the Sun		Sales Corp.			Aug. 25	
Unknown Soldier Speaks,		Fairhaven Prod.	Aug. 4	68	Aug. 25	
The		Lincoln Prods.			June 2	
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66		
World in Revolt, The		Mentone			June 16	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Affairs of Cellini, The	Freddie March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21	
(Reviewed under the title "The Firebrand")					
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9	
BullDOG Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19	
Count of Monte Cristo, The	Robert Donat-Elissa Landi	Sept. 7	113	Sept. 8	
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10	
Last Gentleman, The	George Arliss	Sept. 21	72	May 12	
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18	
Transatlantic Merry-Go-Round	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2			
(See "In the Cutting Room," Aug. 18.)					

Coming Attractions

Brewster's Millions	Jack Buchanan-Lili Damita				
Call of the Wild, The	Clark Gable				
Cardinal Richelieu	George Arliss				
Clive of India	Ronald Colman-Loretta Young				
Congo Raid	Leslie Banks - Paul Robeson				
	Nina Mae MacKinney				
Folies Bergere de Paris	Maurice Chevalier-Merle Oberon				
Kid Millions	Eddie Cantor - Ann Sothern				
	Ethel Merman			'92	Oct. 27
Les Miserables	Fredric March				
Mighty Barnum, The	Wallace Beery - Adolphe Menjou-Jani Becher-V. Bruce	Dec. 25			
(See "In the Cutting Room," Oct. 13.)					
Nell Gwyn	Anna Neagle-Cedric Hardwicke			75	July 14
100 Years From Now					
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30			Sept. 22
Queen's Affair, The	Anna Neagle-Fernand Graavey	Dec. 7			
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon				
We Live Again	Anna Sten-Fredric March	Nov. 16		'83	Sept. 29
Wedding Night, The	Anna Sten-Gary Cooper				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Affairs of a Gentleman	Paul Lukas - Lella Hyams	May 14	66	May 12	

Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 28	
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3	
Crosby Case, The	Wynne Gibson-Onslow Stevens				
Embarrassing Moments	Alan Dinehart	Mar. 5	60	Apr. 7	
Gift of Gab	Chester Morris-Marian Nixon	July 9	67	Oct. 6	
Great Expectations	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	71	Sept. 18	
Great Ziegfeld, The	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20	
Half a Sinner	William Powell				
Honor of the Range	Joel McCrea-Sally Blane	Apr. 30	78 1/2	Apr. 28	
Human Side, The	Ken Maynard	Apr. 16	61	May 3	
I Give My Love	Adolphe Menjou-Doris Kenyon	Aug. 27	60	Aug. 18	
I Like It That Way	Wynne Gibson-Paul Lukas	June 25	69	June 2	
I'll Tell the World	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28	
Let's Be Ritzy	Lee Tracy-Gloria Stuart	Apr. 16	76	Apr. 14	
Let's Talk It Over	Low Ayres-Patricia Ellis	Mar. 26	68	Mar. 17	
Little Man, What Now?	Chester Morris - Mae Clarke	June 11	69	June 23	
Love Birds, The	Margaret Sullivan - Douglas Montgomery	June 4	98	May 28	
Love Captive, The	Summerville-Pitts	Mar. 12	62	Apr. 21	
Million Dollar Ransom	Nils Asther-Gloria Stuart	May 21	61	June 18	
One Exciting Adventure	Mary Carlisle - Edward Arnold	Sept. 17	67	Sept. 29	
One More River	Phillips Holmes				
	Binnie Barnes-Nell Hamilton				
	Paul Cavanagh				
	Diana Wynyard - Colin Clive	Oct. 15	73	Oct. 6	
	Frank Lawton - Jane Wyatt				
	Reginald Denny	Aug. 6	88	Aug. 11	
Rocky Rhodes	Buck Jones-Sheila Terry	Sept. 24			
Romance in the Rain	Roger Pryor - Heather Angel				
Smoking Guns	Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11	
(Reviewed under the title "Doomed to Die")	Ken Maynard-Gloria Shea	June 11	65	Apr. 21	
There's Always Tomorrow	Frank Morgan-Elizabeth Young				
(See "In the Cutting Room," June 9.)	Lois Wilson-Binnie Barnes	Sept. 10	87		
Uncertain Lady	Genevieve Tobin-Edward Everett	Apr. 23	65	June 30	
Wake Up and Dream	Horton				
Wheels of Destiny	Russ Columbo - June Knight	Oct. 1	78	Oct. 20	
	Roger Pryor	Feb. 19	64	Apr. 14	
	Ken Maynard				

Coming Attractions

Cheating Cheaters	Cesar Romero-Fay Wray	Nov. 5	67		
(See "In the Cutting Room," Sept. 29.)					
Good Fairy, The	Margaret Sullivan - Herbert Marshall-Frank Morgan	Dec. 31			
Imitation of Life	Claudette Colbert-W. William	Nov. 26			
(See "In the Cutting Room," Sept. 15.)					
I Murdered A Man	Clayton-Roger Pryor	Jan. 7/35			
I've Been Around	Chester Morris	Dec. 24			
(See "In the Cutting Room," Nov. 10.)					
Life Returns	Onslow Stevens-Lois Wilson				
(See "In the Cutting Room," Oct. 13.)					
Man Who Reclaimed His Head	Claude Rains-Jean Bennett	Dec. 10			
(See "In the Cutting Room," Oct. 6.)					
Mystery of Edwin Drood, The	Claude Rains-Heather Angel	Jan. 14/35			
Night Life of the Gods	Alan Mowbray	Dec. 3			
(See "In the Cutting Room," Sept. 8.)					
Princess O'Hara	Polly Walters-Chester Morris	Jan. 28/35			
Secret of the Chateau	Clayre Dodd-Clark Williams	Dec. 17	68	Sept. 15	
Straight from the Heart	Mary Astor-Roger Pryor-Babe Jane	Jan. 21/35			
Strange Wives	June Clayworth-Roger Pryor	Nov. 19			
(See "In the Cutting Room," Nov. 3.)					
When A Man Sees Red	Buck Jones	Nov. 12			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Big-Hearted Herbert	Guy Kibbee-Aline MacMahon	Oct. 6	60	Aug. 25	
Case of the Howling Dog, The	Patricia Ellis-Phillip Reed	Sept. 22	75	Sept. 1	
Dames	Ruby Keeler - Dick Powell				
Desirable	Joan Blondell	Sept. 1	90	Aug. 25	
Dr. Monica	Jean Muir-George Brent	Sept. 8	68	Aug. 25	
Friends of Mr. Sweeney	Kay Francis-Warren William	June 23	52	May 28	
He Was Her Man	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18	
Here Comes the Navy	James Cagney-Joan Blondell	June 16	70	May 26	
	James Cagney - Pat O'Brien				
	Gloria Stuart	July 21	86	July 7	
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28	
Kansas City Princess	Joan Blondell - Glenda Farrell				
Key, The	Robert Armstrong	Oct. 13	64	Aug. 18	
Madame Du Barry	Edna Best - William Powell				
Modern Hero, A	Colin Clive	June 9	71	May 28	
Personality Kid, The	Dolores Del Rio-Victor Jory	Oct. 21	77	Aug. 18	
Smarty	Richard Barthelmess	Apr. 13	71	Apr. 28	
St. Louis Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 8	
(Reviewed under the title "A Perfect Week-End")	Joan Blondell-Warren William	May 19	64	May 28	
	James Cagney	Nov. 10	67	Oct. 20	

Coming Attractions

Bordertown	Paul Muni - Bette Davis - Margam Lindsay	Jan. 5/35			
(See "In the Cutting Room," Sept. 29.)					
Church Mouse	Laura La Plante	Dec. 15			
Concealment	Barbara Stanwyck - Warren William	Dec. 22			
(See "In the Cutting Room," Oct. 27.)					
Devil Dogs of the Air	James Cagney - Pat O'Brien - Margaret Lindsay				
(See "In the Cutting Room," Nov. 3.)					
Earthworm Tractor (story)	Joe E. Brown				
I Am A Thief	Verree Teasdale-Ricardo Cortez	Nov. 3	75	Oct. 13	
(See "In the Cutting Room," Sept. 29.)	Mary Astor-Ricardo Cortez	Nov. 24	64		
Irish in Us, The	James Cagney-Pat O'Brien				
Living On Velvet	Kay Francis - George Brent				
Midsummer Night's Dream	Warren William				
North Shore	Josephine Hutchinson				
Right To Live	B. Stanwyck-Gene Raymond				
(See "In the Cutting Room," Nov. 3.)	George Brent-J. Hutchinson				
Sweet Adeline	Irene Dunne-Donald Woods	Dec. 29			
(See "In the Cutting Room," Oct. 20.)					
Sweet Music	Rudy Vallee-Ann Dvorak				
White Cockatoo	Jean Muir-Ricardo Cortez				
(See "In the Cutting Room," Nov. 3.)					

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time	Minutes	Reviewed
Broken Rosary, The	Giovanni Butcher	British			Nov. 10	
Broken Shoes	M. Kilmov	Amkino	Mar. 28	85		
Crim on the Hill	Judy Kelly	British		60	Oct. 6	
Gay Love	Florence Desmond	British			Sept. 18	
Girls Will Be Boys	Sophie Tucker	British			Oct. 20	
Green Pack	Dolly Haas	Assoc. British			Nov. 3	
House of Greed	John Stuart	British				
Marionettes	V. Gardin	Amkino	Aug. 11	74		
Miracles	I. Leonidoff	Amkino	May 5	83		
Mister Cinders	V. Gardin	Amkino	Oct. 19	68		
My Song Goes Round the World	Clifford Mollison	British			Nov. 10	
Petersburg Nights	John Leder				Oct. 20	
Stella Biolanti	B. Dobron Ravov	Amkino	Sept. 8	97	Sept. 22	
Ta Galazia Keria	(Greek Feature)	Frank Norton	Oct. 15	115		
Three Songs About Lenin	(Greek Feature)	Frank Norton	Oct. 15	100		
Thunderstorm	A. K. Tarasova	Amkino	Nov. 6	64		
Unfinished Symphony, The	Marta Eggerth	Gaumont-British	Sept. 28	80	Oct. 19	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PRODUCTIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 15	7
The Grave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	11
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	11
The Valiant Tailor	Oct. 29	11
Don Quixote	Nov. 28	11
Jack Frost	Dec. 24	11
Little Black Sambo	Jan. 21	11
Bremen Town Musicians	Feb. 17	11

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Solt	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hollywood Here We Come	June 29	2 rls.
Plumbing for Gold	June 29	2 rls.
Punch Drunks	July 13	2 rls.

1934-35		
Counsel on Defense	Oct. 25	20
Harry Langdon		
It's the Cat's	Oct. 11	19
Andy Clyde		
Men in Black	Sept. 28	19
(3 Stooges)		
Perfectly Mismatched		
Three Little Pigskins		
(Stooge Comedy)		

COLOR RHAPSODIES		
1934-35		
Babes at Sea	Nov. 30	
Holiday Land	Oct. 26	
KRAZY KAT KARTOONS		
Busy Bus	Apr. 20	11
Bowery Daze	Mar. 30	11
Cinder Alley	Mar. 9	11
Masquerade Party	May 11	11

1934-35		
1. The Trapeze Artist	Sept. 7	
2. Katapults of 1940	Oct. 13	
3. Krazy's Waterloo	Nov. 16	
4. Birdman		
5. Hotcha Melody		
LAUGHING WITH MEDBURY		
5-In Ethiopia	June 15	11
7-In the Islands of the	July 23	11
Life	July 23	11
8-Among the Latins	Aug. 3	11

1934-35		
Laughing With Medbury		
In the Arctic	Sept. 15	10
In Malaysia		
Among the Cacoons		
LIFE'S LOST LAUGHS		
1934-35		
No. 1	Sept. 15	10
No. 2	Oct. 12	10
No. 3	Nov. 23	10

MARCH OF THE YEARS		
No. 9	May 15	11
MICKEY MCGUIRE		
COMEDIES		
8-Mickey's Madeline Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 6-Hidden Evidence	May 30	11
No. 7-One Way Out	June 15	11
No. 8-Simple Solution	July 6	11
No. 9-By Persons Un-		
known	July 14	11
No. 10-The Professor		
Gives a Lesson	Aug. 3	11

MUSICALS		
No. 5-Women Haters	May 5	2 rls.
No. 6-Susie's Affair	June 1	2 rls.
No. 7-Tripping Through		
the Trebles	July 27	2 rls.

SCRAPPY CARTOONS		
Scrappy's Dog Show	May 18	11
Scrappy's Relay Race	July 7	11
Scrappy's Theme Song	June 15	11
Scrappy's Toy Shop	Apr. 13	11
Scrappy's Experiment		

1934-35		
Concert Kid	Nov. 2	
SCREEN SNAPSHOTS		
No. 7	Apr. 24	11
No. 8	May 18	11
No. 9	June 8	11

SPICE OF LIFE		
1934-35		
No. 1	Sept. 10	10
No. 2	Sept. 29	10
No. 3	Nov. 23	10

WORLD OF SPORT		
Anything for a Thrill		
Cyclomania	May 30	11
Decks Awash	Aug. 10	11
Dumb Champs	Apr. 20	11
Harnessed Lightning	May 17	11
High Ho the Fox	June 20	11

1934-35		
Flying Pigskins	Nov. 9	
Good Golfers Start Young	Sept. 20	10
Polo Thrills		

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Velled Dancer of Eloued July 15	10	
2. Vampire of Marrakesh Aug. 1	9	
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	28
Chump	Nov. 1	15
Hal Skelly		

Title	Rel. Date	Min.
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Milo Unga	Aug. 15	9
Prisoner	Sept. 15	18
George Earl		
Retribution of Clyde Bar-	July 10	20
row and Bonnie Parker		
Strife in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7

BING CROSBY

SPECIALS		
1-Surrender Dear	Aug. 3	22
2-One More Chance	Aug. 31	20
3-Billboard Girl	Oct. 5	21
4-Dream House	Sept. 28	19

CORONET COMEDIES

Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Rural Romeo	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Dec. 28	2 rls.

CRUIERS OF YOUTH

Booting Day	Dec. 14	2 rls.
Campus Hoofers	Nov. 9	18
Educating Papa	Nov. 2	16

MARRIAGE WOVES

SERIES		
Domestic Billas-tera	Oct. 12	19
How Am I Doing?	Dec. 28	2 rls.

MERMAID COMEDIES

No Sleep on the Beach	Apr. 6	21
-----------------------	--------	----

MUSICAL COMEDIES

Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	2 rls.
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22

ROMANTIC JOURNEYS

Lost Race, The	Apr. 13	8
Paradise of the Pacific	June 1	9

SONG HIT STORIES

Bounding Main, The	Nov. 16	11
House Where I Was Born		
The	Oct. 26	10
Mountain Melody	Aug. 31	10
Time on Their Hands	Sept. 14	11
Way Down Yonder	Nov. 30	11

STAR COMEDY

SPECIALS		
Allez Oop	May 25	21
Dog-Gone Babies	July 6	20

STAR PERSONALITY

COMEDIES		
His Lucky Day	Sept. 21	20

TERRY-TOONS

Black Sheep, The	Oct. 5	6
Busted Blossoms	Aug. 10	6
Dog Show, The	Dec. 28	6
Hot Sands	Nov. 2	11
Irish Sweepstakes	July 27	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Just a Clown	Apr. 6	6
King's Daughter, The	May 4	6
Lion's Friend, The	May 18	6
Mad House, A	Mar. 23	6
Magie Fish, The	Oct. 19	6
Mice In Council	Aug. 24	6
My Lady's Garden	July 13	6
Pandora	June 1	6
See the World	June 29	6
Slow But Sure	June 15	6
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
Why Mules Leave Home	Sept. 7	6

TOM HOWARD

COMEDIES		
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18

TREASURE CHEST

Bosom Friends	Mar. 30	8
Hollywood Gad-About	Oct. 5	9
Hollywood Movie Parade		
The	Nov. 2	11
Hull Honeycomb	Mar. 2	7
Pagilacci	Apr. 6	11
Then Came the Dawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11

YOUNG ROMANCE

Three Cheers for Love	Nov. 30	2 rls.
-----------------------	---------	--------

FIRST DIVISION

18 MUSICAL MOODS		
(Technicolor)		
1. In a Monastery Garden		7
2. Mexican Idyl		
3. Fingal's Cave		

FOX FILMS

Title	Rel. Date	Min.
-------	-----------	------

ADVENTURES OF THE NEWSREEL CAMERAMAN

Chasing the Champions	May 18	9
Man's Mania for Speed		10
Marching With Science		
On Foreign Service		9

MAGIC CARPET

SERIES		
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
Picturesque Portugal		9

MOVIE TINTYPE SERIES

The Heart of Valeska	Mar. 9	10
----------------------	--------	----

MASTER ART PRODUCTS

Title	Rel. Date	Min.
-------	-----------	------

HUMAN SIDE OF THE NEWS

(EDWIN C. HILL)		
1. Roosevelt Family In		11
America		10
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9

MELODY MAKERS

Fields and McHugh		9
-------------------	--	---

ORGANOLOGUES

Organologue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		11
Wine, Woman and Song		11
Ellie Hill		11
What's in a Name		8

SPECIAL

She Whoops to Conquer		2 rls.
ZaSu Pitts-Billy Bovan-		
Daphne Pollard		
Take a Letter Please		
Eddie Stanley		
Evelyn Sae		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
-------	-----------	------

ALL-STAR COMEDIES

Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20

CHARLEY CHASE

Another Wild Idea	June 10	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		18
You Said A Hotfoot		19

IRVIN S. COBB

Ballad of Paducah Jail		19
Nosed Out		18
Speaking of Relations		19
You Bring the Ducks		16

FITZPATRICK

TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the		
Mediterranean		9
Colorful Ports of Call		9
Cruising in the South Seas		9
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		11
Holland in Tullip Time		9
Ireland, The Emerald Isle		8
Switzerland, The Beautiful		10
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
Zion Canyon of Color		8

GOOFY MOVIES

No. 4	May 5	9
No. 5		8
No. 6		11
No. 7		11
No. 8		9
No. 9		10
No. 10		11

HAPPY HARMONIES

(Technicolor)		
1-The Discontented Canary		9
2-Old Pioneer		8
3-A Tale of the Vienna		8
Weeds		8
4-Bosco's Parlor Pranks		9
5-Toyland Broadcast		8

LAUREL & HARDY

Going Bye-Bye		21
Them Thar Hills		2 rls.

MUSICAL COMEDIES

Apples to You	Apr. 7	20
Benny from Panama	May 28	19
Duke for a Day, A	May 12	20
Musle In Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19

MUSICAL REVUES

Big Idea, The	May 12	20
Jail Birds of Paradise	Mar. 10	18
(Color)		
Gentlemen of Polish		2 rls.
Grandfather's Clock		17
Spectacle Maker, The		20
What Price Jazz?		18

ODDITIES

Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		11
Flying Hunters	May 12	7
Little Feller	May 26	8
Nipups	Apr. 28	9
Old Sheep	June 23	9
Pichtlanni Troupe		9
Pro Football		9
Rugby		10
Strikes and Spares		10
Taking Care of Baby		8

(THE RELEASE CHART--CONT'L)

Title	Rel. Date	Min.
No. 12	June 29.....10	
No. 13	July 27.....10	

PARAMOUNT SOUND

NEWS

Two Editions Weekly

GRANTLAND RICE

SPORTLIGHTS

No. 10—Animal Antics	Apr. 13.....10	
No. 11—Marine Marvels	May 11.....11	
No. 12—Lucky Anglers	June 8.....11	
No. 13—Good Shape	July 6.....11	

GRANTLAND RICE

SPORTLIGHTS

(NEW SERIES)

No. 1—Miles Per Hour	Aug. 3.....10	
No. 2—Springboard Cham-	Aug. 31.....10	
No. 3—Water Rodeo	Sept. 28.....10	
No. 4—Keeping Time	Oct. 26.....11	
No. 5—Saddle Champs	Nov. 30.....11	

TWO-REEL COMEDIES

Gold Nuggets	Feb. 2.....18	
Walter Catlett		
Just an Echo	Jan. 19.....20	
Blag Crosby		
Making the Rounds	July 6.....21	
Pallette-Catlett		
New Dealers, The	Apr. 6.....20	
Pallette-Catlett		
News Hounds	June 1.....20	
Pallette-Catlett		
No More Bridge	Mar. 16.....21	
Leon Errol		
Old's Well	May 4.....22	
Chlo Sale		
Old Bugler, The	Jan. 5.....20	
Chlo Sale		
Petting Preferred	Apr. 27.....19	
Up and Down	Mar. 2.....21	
Franklyn Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10.....17	
Glory of the Kill	May 23.....28	
Newsflash—No. 2	Dec. 20.....33	
Wonders of the Tropics	Dec. 13.....32	

CONFLICTS OF

NATURE SERIES

Circle of Life of the Ant		
Lion, The	Feb. 14.....7	
Farmer's Friend	Oct. 11.....7	
From Cocoon to Butterfly	Jan. 10.....7	
Her Majesty the Queen		
Eae	Dec. 1.....93	
Insect Glow	Mar. 1.....20	
Queen of the Underworld	Dec. 6.....33	

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY		
CARTOONS		
Lien Tamer, The	Feb. 2.....8	
Rasslin' Match, The	Jan. 5.....11	

BLONDE AND RED

HEAD SERIES

Bridal Ball	Feb. 9.....21	
Contented Calves	Aug. 9.....20½	
Ocean Swells	Oct. 12.....20	
Rough Necking	Apr. 27.....20	
Undie World, The	June 15.....21	

CHICK CHANDLER

COMEDIES

Big Mouthpiece	Nov. 9.....20	
Unlucky Strike	Aug. 31.....20½	

CHARLIE CHAPLIN

SERIES (Re-issues)

The Immigrant	Jan. 19.....21	
One A.M.	Mar. 23.....18	
Behind the Screen	May 25.....21½	
The Adventure	July 6.....21½	

CLARK & McCULLOUGH

SERIES

Alibi Bye Bye	July 26.....35	
Bedlam of Beards	Apr. 13.....18	
Everything's Ducky	Oct. 19.....21	
Flying Down to Zero	Apr. 26.....35	
Hey Nanny, Nanny	Jan. 12.....21	
In a Pig's Eye	Dec. 28.....21	
In the Devil Dog House	Feb. 2.....21	
Love and Kisses	June 8.....17½	
Order in the Court	Aug. 2.....21½	

CUBBY THE BEAR

CARTOONS

Cubby's Stratosphere Flight	Apr. 20.....7	
Fiddlin' Fun	June 15.....7	
Mild Cargo	May 18.....7½	

DUMBBELL LETTERS

No. 1	June 22.....4½	
No. 2	July 20.....4	
No. 3	Aug. 17.....4	

FOUR STAR

COMEDIES

Fixing the Stew	Nov. 2.....20	
Fuller Gush Man	Aug. 24.....18	

GRIBBON-KENNEDY-

STANTON COMEDIES

Cracked Shots	May 4.....19½	
Strictly Fresh Yeggs	Apr. 6.....21½	
Trailing Along	June 1.....21	
What No Groceries	July 26.....20½	

HEADLINER SERIES

No. 4—Autobiography	Mar. 18.....20	
No. 5—The Old Maid's	May 11.....20	
No. 6—Well Cured Ham	June 22.....19	

HEADLINER SERIES

(1934-35)

No. 1—Songs of the	Oct. 5.....15	
Colleges		
No. 2—Ferry Go Round	Nov. 23.....20	
No. 3—This Band Age	Feb. 1.....35	

EDGAR KENNEDY

COMEDIES

Blasted Event	June 29.....19	
Bris-a-Brae		
Is-Laws Are Out	Mar. 2.....18	
Love on a Ladder	Sept. 7.....20½	
Poisoned Ivory	Nov. 16.....21	

Poisoned Ivory	Nov. 16.....21	
Wrong Direction	Nov. 16.....21	

MUSICALS

Bubbling Over	Jan. 5.....20	
Ethel Waters		
Everybody Likes Musie	Mar. 9.....19½	
Henry the Ape	Jan. 26.....21½	
Bert Lahr		
No More West	Mar. 30.....19	
Bert Lahr		
Sea Sore	Apr. 20.....21½	

MUSICOMEDIES SERIES

Derby Deade	July 13.....21½	
If This Isn't Love	Sept. 14.....22	
Southern Style	Sept. 14.....20	

PATHE NEWS

Released twice a week		
PATHE REVIEWS (1933-34)		
Released once a month		

PATHE TOPICS

Released seven times a year		
RAINBOW		
PARADE CARTOONS		
Parrotville Fire Dept.	Sept. 14.....8	
Pastrytown Wedding	July 27.....8	

SOGLOW'S "THE KING"

CARTOONS		
Art for Art's Sake	May 11.....8	
Cactus King	June 8.....11	

SPECIALS

Century of Progress	June 15.....22	
Grand National Irish		
Sweepstake Race, 1934	Apr. 2.....10	
La Cucaracha	June 8.....20½	
Steffi Duna-Don Alvarado		
(Technicolor)		

TODDLE TALE

CARTOONS		
A Little Bird Told Me	Aug. 10.....8	
Along Came A Duck	June 29.....9½	
Grandfather's Clock	June 29.....9½	

VAGABOND ADVENTURE

SERIES		
Damascus	June 8.....11	
Eyes on Russia	Aug. 9.....11	
Gibraltar, Guardian of the		
Mediterranean	May 4.....8	
Red Republic	June 10.....10	

STATE RIGHTS

FILM EXCHANGE		
Desert Dangers	June 16.....16	
MARY WARNER		
Olympic Winter Sports		
Capital	June 8.....8	

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16.....7	
4. Playful Pluto	Mar. 16.....7	
5. Gulliver Mickey	May 19.....9	
6. Mickey's Steamroller	June 15.....7	
7. Orphans' Benefit	Aug. 11.....9	
8. Mickey Plays Papa	Sept. 29.....9	
9. The Dognappers	Nov. 10.....9	

SILLY SYMPHONIES

3. Grasshopper and the		
Ant. The	Feb. 23.....8	
4. Funny Little Bunnies	Mar. 30.....9	
5. The Big Bad Wolf	Apr. 20.....9	
6. The Wise Little Hen	June 7.....11	
7. The Flying Mouse	July 12.....7	
8. Peculiar Penguins	Sept. 6.....8	
9. Goddess of Spring, The	Nov. 1.....1	

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1.....9	

GOING PLACES

with LOWELL THOMAS		
No. 1	Sept. 10.....9	
No. 2	Oct. 8.....11	
No. 3	Nov. 5.....11	
No. 4	Dec. 3.....11	
No. 5	Dec. 31.....11	

GOOFTONE NEWS

No. 7	Apr. 30.....9	
-------	---------------	--

OSWALD CARTOONS

Annie Moved Away	May 28.....7	
Chris Columbo, Jr.	July 23.....9	
Diddle Dwarf	Aug. 6.....9	
Gingerbread Boy	Apr. 16.....8	
Goldilocks and the Three		
Bears	May 14.....8	
Happy Pilgrims	Sept. 3.....7	
Kings Up	Mar. 12.....7	
Park in the Spring	Nov. 12.....12	
Robinson Crusoe, Jr.		
Sky Larks	Oct. 22.....8	
Wax Works, The	June 25.....8	
William Tell	July 9.....6	
Wolf, Wolf	Apr. 2.....8	

STRANGE AS IT

SEEMS SERIES		
No. 38—Novelty	Apr. 23.....9	
No. 39—Novelty	May 21.....10	

STRANGER THAN

FICTION SERIES		
No. 1—Novelty	Aug. 27.....9	
No. 2—Novelty	Sept. 24.....10	
No. 3—Novelty	Oct. 22.....11	
No. 4—Novelty	Nov. 26.....11	
No. 5—Novelty	Dec. 17.....11	

UNIVERSAL COMEDIES

At the Mike	Oct. 10.....20	
(Mentone No. 3-A)		
Beau Bashful	June 6.....21	
Herbert Cortell		
Don't Tasse	Oct. 3.....21	
(Doane Musical No. 1)		
Fads and Fancies	Aug. 22.....20	
(Mentone No. 13)		

Financial Jitters	July 3.....21½	
Eddie Nugent		
Gray Sutton		
Good Time Henry	May 5.....20	
Henry Armetta		
Gus Van and		
His Neighbors	Sept. 19.....18	
(Mentone No. 2-A)		
Henry's Social Splash	Dec. 19.....21½	
Henry Armetta		
Hits for Today	Aug. 15.....21½	
(Mentone No. 12)		
Just We Two	Aug. 8.....19	
Knickerbocker Knights	Dec. 12.....19	
Mentone		
Night in a Night Club, A	Sept. 2.....18	
(Mentone No. 1-A)		
Oh! What A Business	Nov. 28.....21½	
(Mentone No. 5-A)		
Pest, The	Apr. 18.....19	
(Mentone No. 9)		
Plenie Perils	July 18.....21	
Sterling Holloway		
Pleasing Grandpa	June 20.....20	
Sterling Holloway		
Soup for Nuts	June 27.....21½	
(Mentone No. 11)		
Sterling's Rival Romeo	Nov. 14.....21½	
Sterling Holloway		
There Ain't No Justice	May 23.....18	
Corthell and Hurst		
Tid Bits	Oct. 24.....21½	
(Doane Musical No. 2)		
Well, By George	Oct. 31.....20	
(Mentone No. 4-A)		
Georgie Price		
World's Fair and Warmer	Oct. 17.....22	

VITAPHONE SHORTS

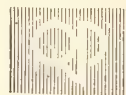
Title	Rel. Date	Min.
BIG V COMEDIES		
No. 17—The Prize Sap	June 23.....20	
Ben Blue		
No. 18—Art Trouble	June 23.....20	
Harry Gribbon		
No. 19—My Mummy's Arms	July 28.....19	
Harry Gribbon		
No. 20—Daredevil O'Dare	Aug. 11.....10	
Ben Blue		
1934-35		
A Sealed Up	Sept. 15.....10	
Ben Blue		
Fireman's Bride, The		
Shemp Howard-		
Daphne Pollard		
Oh Sailor Behave	Sept. 29.....17	
El Brendel		
Smoked Hams	Oct. 20.....18	
Shemp Howard-		
Daphne Pollard		
So You Won't T-T-T-Talk	Nov. 3.....20	
Roscoe Ates		
Out of Order	Nov. 17.....19	
Ben Blue		
Vacation Daze	Dec. 15.....21½	
Jenkins & Donnelly		
Dizzy and Daffy	Dec. 15.....21½	
Once Over Light	Jan. 12/35.....21½	
Roscoe Ates		
Radio Scout	Jan. 26/35.....21½	
El Brendel		
Herb Williams	Feb. 9/35.....21½	

BROADWAY BREVITIES

No. 17—The	July 22	20	19
Ben Blue			
No. 18—Art	June 23	20	
Trouble			

CLASSIFIED ADVERTISING

*the great
national medium
for showmen*



Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

BARGAIN SIZZLERS—NATIONAL EXHIBITOR headquarters for guaranteed equipment: Simplex-Powers 6B projectors—mechanism; Peerless—Strong—Brenkert—Gardiner—Morelite reflector arc lamps; Strong—Garver—Baldor rectifiers; GE—Simplex-Mazda lamphouses—regulators; Mercury arc rectifiers—generators; Simplex double and single bearing movements; Cinephor-Ross—Superlite lenses; Soundheads—amplifiers—speakers—portables: Swapping and trading. Before you buy consult MONARCH THEATRE SUPPLY CO. Memphis, Tenn.

BIG BARGAINS IN UPHOLSTERED OPERA chairs and Simplex projectors. Everything for the theatre at "live and let live" prices. BLAND BROS., 1018 S. Wabash, Chicago, Ill.

AN OPERADIO AMPLIFIER HAVING BEEN completely overhauled at the factory, write for details, will sell for \$55.00. May be used with any soundhead. COZY THEATRE, Winchester, Ind.

130 SEATS, TWO POWERS MACHINES, SCREEN, \$150.00. FRANCIS KEY, 2519 Jackson, Anderson, Ind.

BONA FIDE BARGAINS, NO COME-ONS—Strong thirty ampere rectifiers, \$75.00; Motiograph De luxe projectors, \$59.50; rebuilt RCA, Magnavox, Jensen Rola 8" speakers, \$9.95; soundheads, standard makes from \$19.75; Holmes, Acme, DeVry projectors, from \$25.00; reflector arcs from \$49.50. S. O. S. CORP., 1600 Broadway, New York.

PAIR DEVRY PORTABLE SOUND MACHINES, complete with carrying cases, \$475.00, slightly used. Real buy. CROWN, 311 West 44th St., New York.

PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3 COLORS, \$3.75; no C.O.D. BERLIN PRINT, Berlin, Md.

BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

GENERAL EQUIPMENT

DO NOT LET YOUR CHAIRS FALL APART—re-upholster them yourself, and save money. Can supply in any quantities and any quality, grain, color, finish—imitation Spanish leather goods—cheaper than you can buy direct from mills. BLAND BROS., 1018 S. Wabash, Chicago, Ill.

C'MON EVERYBODY! GET IN LINE. OPPORTUNITY is now pounding at your door! Just purchased 165,000 yards of highgrade carpeting. Someone's losses will mean your gain. Samples upon request. Everything for the amusement field at bargain prices. BLAND BROS., 1018 S. Wabash Ave., Chicago, Ill.

CHAIRS—CHAIRS—CHAIRS—CHAIRS. NEW, used, rebuilt. Parts, Firmastone. Anything and everything. Patch-a-seat. Lowest prices. GENERAL SEATING CO., Chicago.

SEVEN MORE EXHIBITORS LAST WEEK REPLACED with famous SOS Wide Fidelity sound. Complete, \$179.70 up; soundheads, \$59.50 up; portable sound film, \$395.00; amplifiers, \$39.50 up. Trades taken. S. O. S. CORP., 1600 Broadway, New York.

NEW EQUIPMENT

PRICES ARE A FOOTBALL HERE—TWEETER speakers, \$32.31; acoustical felt, 29c yrd.; film splicers, \$4.95; sound reels, 19c; exciter lamps, 39c; 10/14 low intensity carbons, hundred sets, \$6.95; rectifier bulbs, 15 amp., \$8.95; Simplex lenses, \$6.75; Western Electric type sound screens, \$39.50. S. O. S. CORP., 1600 Broadway, New York.

WANTED TO BUY

SPOT CASH FOR SIMPLEX, POWERS, RE-lector lamps, generators, rectifiers, lenses, sound equipment, portables. BOX 389, MOTION PICTURE HERALD.

WIRE US COLLECT PLEASE—CASH WAITING—for Simplex, Powers projectors. S. O. S. CORP., 1600 Broadway, New York.

THEATRES FOR SALE

MOTION PICTURE THEATRES, SEND FOR MY LIST. McINTYRE, 312 Lisbon, Buffalo, N. Y.

POSITIONS WANTED

PROJECTIONIST—18 YEARS' EXPERIENCE, references. BOX 468, MOTION PICTURE HERALD.

SOUND EQUIPMENT

SOUND TUBES IN ORIGINAL FACTORY sealed cartons at bargain prices: 205-D, \$2.25; 242, \$6.00; 264-B, 50c. Nationally advertised brand. Used by many large circuits. BOX 474, MOTION PICTURE HERALD.

"PROCLAIMED GREAT SUCCESS BY ALL" says John Taplin, Burroughs Foundation, Boston. "Comparable to highest priced outfits." SOS Wide Fidelity sound is perfect. S. O. S. CORP., 1600 Broadway, New York.

WIDE RANGE ROCHESTER MADE OPTICAL systems for any make sound equipment, \$15.00. Allowance given for old systems. THEATRE SOUND SERVICE, Rochester, N. Y.

BUZZ TRACK TEST LOOP NOW AVAILABLE, includes chopper track, 9,000 cycle track, copyrighted instructions, \$2.50. Every booth needs this for adjusting soundheads. S. O. S. CORP., 1600 Broadway, New York.

UNUSUAL OPPORTUNITIES

TWO ACME SIMPLEX PORTABLE PROJECTORS Mazda lamps, stands, lenses; 2 RCA amplifiers, speakers, horns, cables pickup. Records—2 new German, 1 Italian, 2 new Hungarian, 1 Polish, all 3 and 9 reel feature new films. An \$8,000.00 outfit for \$3,000.00. THEO. NEWMAN, 283 Golden Gate Ave., San Francisco.

THEATRES WANTED

WANTED LEASE OR BUY THEATRE IN TOWN over four thousand population, Western states preferred, details first letter. BOX 471, MOTION PICTURE HERALD.

TECHNICAL BOOKS

"RICHARDSON'S HAND BOOKS OF PROJECTION" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books complete for \$12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

Proof of PREEMINENCE

THE claims made for Eastman Super-Sensitive "Pan" have been borne out again and again by its contributions to the greatest motion-picture successes. It is actual performance that proves the preëminence of this Eastman film, and that gives it its unrivalled acceptance among cameramen everywhere. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*
Panchromatic Negative

Advice to Fathers

In the Film Business!



if you can't send your



to



book



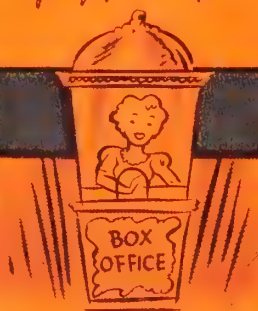
's

"COLLEGE RHYTHM"

and give

him a

education



"COLLEGE RHYTHM" JOE PENNER • LANNY ROSS • JACK OAKIE • HELEN MACK • LYDA ROBERTI MARY BRIAN • GEORGE BARBIER and the All-American Co-Eds
A Paramount Picture directed by Norman Taurog with plenty of words and lots of music by Gordon and Revel

MOTION PICTURE
HERALD

Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

November 17, 1934

TAYLOR on

HOLIDAY STAGE SHOWS

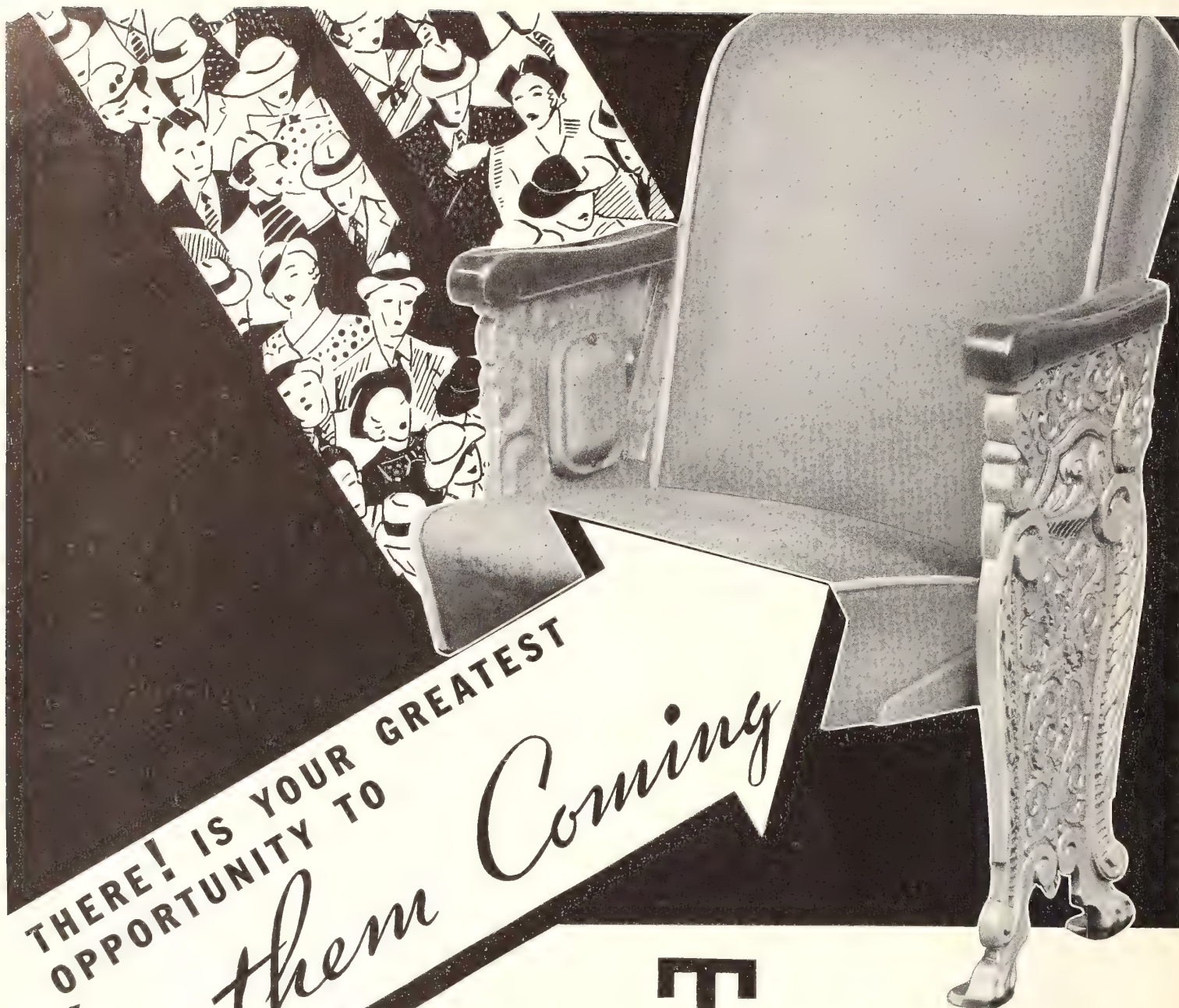
KNIGHT on

THEATRE WAGE SCALES

BOLLER . . . CLUTE . . . HULSKEN on

REMODELING THE THEATRE





THERE! IS YOUR GREATEST
OPPORTUNITY TO
Keep them Coming

SALES OFFICES: Baltimore, Md.;
Boston, Mass.; Buffalo, N. Y.;
Los Angeles, Calif.; New York,
N. Y.; Philadelphia, Pa.; Cleveland,
Ohio; Richmond, Va.; Tampa, Fla.;
Pittsburgh, Pa.; Savannah, Ga.;
Raleigh, N. C.; Houston, Texas;
St. Louis, Mo.; Birmingham, Ala.;
Minneapolis, Minn.; Indianapolis,
Ind.; New Orleans, La.; Oklahoma
City, Okla.; San Francisco, Calif.;
Seattle, Wash.; Chicago, Ill.;
Spokane, Wash.; Portland, Ore.;
Denver, Colo.

The seat of the business-getting problem often lies in the seat you offer your patrons. Comfort isn't just something nice to talk about—it's a definite part of what you sell for what you charge.

The theatre that pays all its attention to the program and little attention to the seating comfort is in the same class as the manufacturer who tries to package a quality product in a cheap paper bag. It just **doesn't** pay.

When you're planning for profits, look beyond your program into the question of your patrons' comfort.

Remember—if they're **not** comfortable, they won't tell you—they'll just stay away.

May we make valuable suggestions regarding the reseating of **your** theatre?

HEYWOOD - WAKEFIELD

T H E A T R E S E A T I N G •



ECONOMICAL

HIGH INTENSITY ILLUMINATION FOR THE SMALLER THEATRES

The experience of large down-town theatres with High Intensity projection has proved that patrons appreciate comfortable vision on entering the theatre and clear, snow white projection on the screen. . . . The box office value of these features is now available to theatres of moderate size at little added cost of operation. . . .

A.C. National High Intensity A. C. Projector Carbons provide High Intensity projection for the smaller theatres using alternating current. They are designed for arc currents up to 80 amperes in the new A. C. High Intensity lamps.

National Suprex Carbons provide High Intensity projection **D.C.** for the smaller theatres using direct current. They are designed for operation at arc currents of 40 to 65 amperes in the new D. C. High Intensity lamps.

NATIONAL PROJECTOR CARBONS



NATIONAL CARBON COMPANY, INC., Cleveland, Ohio
CARBON SALES DIVISION

Unit of Union Carbide  and Carben Corporation

SALES OFFICES: NEW YORK, PITTSBURGH, CHICAGO, SAN FRANCISCO



Better Theatres

November 17, 1934

Vol. 117, No. 7



A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor

C. B. O'NEILL, Advertising Manager

RAY GALLO, Eastern Advertising Manager

GENERAL FEATURES

Inexpensive Holiday Stage Shows: <i>By O. T. Taylor</i>	6
An Economic Basis for Wage Scales: <i>By J. T. Knight, Jr.</i>	8
Maintenance Tabs	9
A Single Floor Theatre Seating 1,100	11
Modernizing the Projection Room: <i>By Robert O. Boller</i>	12
New Decisions in Theatre Regulation: <i>By Leo T. Parker</i>	14
New Schemes in Modern Remodeling: <i>By Eugene Clute</i>	18

DEPARTMENTS

Modern Projection	21
Supervision of the Optical System to Avoid Light Loss	21
F. H. Richardson's Comment	22
Planning the Theatre	28

MISCELLANEOUS

Editorials	5
Obligations in Partnerships: <i>By M. Marvin Berger</i>	15
Checking Your Lighting: A Series of Forms	16
Equipment Affairs: <i>Equipment News and Comment</i>	20
Index to Advertisers	32
BETTER THEATRES Catalog Bureau	33

QUIGLEY PUBLISHING COMPANY, 1790 BROADWAY, NEW YORK

MARTIN QUIGLEY, Publisher and Editor-in-Chief

COLVIN W. BROWN, Vice-Pres. and Gen. Mgr

CHICAGO: 407 South Dearborn Street

HOLLYWOOD: Postal Union Life Bldg.

LONDON: Remo House, 310 Regent Street, W.1

CABLE ADDRESS: Quigpubco

NEW YORK TEL.: Circle 7-3100

Better Theatres (with which is incorporated The Showman) is published every fourth week as Section Two of Motion Picture Herald; Terry Ramsaye, editor. Member of Audit Bureau of Circulations. All editorial and general business correspondence should be addressed to the New York office. All contents copyrighted 1934 by Quigley Publishing Company and, except for properly accredited quotations, nothing appearing herein may be reproduced without written permission. Every precaution is taken to ensure the safety of unsolicited manuscripts and photographs submitted, but the publishers herewith deny all responsibility for them in case of mutilation or loss. Manager Chicago office, E. S. Clifford. Manager Hollywood Bureau, Victor M. Shapiro. London representative: Bruce Allan. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac (published annually) and The Chicagoan

DR. GOLDSMITH RETIRES

When the history of the motion picture is continued from whatever point Terry Ramsaye left it after deciding that his "Million and One Nights" had to end somewhere, many persons of formidable prestige in the current affairs of the film will be the subjects of some entirely deliberate omissions. Others, perhaps to the surprise of themselves or their assigns, will be dismissed with merely a word. And quite probably to be found among them are persons who pay but casual attention to the activities of the Society of Motion Picture Engineers, and who would scarcely be able to identify, in motion picture terms, at least, the man who is about to retire from its presidency.

Yet there is reason to believe that what the Society has become is of more permanent importance than the election of many a new board of directors, and that the influence of Dr. Alfred N. Goldsmith will be vitally present in the processes of the motion picture when most of today's industry headlines have come to mean nothing.

Perhaps these assertions are in large measure inspired by hope. Certain it is, however, that every major commercial advancement of the motion picture has been the result of technological progress, and the Society of Motion Picture Engineers is the logical custodian of motion picture technology (with the Academy and studio technicians specializing in the crafts of production). Prior to Dr. Goldsmith's assumption of office three years ago, the Society nevertheless had failed to realize its potential importance. It was Dr. Goldsmith who introduced a policy of comprehensive and practical service to the industry, under which the Projection Practice Committee has become more effective, research in theatre design has been organized, collaboration with the Academy assured, "log-rolling" ostensibly eliminated, and an authentic scientific spirit inculcated in the membership, which itself has been doubled.

In expressing the hope that this policy will endure under the presidency of Mr. H. G. Tasker, who assumes office January 1, we are but indicating our faith in what the Society can mean to this industry. When that significance becomes fully demonstrated and palpable to all, it will not be fair to deny to Dr. Alfred N. Goldsmith the place in the motion picture story that we, optimistically, should already wish to assign him.

NEW FIELDS TO CONQUER

Mr. Edwin S. Reid, Virginian, is reported in a news story from Lynchburg to have found, during a trip through the southwestern part of his state and the Piedmont section, many towns in need of theatres. Farmers enlivened by a strange new wealth, merchants getting a great deal of it, but no theatres to collect their share for the motion picture industry. As director of the state division of motion picture censorship, Mr. Reid took note of this, yet we commend his report to the attention of persons with money for theatrical ventures, in the belief that the moral tone of motion pictures should be, after all, no deterrent.

A STEP TOWARD SENSE IN DESIGN

Reverting to the Society of Motion Picture Engineers—a current interest inspired by that organization's recent convention—we take this means of demonstrating our gratification at the establishment by this body of motion picture technologists, of a group whose responsibility it is to discover practical means of seriously investigating how theatres can be better designed and constructed for the purposes to which they are devoted. This may seem a rather novel attempt to those who have not followed industry affairs of late in some of their more important phases. And there are architects who may regard this interest on the part of mere motion picture engineers as rank impudence. But we—as made known in many an expression that preceded for quite some time this development within the SMPE—are quite in favor of having people who know something about the motion picture mechanism, and who have some pride in it, take a genuine and working interest in the highly specialized building through which the motion picture achieves all of its aims.

G. S.

INEXPENSIVE HOLIDAY STAGE SHOWS

By O. T. TAYLOR

Offering a group of routines and settings with which to augment the screen program during Christmas week

CHRISTMAS PRESENTS a splendid opportunity for pleasing home-talent stage entertainment, and offers possibilities second to none of the entire year's holidays. And the Christmas holidays

need a box office stimulant more, perhaps, than any of the holidays.

A pleasing, entertaining Christmas presentation can be staged for surprisingly little cost—that is, if hard work and serious application to the task is not allowed to become a deterrent obstacle. For there can be no worth-while achievement without a willingness to work for it.

Planning stage entertainment—especially routining, staging, settings, etc.—does not, unfortunately, come within the accomplishments of all theatre managers. But this need be no reason for passing up stage entertainment. Tie in with a dancing school for dance routines, a voice instructor for song numbers, and a music teacher for instrumental contributions to

the program. These people are usually appreciative of an opportunity to present their pupils to the public for the publicity they receive. Turn the scenic effects over to your lobby display artist. He, too, as a rule will enjoy this fascinating work.

Do not get the idea that the setting for a local entertainment must fill the entire stage. Far from it. Pleasing effects are accomplished by carrying out small, novel ideas set in the center of a stock cyclorama. The Holiday ideas described here are just such novelties. Effective, yet simple to produce. One scenic idea may form the background for the entire entertainment, or several novelties may be featured on the program.

Recalling that the purpose of the discussions on stage presentations is to assist the theatre manager—especially the manager located in the smaller cities and neighborhoods—in the production of stage entertainment, it may be well again to point out that *all presentations and ideas offered here are designed to be adaptable to any stage, be it large or small.*

MODERNIZED CHRISTMAS IDEA

The manager who favors the modernistic conception of stage decoration will find the design in *Figure 1* of interest. This design makes a splendid full stage setup, and the arrangement is such that several central novelty ideas may be very easily incorporated.

Two distinctly different designs of conventionalized Christmas trees are shown. The style selected should, of course, be used on both sides to make the setting balanced. The one to the left is of three planes of wall board spaced from 3 to 4 inches apart, with lamps concealed behind the first and second planes. (See *Figure 1, A*. Also wiring diagram, *Figure 2*.) Paint the third (large) plane light green, the second medium bright green, and the first blue-green. A thin-scattered sprinkling of coarse metallics in the same colors adds brilliancy. Use green lamps.

The tree to the right (*B, Figure 1*) is of one plane cut from wall board. Punch holes to take miniature lamps with colored reflectors (regular Christmas tree light strings). Paint the tree medium green.

The posts (*C, Figure 1*) are frames

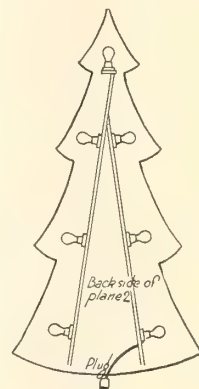


Figure 2

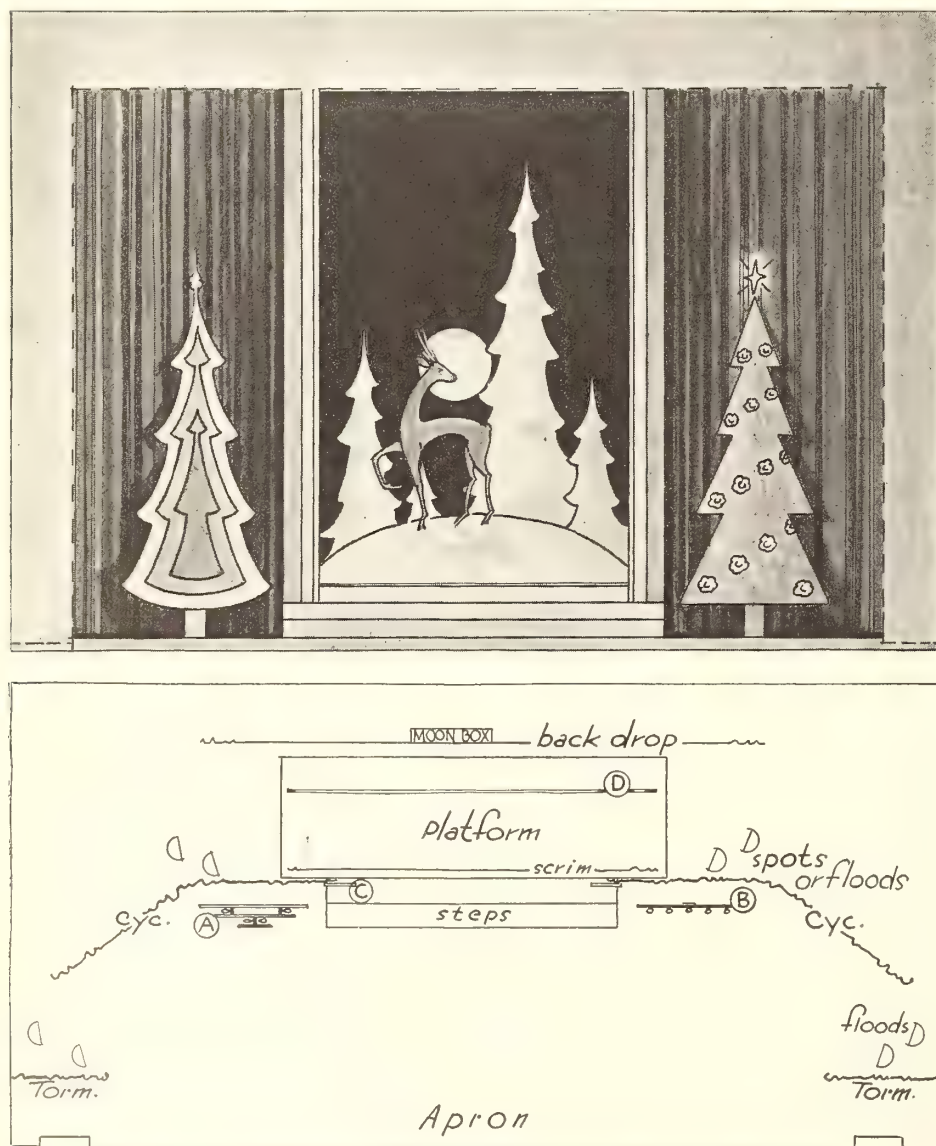


Figure 1

covered with heavy manila paper or blue plaster board. The lower ends are fastened to the second step, and the tops are attached to a batten. This eliminates braces. Paint in bright colors such as yellow (narrow stripe next to opening), light green, turquoise, or yellow, orange, red.

The central set-piece, *D*, is cut from wall board and braced with battens. Do snow in white with shadings in pale blue, and a thin sprinkling of artificial snow for high lights. The buck is light greyish-orchid with jet black horns and hoofs.

It should not be difficult to arrange a program in keeping with a presentation of this type. Dance routines, songs and instru-

mental numbers are all in harmony with the idea. Into all of these a Holiday touch is easily introduced.

OLD-FASHIONED CHRISTMAS

This idea of a Christmas presentation is the extreme opposite of the preceding modern conception. It is an idyllic picture that fairly breathes the Christmas cheer of years gone by. As a background for a chorus singing Christmas carols and old melodies such as "Jingle Bells," or for youthful dancers in an interpretation of "The Skaters' Waltz," this bit of setting is exceptionally fitting.

The setting may be constructed in one piece. A more interesting effect, however, is obtained with very little additional effort if it is constructed and set up in three parts as shown in scene plot (Figure 3). This consists of a profiled piece—the snow bank and a small Christmas tree decorated with candles, *A*; a second set piece—wall, gate and the larger house, *B*; and a third piece—*C*, the smaller house and tree. The windows are cut out, as indicated in Figures 4 and 5, showing the backside and construction of two of the pieces, and covered with white paper which, after the sash has been painted in, is given a coat of oil or varnish to render it translucent. Place lamps below the openings so that no direct

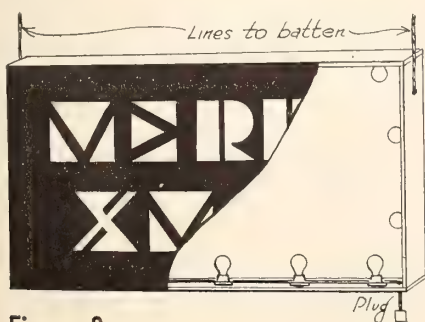
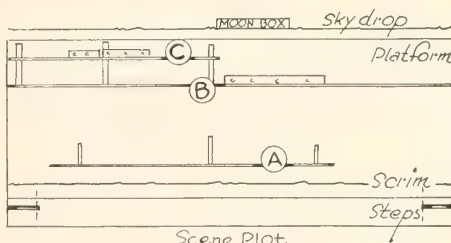
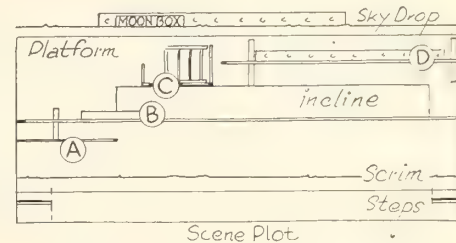


Figure 8

Left:
Figure 4Right:
Figure 5

light becomes visible. Use amber lamps for effect of candle glow. The window openings with lamps must be boxed in on the back, otherwise light will reflect on the sky drop and spoil the effect.

To make the setting easy to set up and strike, nail bracket supports to the backside of each piece and weight down with two or three sand bags. By setting the smaller piece well in front of the others, a space is provided between the pieces that makes an interesting entrance. The old-fashioned setting is designed to fit into a space identical to that occupied by the modern idea on a full stage. Obviously, modern Christmas trees are not in keeping with an old-fashioned idea. Natural trees trimmed with Christmas decorations and lights should be used.

ST. NICHOLAS SETTING

Here is a happy medium between the modern and the old-fashioned Christmas

presentation. It is "a natural" for the introduction of old genial Santa, and is therefore ideal as an attraction of special interest to children. The scene is in steel-blue light as Santa climbs up the roof and disappears down the chimney, to appear down stage a moment later, ready to entertain with songs, talk or distribution of gifts. This setting, also, is in several planes (Figure 6)—a profile tree, *A*; the roof top, *B*, with inclined platform in white and trimmed with artificial snow; the chimney, *C*, boxed in on the sides as well as front, and equipped with a ladder to the floor; the other houses, and distant tree, on the last piece, *D*. General construction and treatment of windows in this set are to be regarded as identical to that shown in Figure 4.

Either a scrim or a curtain may be used directly in back of the posts. Hung on a set of lines, to fly, this makes it possible to

(Continued on page 34)

AN ECONOMIC BASIS FOR WAGE SCALES

By J. T. KNIGHT, JR.

What is the motion picture and what are the economic laws which provide constructively for its successful exploitation?

NO ONE HAS yet completely applied recognized economic law to the business of providing entertainment for the public. Many have observed that the amusement business is different from other commercial enterprises, but few have thought long enough on the subject to determine why it is different. The motion picture industry is different because it does not conform to the usually accepted economic pattern as applied to other forms of commerce. To the average man the much abused law of supply and demand, with its many corollaries, is the usually accepted economic pattern.

At this point two questions present themselves: Is the *motion picture* an economic necessity, or merely a luxury that can be eliminated without harm to anyone? And is the *motion picture* of economic and social-economic significance, or purely of artistic or cultural importance in our scheme of life and living today?

The answers to these questions may broaden our point of view and perhaps provide a new conception of a sane, equitable and fair approach to the solution of the problem of wages, salary and compensation.

SOCIAL DISTINCTION OF THEATRE BUSINESS

If we take the point of view that motion pictures are founded upon a definite scheme of economics and attempt to trace backward to the source, it becomes quite evident that the only causes or reasons for motion pictures are social or cultural. From this we may assume that motion pictures come in the same category with literature, music and art. In fact, motion pictures combine all of these. Such forms of endeavor and expression as literature, music and art, are most certainly rooted in the social and cultural structure, rather than in the economic structure.

FILM AN ART MEDIUM

There is definitely a lack of exclusiveness in music, art, literature and motion pictures. The same musical composition, the

same book, the same work of art, and the same motion picture is enjoyed by millions of people of many nationalities, of all walks of life, and of more than one generation. The amount of pleasure and benefit that may be derived from music, art, books and pictures is limitless, and in consequence the expenditures for labor to produce them becomes ridiculously small in proportion.

Motion pictures have definitely established themselves as the means of distributing the greatest amount of pleasure to the greatest number, at the lowest unit cost, of any method or medium of creative expression in the history of the world. *If motion pictures cost twice as much the world could not do without them.* Believing this sincerely, I find it hard to understand why motion picture interests; i. e., producers, distributors and exhibitors, continue by policies of down-at-the-heels operation, cut-throat competition, dual features, cheap personnel, circus method of advertising, and dilapidated properties, to depreciate and cheapen deliberately the business of motion pictures in the eyes of the public.

SPECIAL LAWS NEEDED

The more general conceptions of economic laws, developed primarily to explain the trends of wealth, commodities, population, with further breakdown in capital, rent, interest, wages, food, clothing, and shelter, with the effects of price fluctuation on productive labor, middleman and consumer, do not directly apply to our industry. Some other primary method of reasoning must be used to explain the changes, the fluctuations and the many ramifications of the motion picture industry, including the problem of equitable wages, salaries, and other forms of compensation, of all participating, from star down to the porter in a theatre.

For years exhibitors have been trying to apply one of the earlier economic laws to salaries and wages. Let us see how it has worked out. At the beginning of the century it was common practice to consider wages as *fixed by the ratio of the number of workers and the amount of capital available for the employment of labor.* Constant adherence to such a law tends to reduce to a minimum the individual wage or salary. Its lowest limit is established by the lowest scale of living that will be tolerated by the worker.

PAYROLL BUDGETS

What is wrong with the way this law has been applied to theatres? In the first place, exhibitors do not set up any specific amount of capital for the employment of labor; they establish by guess or by precedent what they term a budget—a payroll budget. This

is not an appropriation, but it is the amount they will *permit* to be charged per week to the expense of the theatre, and if this amount is exceeded the manager is due to make a complete explanation. Such a budget is always a minimum amount, so workers employed under such a budget are paid, and can only expect, a minimum wage. But since the turn of the century something has taken place in the motion picture business which throws this method all out of balance from the standpoint of fair, equitable distribution of the budgeted amount.

ORGANIZED LABOR

Certain classes of employes have become united, organized and affiliated with the American Federation of Labor. These groups, sensing a confusion in the minds of some exhibitors, and having observed that some exhibitors become wealthy, have demanded, not always their proportionate share, but all that they could get. In consequence, as each raise was granted, renewed pressure and effort was made to hold the payroll down, so that only a *minimum* burden of the wage raise for union workers would have to be carried by the theatre.

In time much of the increase granted to organized help was actually taken from the unorganized classes of help, either by unit reduction in wages, or by reducing the number on the theatre staff. Of course, such methods of "balancing the budget" seldom took place simultaneously with the granting of raises to the organized help—that would appear too obvious—but by some manner the changes were effected as quickly as possible. Such methods are obviously obsolete and out of step with the trend of 1934.

THE "GUESSING GAME"

Exhibitor executives are still establishing—*decreeing* is the better word—payroll budgets based upon nothing more substantial than guess or hope that they can operate for the allocated sum. The managers stand excellent chances of being "fired" unless they can be successful in getting janitors, ushers, doormen and cashiers who will work for sufficiently less pay so that the prescribed budget is not exceeded. Failing in this, the manager can only resort to running an undermanned theatre, which means an uncared-for theatre, a theatre without service for the patrons, a theatre not properly covered in case of emergency.

The foregoing described method of payroll budgeting has encouraged dishonesty among employes. How many theatre managers in this country draw less salary than each of their projectionists? Their number is legion. It is true the projectionists put on the show: a theatre has got

to have capable projectionists. On the other hand, a theatre can't run without having someone perform the co-ordinating duties of the manager, including the selling effort necessary to attract people to the box office. No central organization yet devised can perform the multiplicity of duties of managing a theatre, as a substitute for an alive, intelligent, honest, personable manager. From this point of view the manager is the most important individual in the theatre and should be the highest paid. The Motion Picture Code, drawn up and compiled by men who believe in payroll budgets arrived at by hopes and guesses, has altered the lot of every type of worker in the business *except that of the theatre manager.*

REWARDING THE THEATRE WORKER

Labor is not a commodity, and even though the old threadbare law of supply and demand does affect it, it still is a living, vital, human and very necessary part of business. A commodity is an inanimate product of the combination of labor and capital. A commodity cannot possibly have any voice in establishing or determining what is to be a proper and fair price for it. This is the basic difference between a commodity and labor. As labor is not a commodity, it is a wrong application of the law of supply and demand to endeavor to establish wage rates through the application of that law.

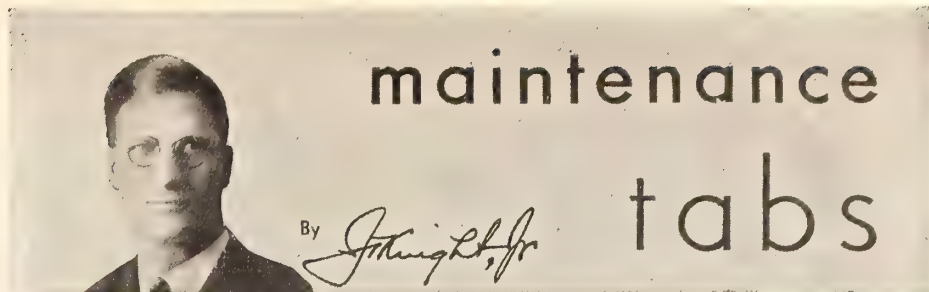
REAL WAGES

There is a distinction between money wages and real wages. Every executive should understand this difference. Money wages are the dollars and cents that are paid each week to an individual for doing a particular job. Real wages are the things—food, clothes and shelter—that the individual can buy with the money wages. *It is the real wages that establish the standard of living of the individual.* As the price of food, clothing and rent go up, real wages decline. When the increase in money wages does not keep pace with the increase in prices, then the standard of living of the worker must step down to a lower level, resulting in a demoralizing and disturbing influence which reflects itself directly in all business.

By the summer of 1933, money wages in our industry were at their lowest ebb; generally, they have not increased. Yet commodity prices have gone up, the net result of which means that the average employe in the theatre is having a harder time making ends meet this year than he had last year.

EMPLOYEE PSYCHOLOGY

Thus far nothing in the routine of economic thought tends to point the way to a fairer distribution of salary money within the theatre. Because the conduct of the projectionist, usher, electrician, the manager and every other person employed in a theatre, combined with enthusiasm, loyalty, honesty and creative ability, contributes to the success of the business in such a pronounced manner, and because all these qualities are so much a part of the individual



Title and text copyrighted 1934. Reproduction of any part without permission is expressly forbidden

GOOD MANAGING: Now is the time to sow seeds of efficient management if theatre managers ever expect to reap a harvest of adequate remuneration and security. Many managers continually fail to recognize the fact that they are charged with the care and operation of a piece of real property and equipment. Theatre owners are going to discover that fictitious profits at the expense of run-down properties are not very satisfying. For emphasis, an A-1 theatre manager has got to be a rounded-out business man with the interest of the owner at heart. Maintenance is fully appreciated by business men—it's time that theatre managers accept it as being one of their important responsibilities. It's a branch of the business that requires application and study on the part of the manager.

WINTER AIR CONDITIONS: With the cold weather here many will let the subject of air-conditioning lie dormant in their minds till next spring. Air-conditioning is just as important in winter as in summer. Ample heat does not solve the entire question for the theatre manager at this season of the year. The excessively dry air of homes, theatres and other places of assembly is more unhealthy than the hot humid air of summertime.

Check the relative humidity in your theatre—it is perfect if it is 50 to 55%, and it is very bad if it is only 20% to 25%. If you have an air washer, use it during the winter time, provided of course there is sufficient capacity in the preheating coils to bring the incoming air up to a point above freezing before it strikes the air washer. By keeping the wet bulb reading up you will maintain a more comfortable and healthful theatre with less actual heat; your fur-

niture won't dry out and become rickety; wood steppings, if you have any, won't begin to squeak; and the paint on the walls won't flake off. Air conditioning pays!

DON'T STINT ON LIGHT: In many theatres today, the ideas and policies with regard to lighting seem only to emphasize economy, dinginess and a depression. In such an atmosphere a gloomy pall as thick as fog hangs over everything and everybody. Let's lighten up the lobbies, foyers, smoking rooms and lounges! Theatres must be lively, sparkling, exciting places. If more light necessitates the services of a painter, then let's put one to work.

CARE OF SMALL MOTORS: Small, fractional-horsepower motors need the same care and consideration as big motors. There is a rather large number of these small motors in theatres, on flashers, animated display, remote curtain controls, and of course in the projection booth. Make it a point now to ask your electrician to go over them all—put fresh oil in the bearings, clean them up and recondition them.

INSTILLING PRIDE: You, the manager, and all the employes of your theatre, are in the same business as the owner of that theatre. Realize this and impress it on the entire staff. When any employe neglects his job he is jeopardizing his and every other employe's chances for advancement and security. A physically run-down theatre is a constant and demoralizing reminder to each employe that his job is insecure and possibly hanging by a thread. Pride comes with fitness. A well-kept theatre breeds pride and an atmosphere of fitness in every employe and patron alike.

person, psychology perhaps will furnish a better approach to the problem of wages.

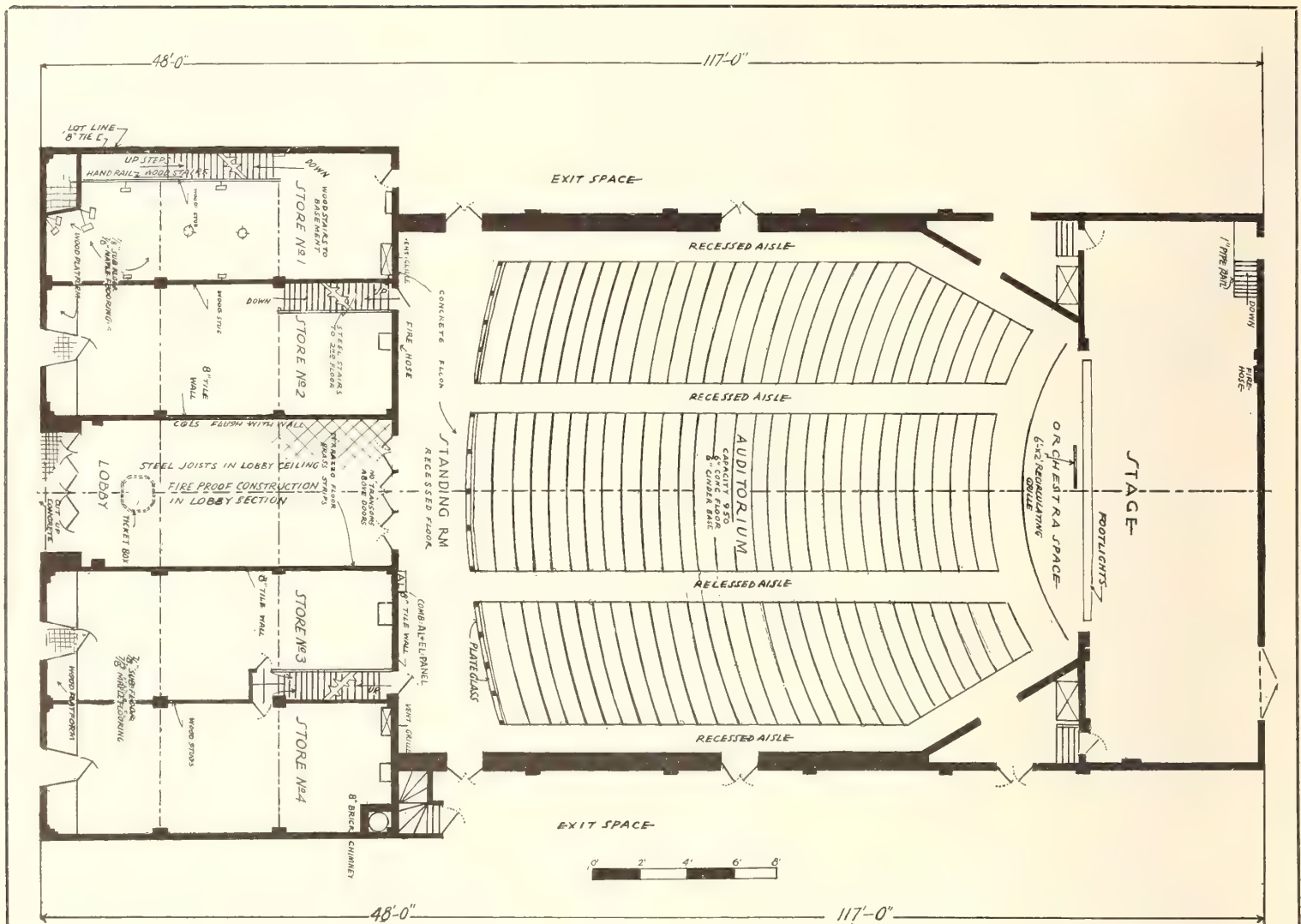
Even though theatres have been operated more or less successfully without this particular point of view, and though there have been no labor upheavals which the industry has not survived, it does not follow that the existing unequal division of the income from theatres is going to be permitted to continue. *Progress thus far has been rather a tribute to the loyalty and patience of the rank and file of the theatres.*

Work which a person does consistently well, with perseverance and loyalty, pro-

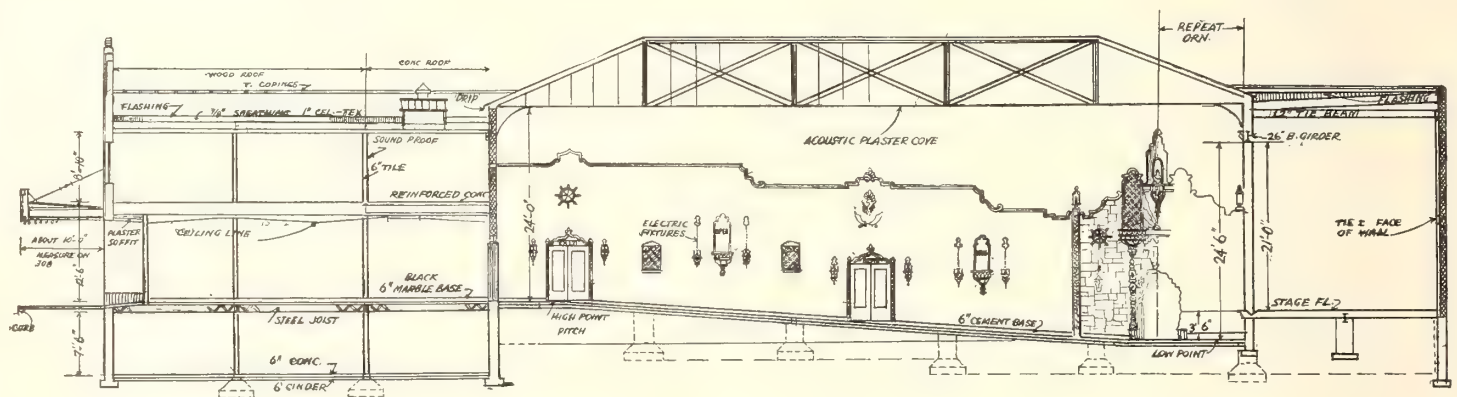
vides for him an enthusiasm and a motive force from within, because in the endeavor he receives a distinct sense of self-fulfillment. Self-fulfillment for the individual can only be expressed by the individual—for average men it's a wife, home and children, with reasonable possessions for comfort and some security against the possible hazards of life.

SELF-FULFILLMENT

Has the industry provided the means of self-fulfillment in fair proportion? No, not
(Continued on page 31)



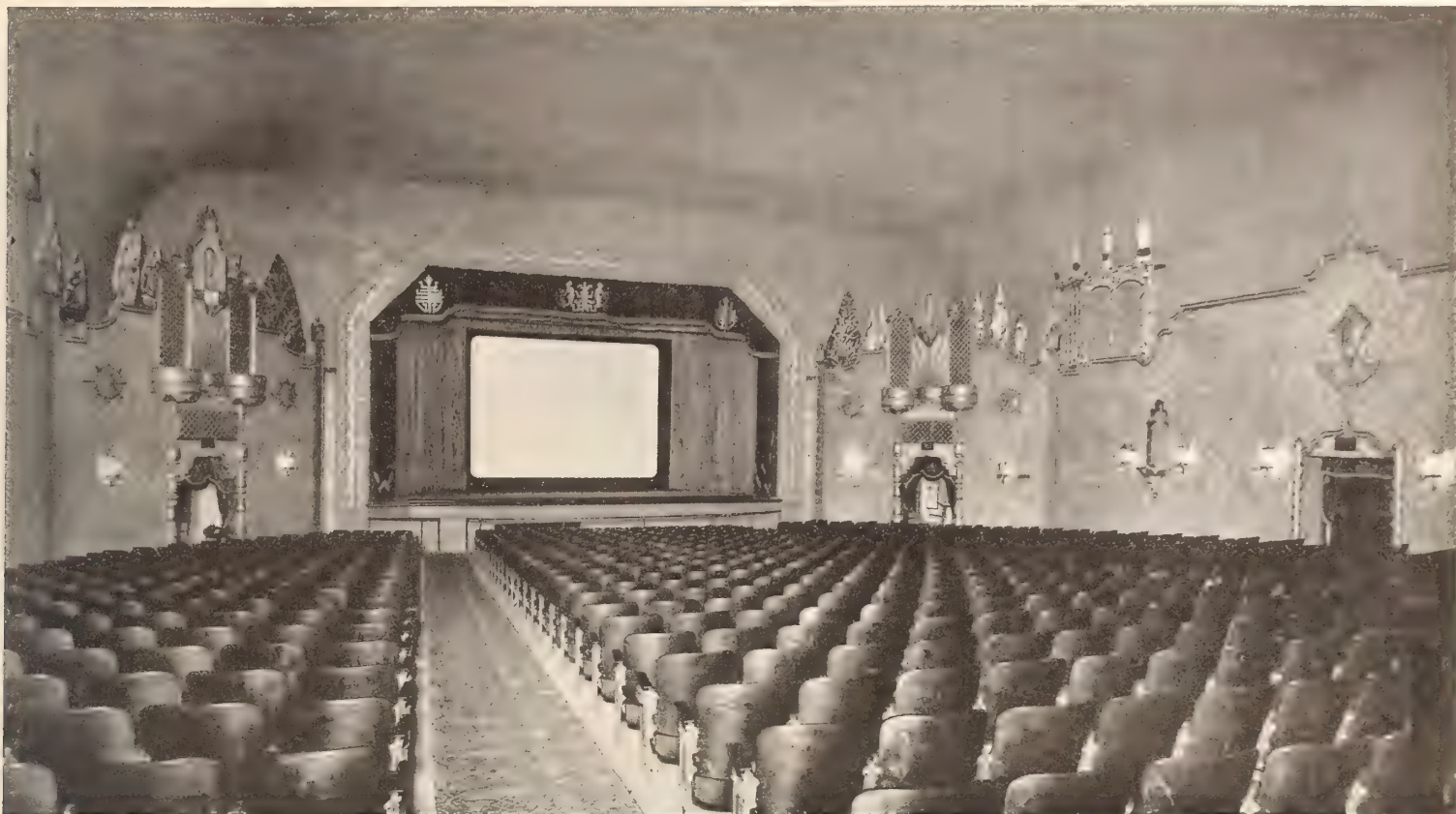
GENERAL PLAN OF THE GROUND FLOOR OF BUILDING



LONGITUDINAL SECTION (SCHEMATIC) OF THEATRE

ORIENT THEATRE
DUNMORE, PA.
 Michael J. DeAngelis, Architect

A SINGLE FLOOR THEATRE SEATING 1,100



Describing the Orient theatre in Dunmore, Pa., the principal part of a commercial building erected at a cost of \$75,000

THE ORIENT theatre in Dunmore, Pa., was recently opened as a member of the M. E. Comerford circuit, which leases the house from the owners, Joseph Golo and Florian Grayick of Scranton. The Orient seats 1,100 and was erected at a cost of \$75,000, exclusive of land and equipment. Equipment and furnishings cost \$20,000.

Dunmore has a population of 30,000, but it adjoins Scranton, contiguous sections of which are included in the drawing area of the Orient. This is especially true on Sundays, since theatres are not allowed to operate in Scranton on the Sabbath.

The Orient is the major element of a building project which includes four stores, six offices and two apartments, with financing calling for the non-theatrical portions to carry the taxes and interest on a small mortgage. The building, which measures 93x165 feet and is two stories high, was erected under separate contracts.

The auditorium is of single-floor type

(see accompanying floor plan), with seating in 29 rows. Chairs, which are by the American Seating Company, are full-upholstered.

The projection room measures 20x16 feet and is adjoined by a generator room. The walls and ceiling of the projection room are surfaced with aluminum paint. There are two projectors (Simplex) and one stereopticon. The sound system is Western Electric.

Ventilation is by means of a duct and blower system, through which the theatre also is heated. Fuel for heating is soft coal.

Acoustic treatment consists in the application of acoustic plaster to ceiling. This has been pin-pricked by means of a wire brush to effect air cells.

The Orient is one of the few new theatres of recent years designed in a period, atmospheric decorative scheme (see accompanying longitudinal section). The exterior is a mixture of modern styles and Hindu ornament, and the latter characterizes the general treatment of the interior. Interior walls are of rough-textured plaster painted in polychrome. The ornamental features that are also in plaster, are painted in various shades, including gold. Part of the decorative effects of the auditorium is of course contributed to by the cloud effects usual to the atmospheric manner. Lighting fixtures throughout are in wrought iron. Auditorium illumination is provided principally by means of fixtures concealed behind the battlement walls,

which are set 24 inches from the main walls.

The Orient has a stage 24 feet deep and 75 feet wide, with a proscenium opening 38 feet wide. The screen is located 20 feet from the first row of seats.

Lounges and toilet facilities are on the second floor.



The entrance is shown immediately above, while at the top of the page is pictured the atmospheric auditorium, which is done in a Hindu style, with plaster ornament along battlement walls painted in polychrome beneath a sky-like ceiling.

MODERNIZING THE PROJECTION ROOM

By ROBERT O. BOLLER

Considering construction, layout and safety in the final of two articles by a leading theatre architect

A COMMON drawback found today in projection rooms demanding remodeling, is improper wall and ceiling construction, which fails to fireproof the room or equip it with modern ports and doors, and accordingly penalizes the owner with high insurance rates. Hand in hand with this goes lack of soundproofing, which causes confusion and acoustical

trouble in the auditorium. Too often the projectionist works in a crowded room of limited floor space, suffering from poor ventilation caused by a low ceiling and lack of a proper exhaust system. Lack of an evenly controlled heating system endangers the delicate mechanisms under his control, while absence of proper toilet facilities adds to his bodily discomfort and jeopardizes his health. Out-of-date wiring arrangements add to his labors and worries, and also reduce his efficiency.

SOUNDPROOFING

The proper fireproof wall and ceiling construction of the modern projection room is so closely linked with soundproofing that the two can scarcely be discussed separately. It was customary, formerly, to construct projection room housing of steel,

asbestos board, tile, and sometimes 2-inch metal lath and plaster construction, and while these met the fireproofing problem after a fashion, any of these materials transmitted sounds from the room to an undesirable degree. Today the approved structure has walls of double-channel studs, lathed with metal on both sides, and coated with cement plaster to a thickness of not less than $\frac{3}{4}$ -inch. In addition to this, plaster-finish acoustical treatment is also applied on the auditorium side of the booth. Hollow tile is a satisfactory material for projection room walls in many ways, the chief objection to this being that very little support is left in the front wall because of the cutting through of many openings. It is also difficult to run horizontal conduits in it.

FLOORS

With either of these materials for walls, the floor should be of cement not less than $2\frac{1}{2}$ -inch in thickness, and linoleum or other composition floor covering will prevent electrical shocks and relieve the fatigue of the projectionist caused by standing on hard and unyielding cement.

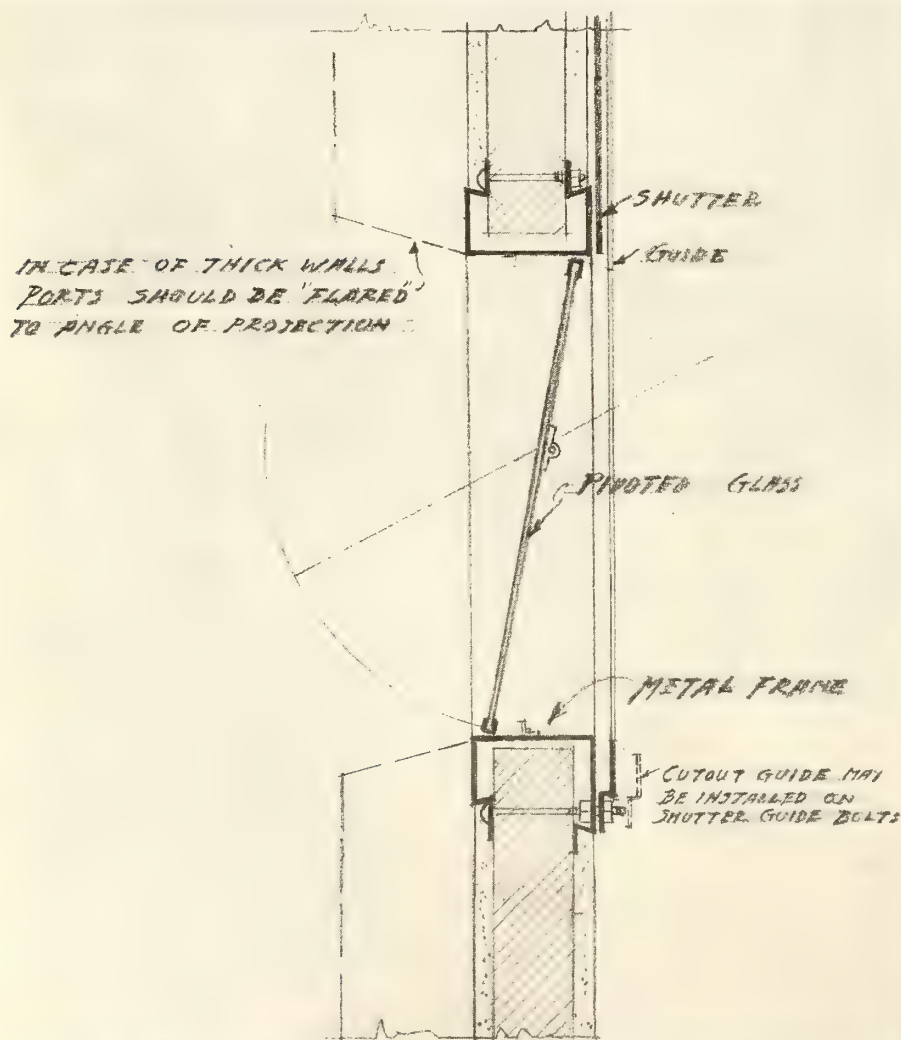
SOLID CEILING

Without knowing it, many exhibitors are paying an insurance penalty for neglecting to provide a proper ceiling for their projection rooms. Unless other portions of the theatre structure are planned so that a concrete slab occurs over the room, a ceiling of not less than 2-inch cement should be constructed, the common method being to apply cement plaster both above and below metal lath to form a 2-inch solid ceiling overhead.

DOORS AND PORTS

Modern sound has made a considerable change in projection room doors and ports. Formerly doors were often built of steel on an angle-iron frame, which served the purpose admirably for fire protection, but proved to be anything but soundproof when used with the latest methods of projection. The recommended door for the modern room is the Kalamein door, built with not less than two plies of laminated white pine boards, entirely covered with tin on both sides, with lock-joint seams. These may be built either *with* or *without* the underwriters' label, but the additional small cost of labeled doors will enable the exhibitor to cut his insurance costs considerably. The Kalamein door should be installed so that the burning of a fuse link automatically closes the opening in case of fire.

Although many of the older ports are still acceptable, a few minor changes in

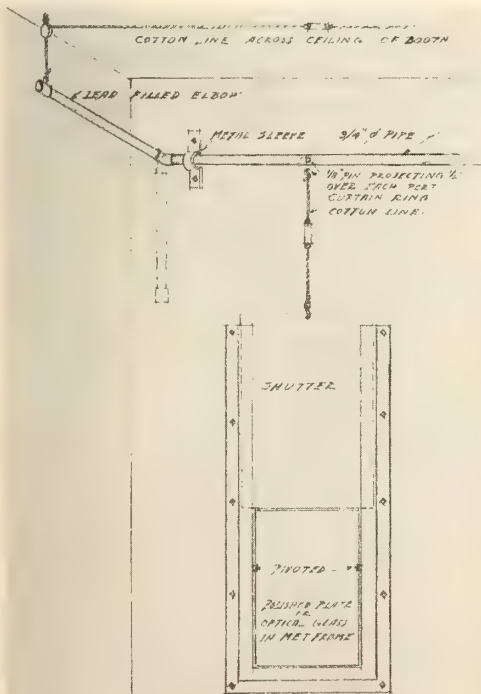


Sketch indicating port and shutter construction.

these often result in further savings in insurance. The laws in many States permit ports to operate independently—that is, each shutter may be hung to the front wall of the room by a cotton line, with fuse links or a section of film to be severed by heat so that each shutter may automatically drop. However, there have been cases where a projection room fire, while severe, has failed to drop all the ports. The preferred method of shutter arrangement today, as illustrated in the accompanying sketch, is to install a releasing bar across the entire front wall of the room, which rotates either in ferrules, or is hinged so that it drops all shutters simultaneously. (*See diagram.*) This bar generally has a long elbow projecting 12 inches to 18 inches, which is held in place horizontally with a cotton line running in tackles across the projection room ceiling and fused over each projector, so that flame or unusual heat at any projector location burns the line and releases the bar, which drops all shutters at once.

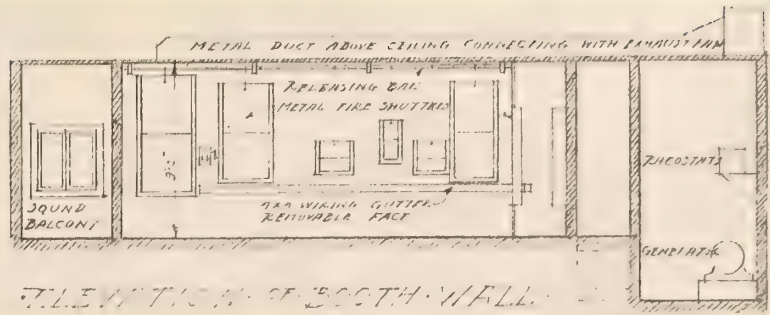
GLASSED-IN PORTS

When sound was in its infancy, theatre architects were frequently called to look over houses for threatening acoustical trouble, especially in close proximity to the projection room. Often it was discovered that the existing confusion was occasioned by the voice from the stage echoing the monitor horn in the booth. The trouble was located by shutting off the projection room horn, after which the fancied acoustical defect was found to disappear.

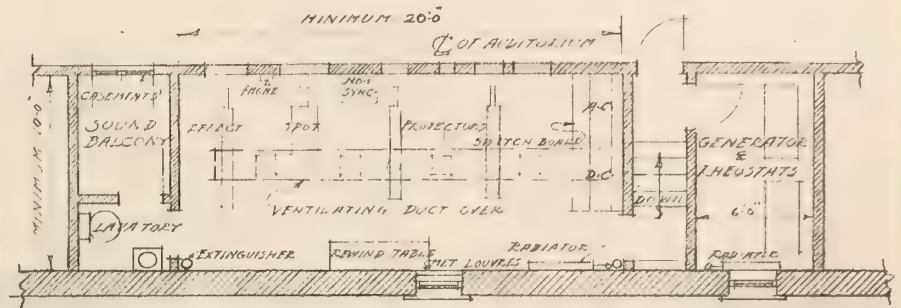


DETAIL OF RELEASING BAR.

Sketch of releasing bar mechanism.



715 NORTH ST. SOUTH W. FLA.



TYPICAL PLAN OF BOOTH.

To eliminate such sounds as these, which might escape to the ears of the audience, and also to prevent drafts from the auditorium to the projection room, the ports were glassed in. However, there still remains a considerable difference of opinion as to the advisability of glassing in the projector ports. Some exhibitors contend that glass at these points makes an unwanted reflection, and they prefer only the cut-out.

In some instances the glassing in of ports has been in a fixed manner, so that access could not be gained from the outside. A better method is to have each glass set in a metal frame pivoted at the side, so that the port may be easily tipped for cleaning. The tilting of the glass to any desired angle prevents objectionable glare. In houses where sound balconies are not provided, the projectionist finds the pivoted glass openings useful for listening-in purposes.

S O U N D B A L C O N Y

In this connection, a sound balcony, although considered a luxury by many exhibitors, is very desirable from the standpoint of first class sound projection. This convenient little room, separated from the projection room proper by a fire-proof door, and with casements or other easily operated windows opening directly into the auditorium, need not be more

Typical modern operating layouts are shown in these sketches, the upper one being of the front wall, the lower a floor plan.

than 30 inches wide, and only large enough for the projectionists to step into to check up on the volume of sound from the screen. His cue as to proper volume comes from his own ears and the audience reaction which he observes from this vantage point. Since in the last analysis proper performance of sound equipment makes or mars the success of an exhibitor's business, the sound balcony justifies its own cost and repays him in satisfied patronage. In some cities, the requirements are such that exits are required at either side of the projection room and in this case the sound balcony can be arranged so as to form an auxiliary exit.

LAYOUT AND DIMENSIONS

A MINIMUM size for rooms containing two projectors, one spot, and an effect machine, should be not less than 10 x 20 feet for the projection room proper. To this should be added an adjoining space of 6 x 8 feet for a generator room, if one is needed. (*See floor plan.*)

A generator room should have outside ventilation through windows or louvers in the front of the building. Heated air is exhausted through a tie-up with the same system as is used in the nearby projection room. Sufficient heating should be provided for to maintain an even temperature at all hours.

The generator room has moved upstairs immediately adjacent to the projection room, to allow the projectionist to give

(Continued on page 30)

NEW DECISIONS IN THEATRE REGULATION

By LEO T. PARKER

Reviewing litiga- tions involving late court interpreta- tions and recently enacted laws affect- ing operation of mo- tion picture theatres

DURING THE year 1934 numerous theatre owners and managers have had to contend with new state laws and city ordinances attempting to regulate the operation of motion picture theatres. Probably many of these laws were passed primarily as a direct result of the present unusual conditions. At any rate it is advisable for theatre owners and managers, and also members of operating staffs, to become informed of recent higher court decisions in order that they may with certainty safeguard their legal rights and also avoid expensive litigation that might otherwise easily result.

In accordance with old law, a municipality has no *natural* rights to enact a restrictive law or assess a license tax. However, under the municipal police power, things which are injurious to the public may be suppressed and prohibited. Therefore, anything which is injurious to the public, according to the manner in which it is managed and used by its owner, may be regulated by ordinances.

On the other hand, it is well established that a city ordinance is void which is prohibited by a state law. Moreover, a city ordinance is invalid which is intended to regulate taxation of businesses where the collection of taxes is regulated by the state law, and particularly if the ordinance conflicts with a state law. Moreover, an ordinance is invalid and unenforceable which imposes a tax so exorbitant that the owners of businesses are unduly taxed. In other words, it is well settled that in the exercise of the police power, for the purpose of regulation and enactment of tax laws, the authority of a municipality is limited to the imposing of license laws that are reasonable, and in some degree connected with the necessary expense of the city involved in the police supervision.

VALIDITY OF STATE LAWS

THE LAW IS well established that the Legislature of a state may prescribe the qualifications of persons

authorized to engage in any trade or occupation which affects the public and requires special knowledge or skill, subject, however, to the limitation that unreasonable regulations and conditions will be declared void as a denial of constitutional liberty and of the equal protection of the laws.

Obviously, while it is the duty of the courts to enforce the state's police regulations and protective laws enacted by the Legislature in good faith and with reasonable and appropriate regard for the protection which the state owes to its citizens, it is nevertheless within the power of the court to determine whether the legislation purporting to be enacted in the exercise of the police power is really such, and whether the regulations prescribed by the Legislature are unreasonable or are otherwise unconstitutional.

LEGAL DISCRIMINATION

For these reasons, although it is generally held that either a state law or city ordinance is invalid which is discriminatory, *yet the circumstances may be such that discrimination is necessary to safeguard the public.* Under these latter conditions an apparently discriminatory law may be held valid.

For example, for the purpose of safeguarding against the dangers of inefficiency and incompetency in the use of electricity in motion picture projectors, the courts have held that the Legislature may pass valid laws that only persons who have been first examined and thereafter licensed by some state or city agency designated by it for that purpose shall undertake to engage in or work at the business of operating or assisting in the operation of such machinery, and may make its regulations and prohibitions in that regard applicable to all communities, *or to such reasonably ascertained and designated classes of communities only*, as the Legislature may deem essential for the safety and welfare of the public.

Of course, under these circumstances, after prescribing a standard of qualification, the Legislature should provide for officially appointed agencies or officials to execute its statutory purposes concerning determination of the facts upon which the law is to operate, by conducting appropriate examinations of applicants to ascertain the factual existence of their qualifications under the law. The latest higher court case involving this point is *Gandy v. Borras* (154 So. 248, Pensacola, Fla.), decided in April, 1934.

CASE

The facts of this case are that a state law was enacted which provides that a board of examiners and license commis-

sioners composed of three members shall be appointed by the mayor in each city of the state having 6,000 inhabitants or more, for the purpose of examining and licensing persons who "may engage or work at the business of operating, or assisting in the operation of, any cinematograph or similar apparatus known as a moving picture machine."

It was contended by the owner of a theatre in a city having more than 6,000 population, that this law is void and unenforceable because of its discriminatory character in requiring theatre owners in only cities having more than 6,000 population to obtain the license. However, the higher court held the law valid and effective, pointing out the law involved in the following terms:

DECISION

"The business or occupation of managing and operating moving picture machines with their attendant dangers incident to the use of electricity in connection therewith is one peculiarly within the scope of the police power of the state to regulate. Such regulation may be accomplished in any reasonable manner, and may be of such nature and extent as the Legislature may deem to be appropriate. . . . The fact that the statute applies only in cities or towns having 6,000 population or more does not render the statute obnoxious. . . . Here there is conceivably a reasonable basis for the statute which undertakes to regulate the business of operating moving picture apparatus in the larger cities while omitting the smaller as a matter of legislative wisdom and policy. This makes regulation applicable where the dangers of incompetence are most likely to be disastrous."

It is clearly apparent, however, that a law of this nature would ordinarily be void, unless it could be shown with reasonable certainty that the discriminatory provisions are intended and likely to increase safety and welfare of theatre patrons, and other citizens.

BUILDING CODE ORDINANCE VALID

VARIOUS COURTS have held that the regulation of theatres, in the matter of fixing standards for fire protection, is a proper field for action by municipal authorities.

Generally speaking, a city ordinance is valid and enforceable which requires theatre operators to obtain licenses to operate their theatres and compels them to stop operating theatres in all buildings except those having construction approved by the state building code. However, the city officials cannot order a theatre building

dismantled, but must adhere to the penalties prescribed in the ordinances. Also, the state building code is accepted by the courts as a foundation on which to build other safety regulations by local municipal authorities when reasonably necessary in situations in which a city may act.

CASE

For illustration, in *Alsom v. City of Platteville*, (251 N. W. 245, Wisconsin), decided January, 1934, it was shown that by authority of a state law a city passed the following ordinance:

"No license shall be granted to any person . . . to conduct any . . . motion picture performances . . . of a public nature in any building not constructed and equipped in compliance with the requirements for fireproof construction of Order 5100, of the Wisconsin State Building Code of 1931, which reads as follows 'A building is of fireproof construction if all the walls, partitions, piers, columns, floors, ceilings, roof and stairs are built of incombustible material. . . . The plastering shall not be applied to wood, lath or wood furring strips. The trimmings and finished floor may be of wood. . . . Acoustical materials shall not support combustion, etc., etc.'"

The ordinance further specified that "any person violating any of the provisions shall be fined in addition to the costs not more than one hundred dollars nor less than twenty-five dollars."

Suit was filed by the owner of the Gem Theatre Building on the contention that the ordinance is invalid, and the court was requested to grant an injunction against the city prohibiting it from enforcing the law.

Counsel for the city alleged that the building known as the Gem Theatre Building was very old and dilapidated, having been built seventy or eighty years; that the mortar used in laying the bricks in the walls of the building had deteriorated; that the building had many cracks in the walls, horizontal, diagonal and perpendicular, caused by the settling of the foundation in places, and by other causes; that the walls of the old part above an extension had been replaced by wooden construction, that the interior of the second and third stories were of wooden construction; and further, that all of the floors in the building were of wooden construction. Counsel for the city asked the court for judgment enjoining using the building as a place for motion picture exhibitions and to have the building declared a public nuisance.

The theatre owner admitted that his building did not satisfy the specifications of the ordinances, but claimed that he complied with general orders applying to existing buildings made by the Industrial Commission and that the premises were inspected by the Industrial Commission, and a certificate of inspection was issued requiring the making of certain changes, the plans of which were approved. Also, the building thereafter was inspected February 9, 1932, and the Industrial Commission approved of the changes. It was

contended by counsel for the theatre owner that since the Industrial Commission had approved the building as being fitted and suited for use as a theatre, that the new ordinance was void and that it therefore was unenforceable.

DECISION

Notwithstanding this argument the higher court held the ordinance valid, but stated that the city officials could not extend their authority beyond the distinct provisions of the ordinance. In other words, the city could not compel the owner to dismantle the building. This court said:

"The ordinances by their terms include all moving picture houses within the city limits and provide a safety requirement

applicable to each such building. There is no attempt at classification by way of setting apart one group of moving picture theatres from another. 'Order 5100' embodied in the ordinance is a lawful requirement as to certain types of building construction. It is a part of the building code of the state of Wisconsin. . . . Had not the city of Platteville adopted the ordinances here challenged, appellant's (theatre owner's) compliance with the 'inspection requirements' in repairing his building would have been sufficient to entitle him to operate a moving picture show in it. But the city having required more in the way of protection against fire than was required by the rule of the Commission, and the requirement being within the power of the city, the appellant cannot conduct his thea-

OBLIGATIONS IN PARTNERSHIPS

By M. MARVIN BERGER

MEMBER NEW YORK BAR

IN NO OTHER form of business relationship are honesty and fair dealing of greater importance than in a partnership. This will be realized when the powers and duties of the members of a partnership are described.

As a general thing, each partner has authority in the management and conduct of the business of the firm equal to that of any other partner. Within the scope of the partnership business, one partner may bind the others by his acts and make the others fully responsible for them. For example, one partner may fraudulently make a note in the firm name and deliver it to his private creditor and thereby bind the firm.

While by agreement among themselves the powers of the partners may be limited, such limitation is of no effect as to third persons dealing with the partnership, unless they have been given notice of the limitation. However, there are generally certain things which one or more partners, unless authorized by all the partners, may not do to bind the partnership, even though no specific limitation has been placed upon such acts. They are:

1. The assignment of the partnership property for the benefit of creditors.
2. The disposing of the good-will of the business.
3. Confession of a judgment against the partnership.
4. The sale of partnership property necessary for carrying on the business.
5. Submission of a partnership claim or liability to arbitration.

A person dealing with a partner proposing to do any of these acts should require proof of the partner's authority.

The responsibilities of a partner to his associates in the firm are as heavy as his powers are wide. For example, he may not make a private profit out of firm business nor in any way compete with the firm, and he may be compelled to account to his partners for such private profit or for a profit made in competition with the firm. He may carry on any other business if it be not in competition with the partnership, provided that by so doing, interference with his obligations to his partners is not created.

As among themselves, one partner cannot sue another in a matter arising out of the partnership relation. Neither can one partner sue his firm, nor can his firm sue him. The only method by which a grievance by a firm against a partner or that of a partner against the firm may be adjusted, if other means fail, is by dissolution of the firm and an accounting.

A partnership suing a third person, or being sued by him, is not considered as a unit, and each partner must be named as a plaintiff or defendant, as the case may be. However, the service of process on one partner is sufficient to bind the firm and to make the partnership property subject to payment of a judgment.

In the event of suit against the firm, not only is the partnership property subject to execution to satisfy the judgment, but also every partner who has been served with a summons is personally liable. And so, a creditor of the partnership who has served each partner with process may proceed to collect his obligations either from the personal property of any or all of the partners, or from the partnership assets. A partner who has been made to pay a firm debt out of his personal property may compel his partners to repay him.

In a case of suit against a partner by his personal creditor, the creditor may, if he obtains judgment, satisfy his judgment out of the partner's interest in the firm.

tre except in a building in which the construction meets the demands of the ordinances. The safety requirements fixed by the Commission have been increased, but the increased requirements have in no sense of the word run counter to the state requirements. . . . The ordinances here involved provide the penalties for violations and the city is thus limited to enforcing the penalties prescribed."

Thus, the fact that certain state officials may have approved a theatre structure does not prevent a municipality from enforcing a more stringent ordinance which is based upon a law or building code regulation approved by the state.

RIGHTS UNDER POLICE POWER

THE LAW is well settled that under the police power the state has authority to pass laws for the protection and preservation of the health, safety, morals, and general welfare of its citizens. In other words, it is peculiarly the duty of the state to determine and describe what rules and regulations are needed to achieve for its citizens this protection. Therefore, if properly authorized under a state law, a city may pass a valid ordinance requiring proprietors of theatres to obtain licenses to conduct each individual business or concession operated in connection with the theatre business, provided the regulation is deemed to be necessary to safeguard the general welfare of its citizens.

CASE

For instance, in *Mee Company v. Healy* (171 Atl. 263, Manchester, N. H.) decided in February, 1934, a city ordinance was passed which provides

"No person, firm or corporation shall

keep a hall for dancing in the city of Manchester except for private use unless a license therefor shall first be obtained from the board of mayor and aldermen."

The owner of a place of amusement decided to hire an orchestra to play dance music for the entertainment of its patrons, to broadcast over the radio, and to provide music for those of its patrons who desired to make use of the open space for dancing. It was contended by the proprietor that he should not be compelled to obtain a license to operate the dancing floor in connection with his other and principal business, because he charged no fees for dancing. However, the higher court held the proprietor bound to obtain the license.

DECISION

"The test of the applicability of the enactments is not made to depend upon whether any fee, direct or indirect, is charged for permission to dance. Free dances are as much subject to regulation as those which are not. The test is whether the dance is public; that is, whether persons generally may attend provided they comply with the terms of admission, or whether only those persons may attend who have been personally selected and invited."

On the other hand, it is interesting to observe that in a leading case, *People v. Wacke* (137 N. Y. S. 652), a New York court held that the test of the applicability of a somewhat similar ordinance depends upon whether the activity carried on is subsidiary or incidental to the conduct of another business either licensed or not subjected to any licensing requirement. There motion pictures may not be shown without a license.

In this case it was held that although a license is required to operate a motion

picture theatre, such shows need not be licensed if shown in a place, as a restaurant, for the entertainment of the patrons.

PARKING LAW HELD VOID

IT HAS LONG been recognized by the courts that the parking problem is serious and perplexing, and that the effort of municipalities to solve the problem should not be unnecessarily interfered with. On the other hand, the existence of a problem may not be made a cloak for discriminatory or arbitrary action. And, therefore, the courts will not hesitate to hold an ordinance void which appears to be unreasonable.

CASE

For example, in *Giant Corporation v. City of Trenton* (168 Atl. 310, New Jersey), decided during the past few weeks, it was shown that a city ordinance was passed which provides: "No vehicle not actually engaged in receiving or discharging passengers or merchandise shall be parked on either side of St. Joes Avenue, between Meade Street and Olden Avenue. . . ."

It was contended that the ordinance is void because it was unreasonable, discriminatory and arbitrary. In holding the ordinance void, the court said:

DECISION

"The ordinance does not regulate parking on the affected streets; it prohibits parking absolutely at all hours of the day and night and throughout the week. . . . The question of the reasonable character of an ordinance is for the court, and the court will not hesitate to declare an ordinance void if it is plainly unreasonable."

CHECKING YOUR LIGHTING: A SERIES OF FORMS

THE FOURTH of a group of forms which can be used as inspection guides and report blanks by theatre management, is presented below. Previous forms have concerned the front and the lobby; the next and final one will cover the auditorium. The forms in this series, which may be easily copied on a typewriter for use in inspection whenever occasion arises, have been prepared by General Electric.

FOYERS AND REST ROOMS

ITEM	CONDITION FOUND	SUGGESTIONS
25. Colors Warm and Inviting?		Ambers, flame-tint, and rose produce warmth, yet absorb relatively little light. Remove dark colored lamps.
26. Light Soft and Subdued?		Shade wall-brackets and fixtures.
27. Sufficient Light?		Two to 3 footcandles should be provided with higher intensities at chairs and lounges. Indirect portables are effective.
28. Pictures Lighted?		Concealed picture-lighting spotlight masked so that beam fits picture, gives best results. Conventional picture units may be employed.
29. Mirrors Lighted?		A shaded fixture at each side of the mirror, mounted at eye level, makes mirror much more useful.
30. Lavatories Appear Clean?		More light capitalizes cleanliness. Increase wattage, using inside-frosted lamps.

A GOOD PICTURE DESERVES A GOOD FRONT

These pictures are evidence that theatre owners and architects are now discovering what an ideal setting VITROLITE provides. For building facings, ticket booths, and lobbies, this modern structural glass material is without equal. Its wide variety of beautiful colors and agate shades, its adaptability to design—alone or in combination with metals—enables VITROLITE to make old, unattractive buildings amazingly beautiful, modern,

and attractive. The gleaming flint-like surface is impervious to water and acids, will not stain, craze, or lose its luster. VITROLITE is also used in leading theatres throughout the country for toilet partitions and wainscoting, for it is the one material that is most sanitary and can be kept spotlessly clean with the least effort. Investigate VITROLITE, the quickly installed material that will enhance the pulling power of any theatre.



★ ★ The Lancaster Theatre, River Rouge, Mich., before and after being remodeled with VITROLITE. The facing above the marquee is of ivory, black, and golden agate VITROLITE. Ivory VITROLITE, with emerald agate trim, was used around the ticket booth, while black VITROLITE forms the trim around the poster boards. The inside lobby wainscot consists of emerald agate, black, and golden agate VITROLITE. Owner, Mr. Thomas Lancaster. Architect, H. E. Payne, Detroit, Mich.



★ VITROLITE bulkheads and ticket booth make an attractive entrance to the Circle Theatre, Toronto, Ontario, Canada.



★ Ebony agate panels help to make the new and modern lobby and front of the Garrick Theatre, Chicago, Illinois.



★ Golden agate VITROLITE, trimmed with stainless steel snap moldings and black VITROLITE base and trim, modernized the Ramona Theatre, Los Angeles, Calif.

VITROLITE

MAIL COUPON—NOW

The Vitrolite Company
208 W. Washington Street, Room 1832, Chicago, Ill.

Please have your representative call with samples and information regarding the modernizing of theatres with VITROLITE.

Name _____

Address _____

NEW SCHEMES IN MODERN REMODELING

By EUGENE CLUTE

Concluding a presentation of authoritative suggestions for the use of modern materials and methods in theatres

SOMEWHAT SIMILAR in principle to the patterns treated of in my preceding discussion (October 20th issue) is the coloring used in certain European motion picture theatres where the main wall surfaces are painted some quiet, light color, with some stronger color used for contrast and touches of a third color for accent. Such a scheme might be worked out by painting the auditorium walls a plain, light, cool gray, and the dado a dark, rich blue. A light, clear yellow could then be used to paint edges, doors, etc. The seats could be upholstered in the dark blue. The lobby walls could be in the blue trimmed with silvery aluminum leaf and lines of the light yellow.

Another modern color scheme for a plain interior, one that would not be very daring, yet would be smart might be made by painting the auditorium walls a medium-light shade of *beige*—a slightly flesh-colored, warm buff—and using a soft, medium shade of jade green for relief, with touches of medium-light vermilion, or orange red, for accent. The upholstery of the seats in this case could well be in a deep shade of the jade green.

Graded tones of a single color make a

good wall decoration, used in bands next to each other, grading from dark to light. One way in which such a treatment can be worked out has been told previously in this series in a description of a decorative scheme for a lobby or lounge in Salubra wall covering. The same thing can be done in paint applied directly to the wall in horizontal bands.

In the auditorium, graded tones in paint might well be used in broad vertical bands on the walls at either side of the picture screen, especially if these walls are splayed or flared out from the screen. This would make an excellent way of providing a dark area of wall next to the screen to absorb the greater part of whatever light may be thrown upon the walls at this point from the screen, preventing it from being reflected back to the screen to dull the picture. The walls near the screen should not be shiny, and it is well to have them of a fairly dark tone also to prevent reflection. If graded tones are used here, this dark color can be tied in nicely with the general wall color, the lighter bands effecting an easy transition.

In such a treatment the band next to the screen should be the darkest, the one next to it somewhat less dark and somewhat broader, and so on, the bands growing progressively lighter in color and broader until an alcove or proscenium treatment of sufficient depth has been produced. The main portion of the side walls can be painted in a much lighter tone of the same color.

A TWO-COLOR SCHEME

With such a proscenium decoration as described above, the lower part of the main side walls might be painted in a different color. If the wall is buff color,

jade green could be used for the dado. With a cool, gray wall, a blue dado is good. It is logical to use a darker color for this portion of the wall, as it is less likely to become soiled through contact than a light color. A change of color here is likely to be agreeable.

VARYING ACOUSTIC AREAS

An opportunity to add to the interest of the interior lies in differentiating the portions of the walls that have acoustical treatment. Where, as is sometimes the case, the back wall of the auditorium and the portions of the side walls toward the rear are covered with some sound-absorbing material, these wall areas can be treated decoratively in a different way from the rest of the wall surfaces to advantage.

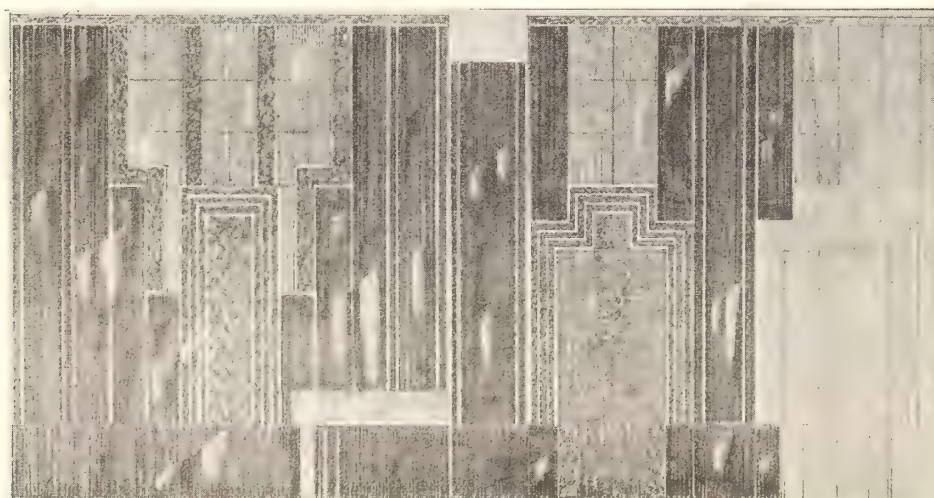
For example, in the Radio City Center theatre, where the acoustical treatment covers the back wall and the side walls as far forward as the fronts of the balconies, these areas are covered with a patterned fabric, stretched over the perforated transite board that covers the rock wool applied between furring strips.

Where the acoustical material has a facing of perforated material, such as perforated transite or perforated sheet metal, it may be painted and if the paint is of a dark color the perforations may be unnoticeable. If the material has a porous surface, care must be taken not to apply a paint which might form a film or clog the pores, impairing or destroying the power of the material to absorb sound and making it of little or no acoustical value. There are means by which such materials can be colored without appreciably reducing their efficiency.

When the acoustical material is in squares, as several types of these materials are, a decorative effect might be secured by coloring one horizontal row in a dark tone, and the next row in a lighter tone of the same color, banding this portion of the wall horizontally. If wider bands seem to be in better scale with the interior, two adjoining rows may be colored alike in alternating horizontal bands of light and dark.

A WALL-FACING MATERIAL

Wall surfaces that are rich and beautiful, gleaming with ever-changing highlights, ornamented in various ways if desired, and either in the very smart black or in combinations of colors, can be pro-



The sketch at left illustrates the pattern, though not the tones, of theatre lobby wall paneling in Vitrolite opaque glass, with sandblast ornament inlaid with gold leaf, aluminum leaf and enamels.

duced with Vitrolite, opaque structural glass slabs that are readily applied to old or new walls, either exterior or interior. This material is handsome, strong, does not stain, is weatherproof and remains new looking. It is one of the most used facings for fine store fronts and is one of the best for the front of a motion picture theatre, also for the walls of the lobby, foyer and lounges. It is suitable for ceilings as well.

Though it is often used in a single color, black being favored, Vitrolite affords a wide range of possibilities in color combinations and ornamentation that should not be overlooked. It comes in several colors and in agate effects that can be used together to great advantage in working out wall treatments. Also, it can be ornamented by sandblasting through a stencil to any depth.

Further enrichment can be secured by the application of colored enamels, lacquers, gold leaf or aluminum leaf in recessed ornament produced by sandblasting. As such applied colors or metal leaf have not the permanence of the Vitrolite, they have to be renewed if used outdoors, where it is, perhaps, wiser to confine the decoration to the many effects obtainable with different colors of the material itself, and by sandblasting and by trimming with metal mouldings.

Pilaster effects and various banded treatments can be worked out with sandblasted ornament, which should be used for accent, the greater part of the wall being in plain or agate material. It is more economical and in better taste not to overdo the ornamentation, and the designs should be simple. Though shallow or surface sandblasting is often best, particularly for simple all-over patterns, sometimes ornament should be more deeply sandblasted—for example, on pilasters or bands where greater richness and architectural quality may be required. It is possible to sandblast a design clear through the material, producing a perforated grille.

This material is made in the following plain colors: black, white, ivory, jade (a light green), orchid and gray. Recently it has been brought out in variegated agate effects that have irregular markings produced by introducing different colors or tones into the mixture during manufacture. Especially beautiful is the agate material, which has markings like wisps of blue-gray smoke and similar wave lines in soft shades of tan in a darker background. It is called *walnut agate*. There are also golden agate, jade agate, orchid agate, emerald agate and royal blue agate. The agate material can be used very effectively for notes of accent in schemes composed mainly of plain material or combined in different colors. Good design and restraint are important in this also.

Vitrolite for interior walls 11/32-inch thick costs about \$1.75 a square foot set in place. The base, 3/4 inch thick by 6 inches wide, costs about \$1.50 a running foot, set. Door trim, 7/16 inch thick by 4 inches wide costs about \$1.30 a running foot, set. Sand blasting ornament adds

about 50c a square foot to the cost of the portions actually sandblasted, such as trim, pilasters, etc.

A new type of Vitrolite intended for the entire surfacing of buildings has strong metal mesh reinforcing embedded in the back. There are organizations with expert workmen in the principal cities for installing this material, and an art department and an engineering department co-operate in the preparation of designs.

THE INTERNATIONAL STYLE

Some of the interiors described in this series are of the type of modern design that is called the *International Style*. Buildings of the Chicago World's Fair were mostly in this style. It is characterized by big, plain surfaces and simple rectangular shapes *without* cornices, columns, window caps, etc., and it often shows the use of different colors in large areas on interior or exterior walls. The smaller buildings are usually all white outside, with perhaps a little black for accent. This is the prevailing type of modernism. But there has recently developed another and distinctly different modern type—the *Classic Modern*.

CLASSIC MODERN

Though styles in decoration do not change as rapidly as fashions in women's clothes and millinery, they do change just as definitely. Right now Classic Modern is going over in a big way in the decoration of fine residences and apartments, and it is perfectly adaptable to motion picture theatre decoration.

It has a very strong appeal for women because of its refinement, beauty and ultra-smartness. Most women know what it is



"Psyche at the Bath"—one of a group of pictures available in wallpaper printed about 40 years ago from the original wood blocks cut for Napoleon (see text). This reproduction is by courtesy of the Metropolitan Museum of Art, New York.

through reading the magazines on home making and the newspaper advertisements of the big stores. They will recognize it and know that the theatre is up-to-date. It is safe to say that this style will be good for a long time to come, for it has much *genuine* worth.

It is not an expensive way of decorating a theatre. In fact it can be quite inexpensive. But it does call for the services of a good architect or designer for it is so simple and depends so much upon good proportions, the excellence of what little ornament there is, and exactly the right shades of coloring that it is sure to be a failure in less capable hands.

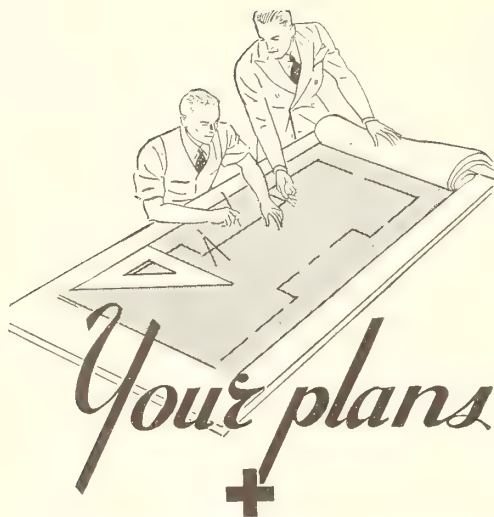
Now, a Classic Modern interior is nothing more or less than a severely plain room with walls painted a cool, light color and relieved with some ornament of ancient Greek inspiration, used very sparingly. It combines the beauty of the Classic Age with the plainness of Modernism.

The ornament resembles that of the French Directoire style and of the English Adam and Regency styles. All of these styles that originated in the latter part of the Eighteenth Century and the early years of the Nineteenth, were inspired by the discovery of the art works unearthed by the excavations on the site of the buried Roman City of Pompeii, where the influence of Greek artists and craftsmen had

(Continued on page 34)

EQUIPMENT AFFAIRS

Equipment News and Comment



YOUR plans
+
CORKANSTELE
Building Construction

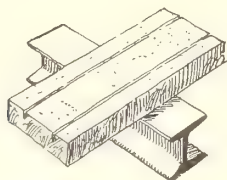
AS LOW AS
\$40 A SEAT

CORKANSTELE theatre buildings seating 900 to 1200 can be erected and completely equipped, including refrigerated air conditioning, for as low as \$40 a seat. Smaller buildings seating less than 500 can be built complete for under \$60 a seat.

All CORKANSTELE theatre buildings have a steel frame with walls and roof of pure CORINCO corkboard. The exterior finish can be stone, brick veneer, stucco or wood siding. They can be erected anywhere in six to ten weeks.

CORKANSTELE buildings can be adapted to your present plans or we will submit suggestions. For full details write CORKANSTELE, DIVISION of CORK INSULATION CO., Inc., 155 East 44th Street, New York, N. Y.

CORKANSTELE
THEATRE BUILDINGS



When in New York visit our CORKANSTELE exhibit at Architects' Samples Corporation, 101 Park Ave.

STRUCTURAL GLASS

● Styles and patterns especially adapted to motion picture theatres and public buildings of similar character have been developed in the structural glass material known in the building trades for many years as Vitrolite and manufactured by the Vitrolite Company of Chicago. Coming in slabs and fastened to the wall with plastic cement, it is well adapted to remodeling because it can be laid over existing wall surfaces. It has already had considerable use in theatres, especially for fronts, lobbies, foyers and toilet rooms.

It has often been used in black combined with chromium trim, but now has been developed to respond to the new demand for color. It is obtainable in plain colors and in agate. The glazed surface is quite reflective, lending added life to the front or room. It is particularly indicated for modern patterns employing trims of aluminum, stainless steel, chromium plate and bronze. About fourteen colors are now available in this material, with others in development.

TICKET REGISTER

● A new model ticket register with a single key operating each admission price unit, has been brought out by the Silent American Ticket Register Company of New York. It is referred to as the Model X.

It is electrically operated, but smaller and more compact in design than previous models. Power is furnished by an induction type motor (no commutator brushes),

and contact is effected through a "roller switch" designed to reduce friction. The roll is chopped by means of a straight-cut knife, and exposed parts are rust-proof.

A NEW SPLICER

● A combination splicer and editing machine has been put on the market by the Rosco Laboratories of Brooklyn, N. Y. This splicer has a number of new features calculated to produce more accurate splices with greater facility. It is necessary to cut only three sprocket holes from the film in replacing poor splices, and the film is automatically cut so as to avoid misframing.

The device has a magnifying mirror centered under the film, the mirror reflecting the light from an ordinary overhead lamp through the film to aid in editing. The cutting block is directly over the mirror and has two blades for cutting both sides of film simultaneously.

An emulsion remover has also been developed for use with this splicer. It is an instrument having a moistened wick with a blade, and turning of fingers alternates wick and blade to peel off the emulsion.

NEW TYPE REFLECTOR

● A line of reflectors employing a metallic element the nature of which is not disclosed by the manufacturer, has been developed by the Major Equipment Company of Chicago. Slip rings, which lock the roundels, are integral parts of the reflector. The new reflector, marketed under the name "Alzak," are now available for all Major equipment where reflectors are used.



Night view of the new Trans-Lux theatre in Brooklyn, N. Y., designed on the same style as previous houses of this operator's turnstile type and comprehensively described in Better Theatres following its inception. The sign shows the use of silhouette letters on the marquee in connection with diffused neon lighting (installation by the manufacturer, the Wagner Sign Service, Inc., of New York). The letters are finished in baked rubber enamel with black face and red edge, and hand on steel wires in front of opalescent glass. They are illuminated, in three colors by high intensity neon tubing.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

SUPERVISION OF THE OPTICAL SYSTEM TO AVOID LIGHT LOSS

A phase of projection routine often neglected, with the result that maximum illumination values are not attained—thus resulting in a waste of money

TWO ELEMENTS of proper projection routine which, though pretty well understood by well trained projectionists, are yet frequently lost in the shuffle—neglected, that is to say, enough to cause avoidable projection costs. These are:

1. Proper determination and maintenance of the distance of the light source from the collector.

2. Control of the diameter of the spot.

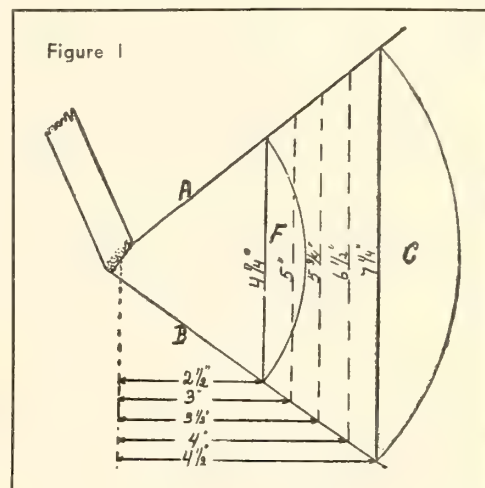
In many cases it is probably just because these matters are routine that they do not receive the supervision their importance merits, and as a result light losses are incurred which are entirely avoidable.

To use a graphic representation with which many projectionists are familiar (Figure 1, taken from F. H. Richardson's Bluebook of Projection), the reader is asked to observe that if a collector having a free opening of 4.25 inches, is located at F, the angle of light AB will be picked up. On the other hand, if the collector were to be moved back to position C, a lens with a diameter of 7.25 inches would be required to pick up exactly the same light angle—that is to say, the same amount of light.

It is evident from even this cursory examination that the projectionist who wishes to handle his equipment efficiently, getting everything from its operation that it is designed to give, he must study his projector optical system as a whole and by each individual element and be able to select the condenser, if it is used, that will be able to work at a permissible *minimum* distance

from the light source so that the *maximum* amount of light can be available for use.

With respect to mirrors, the distance is of course automatically fixed and should



never be altered in any degree. A mirror of the wrong focal length means loss of light *plus* improper distribution of light.

The only way of being sure that the mirror is of exactly the proper focal length is to follow the instructions of the manufacturer of the equipment concerning adjustment. If results are then not satisfactory, the projectionist may take accurate measurement of the distance from the crater floor to the mirror vertex, and the distance of the mirror vertex to the cooling plate and diameter of the spot, then sending these measurements to the lamp manufacturer.

Having adjusted conditions so that the maximum amount of light is collected, attention should be turned to the spot, which is the next great waster of light (see Figure 2, also taken from the Bluebook of Projection, based on old aperture, but still demonstrating the effect of over-size). It is of great importance that the spot be just as small as possible.

The projectionist who depends entirely upon the arc control is not likely to be getting, at least safely, as small a spot as possible. On the other hand, the projectionist who makes a practice of watching his picture consistently will be in a position to get a small spot without incurring discoloration.

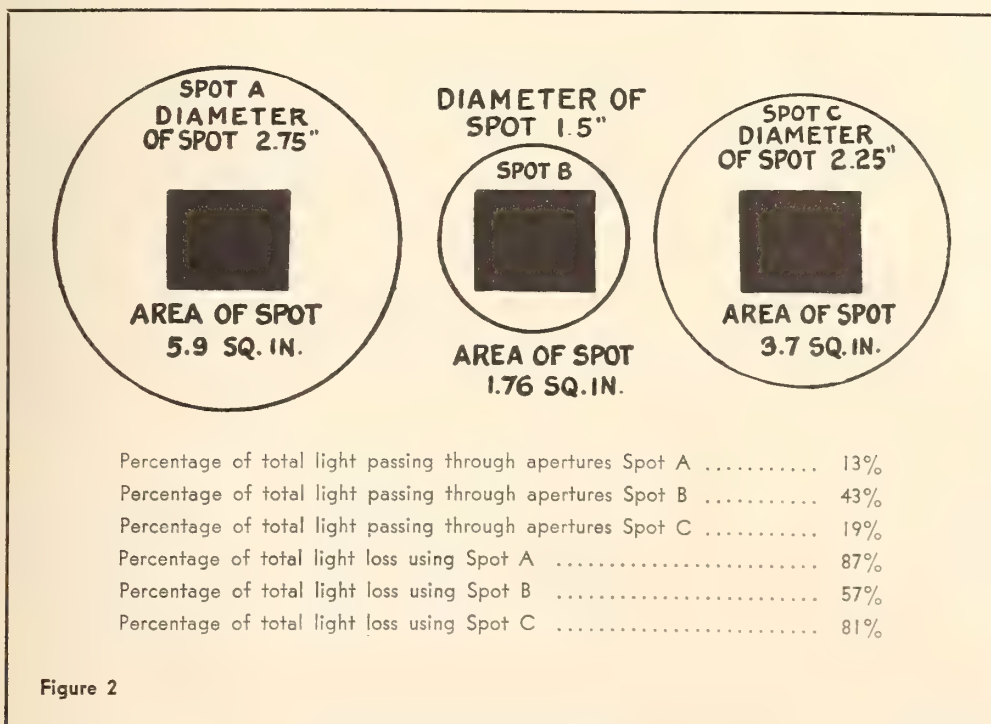


Figure 2

F. H. RICHARDSON'S COMMENT

AND ANSWERS TO INQUIRIES

NOTES ON THE FALL MEETING OF THE SMPE

THE FALL MEETING OF the Society of Motion Picture Engineers proved to be most interesting and valuable. The papers varied from good to excellent. There was not one minus mark in the whole lot.

More and more the SMPE is proving its value to the industry. First, the discussions that follow the reading of papers presents the viewpoints of many men. Secondly, the personal contact between engineers engaged in studying problems connected with the industry, the correct working out of which is essential to improvement of the entertainment provided by the motion picture theatre, frequently has important practical results. Such contacts not only add to our general knowledge of what is being attempted and done, but very often through personal discussion of knotty points, engineers get ideas that tend to make those points much clearer and enable them, at least eventually, to find a correct solution.

C. Francis Jenkins has passed on into the shadows which one day must engulf us all. There has been some dispute about his achievements in the early days, but there is no doubt at all that back in 1916 it was C. Francis Jenkins who called a meeting of engineers in the national capital and organized the Society of Motion Picture Engineers. Moreover, I personally will bear witness to the fact that Jenkins literally kept the organization alive through its first doubtful years. The Society now is an honored, permanent, growing motion picture institution.

Dr. A. N. Goldsmith retires as president of the SMPE January 1. The Society has a new, and a most reassuring successor to Dr. Goldsmith in H. G. Tasker of the United Research Laboratories. But we of the projection field will not soon forget the fact that President Goldsmith has taken more interest in the advancement of projection than has any former chief officer. He has attended almost every meeting of the Projection Practice Committee, remaining throughout each session, offering an advice of inestimable value.

In token of its appreciation, the com-

mittee presented Dr. Goldsmith with a beautiful gold fountain pen.

It was gratifying to learn that a very real effort is being made to deliver variable density sound tracks that may be projected without constant, and often violent, adjustments of the fader. That would indeed be a genuine relief, as well as a source of improvement in sound.

Among the equipment displayed was a new film reel, the invention of H. A. DeVry of Chicago, which seems to me to be the final answer to the vexatious reel question. It is so substantial, so simple, so light in weight, so immune to injury through any but very violent abuse, and I believe so reasonable in price, that unless the industry adopts it for its very own I shall feel inclined to have its honorable head examined.

Briefly, it consists in a lightweight but very substantial 5-inch sheet steel hub into which the film may be instantly locked in two different ways, with spokes of spring steel about a half-inch wide by perhaps 3/32-inch thick, which slip loosely into slots provided in the sides of the hub, their outer ends riveted to a steel ring of the same material—riveted because spot welding would cause such metal to crack.

The spokes are free to move in and out

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Arc Light Gas Fumes	Page 23
Designs for 2,000-Foot Reels	Page 24
Incandescent Lamp Life	Page 25
Tinting Acoustic Felt	Page 26
Quality in Projection	Page 26
Returns to Field	Page 27



F. H. Richardson

in the hub slots, so that when the rim is bent there is no stretching of the metal of the spokes. I subjected the reels to this test: I laid one on the floor, placed one foot on either side of the hub, about half way in from the outer rim, and stood on the reel, full weight, squashing the two sides flat together. Upon release, the reel instantly sprang back to exactly its former shape—no damage at all. I also seized the rims of the reel and bent them outward at an angle of at least 45°, inflicting no damage whatever. And all this was done to the 16-mm. reel (the 35-mm. reel has not yet been made up).

The DeVry organization also had on display its new chain drive projector, which I have previously described. As to the chain drive, it really seems worthy of serious attention. However, I am of the opinion that the housing or casing of the projector needs some change. I will have more to say about this projector, however, as time passes and I begin to receive reports from projectionists who are using it.

Miss R. Hockheimer, director of Visual Education in New York City schools, advised the convention that owing to lack of ample funds, the schools of New York City are equipped only with 16-mm. silent projectors, and that only about 45% of them had even these. Miss Hockheimer stressed the value of motion pictures in education and said all educators felt the same way about it. She said that some films made as much as 25 years ago still had educational value.

In slides illustrating one paper we were shown that in passing through air, sound was refracted whenever it passed from warm to cool air, or vice versa, whereupon one projectionist remarked, "It must be bent a lot as it passes from some projection rooms into the auditorium!"

It also was shown that as sound passes over water it travels more slowly near the

surface of the water than higher up, speed gradually advancing as altitude increases.

Erpi representatives showed pictures representing sound wave action that should be viewed by every exhibitor and projectionist. I intended to see if this reel cannot be elaborated to include other things and sent out, upon request, to responsible unions for display to projectionists and managers.

There was on display the most ingenious changeover device I have ever seen. It was built by a projectionist whose name I do not yet feel at liberty to divulge. I saw to it that several projectionists and directors of projection had a practical demonstration. All were impressed with its value. It may be put out in a manual operation form, or in one fully automatic. Personally I would recommend it highly as a manually operated device, but not for full automatic operation.

In course of the discussion on one paper, someone intimated that an exchange that sends an exhibitor a bill for film damage is a robber. Nothing of the sort, provided the exchange delivered the print to the theatre in good condition, and further provided the exchange is certain the damage was done in the theatre and was due to some fault either in projection procedure or in the equipment, or to faulty packing for return shipment.

And now for a few words of well earned commendation and appreciation. As is well known by many, much of the smoothness and value of SMPE conventions is due to the hard and able work of two men, William Kunzmann of the National Carbon Company, and Herbert Griffin of the International Projector Corporation. Kunzmann makes all the general arrangements, and Griffin prepares for transportation and supervises the installation of all the equipment necessary for projection, public address, etc., and if you imagine that either is a small job you have another guess coming.

Both jobs call for long planning and hard work. If anyone disagrees, I have not the slightest doubt but that either Kunzmann or Griffin will cheerfully permit him to have a go at it. I submit that both the National Carbon Company and International Projector Corporation should feel proud in having such able gentlemen on their staffs. The SMPE certainly owes them both a debt of gratitude for the work they have done.

ARC LIGHT GAS FUMES

FROM A MID-WESTERN state comes this inquiry: "For two years past I have worked as projectionist in a small theatre. Would appreciate any information you can give me on the following. Are fumes or gas from the arc injurious to health? What kind of fumes are given off? Is it a fine dust or just a kind of gas?"

THE SILENT AMERICAN

ELECTRIC TICKET REGISTER

Speaks for Itself

- in CASH CONTROL—
accurate tamper-proof admission record;
- in SPEED—
issues 400 tickets a minute;
- in NOISELESS OPERATION—
silent and automatic;
- in NEW KNIFE ACTION—
issues accurately cut tickets;
- in VISIBLE TICKET NUMBERS—
easily checked any time;
- in SINGLE UNIT ACTION—
less wear and tear;
- in LOW OVERHEAD—
reduces service costs;
- in LARGE MAGAZINES—
holding 5000 tickets each
- in SPACE SAVING—
it's compact



Send for
our
interesting
trade-in
proposi-
tion

1935
De Luxe
Model
3-unit



It's Electric—Just Plug In

SILENT AMERICAN TICKET MACHINE CO.

Manufacturers of Ticket Issuing and Accounting Machines

630 Ninth Ave.

Sales Office:

New York, N. Y.

Ask about our new MODEL X, an Electric Register that saves you nearly 50% of your register investment

MAIL THIS COUPON

Silent American Ticket Machine Co.,
630 Ninth Ave., New York, N. Y.

Name

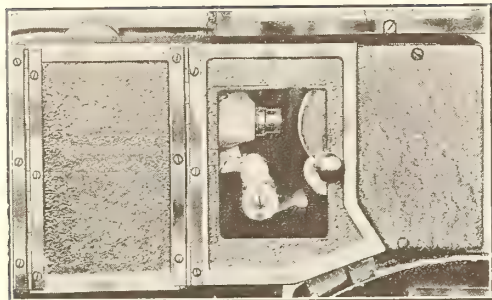
Send me full information and prices on:

Theatre

....unit Ticket Register (De Luxe Model)

....unit Model X. (Current...., voltage....)

Address



Syncrofilm

SOUND EQUIPMENT

Built to Bring You PROFITABLE PATRONAGE

WHILE it costs next to nothing for maintenance, Model D Wide Range Sound Heads do much to bring people who enjoy extraordinary performances. That makes profits. Model D reproduces up to 10,000 cycles with unequalled brilliancy and fidelity. Each delicate shade of tone and overtone is thrown precisely upon the photocell. Syncrofilm amplifiers and speakers transmit that accurate detection to the audience without distortion or background noise. The actors' voices and the music reach your hearers with all their rich, full intonation.

Yet Syncrofilm Model D costs little at first, and less during its long life. It is so accurately, finely built and so cleverly designed that even unavoidable wear is extremely slow. You will get many years of carefree inexpensive service—service of the kind that makes money.

Write now for illustrated details. Tell us the make of your projectors so we can quote intelligently.

WEBER MACHINE CORP.
59 Rutter Street, Rochester, N. Y.

Export Office: 15 Laight Street, New York City
Cable Address: Romos, New York

REPRESENTATIVES IN ALL PRINCIPAL CITIES
Manufacturers of 35mm and 16mm Portable Sound Projectors

**DOUBLE FACE WITH
NEOFUSE LIGHTING
178-245 DOLLARS**

ABOVE PRICES F.O.B. NEW YORK
CHANGEABLE ALUMINUM
UNBREAKABLE LETTERS

90 CENTS EACH

WAGNER SIGN SERVICE, Inc.

NEW YORK 109 W. 64th St. CHICAGO 218 S. Hoyne Ave. DETROIT 706 E. Hancock St.

"The projection room in which I work has a vent pipe, and from each lamphouse top a sheet metal pipe extends to it. But the gas does not seem to go up through the ventilator. Is it necessary that a fan be installed in the vent pipe?"

The arc emits a certain amount of very fine, very light dust. It is that which coats the lamphouse interior with a white sediment. The carbon arc also gives off a gas. All the carbon except the fine dust spoken of is transformed into gas, and while such gas is not regarded as in any degree "poisonous," or injurious insofar as has to do with breathing limited quantities occasionally, it certainly cannot be regarded as healthful, and is unhealthful if breathed constantly, or for several hours per day, even in limited quantities.

This gas should be removed from the projection room. If your vent pipe doesn't do this it should be made to do so. Being very careful, while projection is in progress, light a match and hold it up close to the vent pipe opening. You may thus definitely determine whether or not the draft is up and out. If it is not, then a fan should be installed, not only for the sake of comfort in hot weather, *but for the sake of safety and health at all times.*

Suppose you had a film fire, and the draft was down instead of up and out. Just how long do you think it would take to flood the auditorium with smoke?

As to the dust, not enough of that will reach the room in any event to be especially injurious to health. But, as already said, the draft through that vent pipe should be up, *not once in a while, but all the time!*

DESIGNS FOR 2,000-FOOT REELS

RECENTLY at a meeting of the Projection Practice Committee of the Society of Motion Picture Engineers I was privileged to meet and chat with Gordon S. Mitchell, manager of the Research Council of the Academy of Motion Picture Arts and Sciences, who came east on missions connected with the work of the Council, a portion of which had to do directly with the 2,500-foot reel which seems quite likely to be adopted and made standard in the very near future.

Mr. Mitchell exhibited to the committee samples of reels and a very substantial shipping case, both of which were examined with keen interest. Several objections, however, were voiced against the particular reels shown.

These reels were designed wholly for shipping purposes and it is intended to design them if possible, so that theatres will be forced to have a set of reels for use in projection. Several plans to this end were suggested to Mr. Mitchell. The reels were of some strong but very light metal, rather lightly embossed to provide stiffness, which in my own opinion will not be sufficiently provided in the particular design shown.

The hub is 5 inches in diameter, with several slots for convenient threading. The hub is excellent, but it seems to me that while we are at it, it would be well to increase the diameter of the projector maga-

"HANDY" MOTION PICTURE RECTIFIER



Produces steady, no-flicker arc. Saves up to 30%. Eliminates change over troubles. A quality product backed by thirty years experience in the design and production of quality electrical apparatus. Guaranteed unqualifiedly for one year.

30 Amperes (\$84.00 with Ammeter)
50-55 D.C. Volts \$72.00 Less Ammeter
(Prices do not include bulbs)

WRITE FOR FULL PARTICULARS
BALDOR ELECTRIC CO., St. Louis, Mo.

SUPER-LITE LENSES and PRO-JEX SOUND UNITS

are giving universal
satisfaction

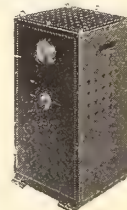
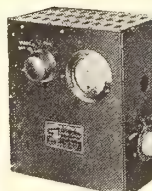
A TRYOUT WILL CONVINCE YOU

Projection Optics Co., Inc.
330 Lyell Ave., Rochester, N. Y., U. S. A.

The real reason for even
GOOD PICTURES NOT DRAWING
sometimes is poor presentation.

INVESTIGATE
GARVER
KURRENT CHANGER

Saves 20-30%, changing A.C. to D.C. Eliminates change-over troubles. Delivers 15-30 amps. steadily, quietly, dependably. No interference. Recommended by lamp manufacturers. \$125. Write for circular.



National Regulator

for brilliant mazda projection, highly concentrated spot or flood lighting. Small, sturdy, dependable, quiet. 110 or 220 volts. \$60. Write for circular.

GARVER ELECTRIC CO.

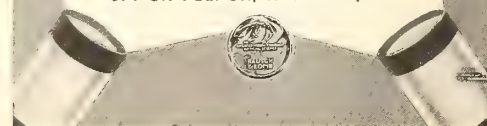
UNION CITY INDIANA
Representatives in All Principal Cities

Super Cinephor!

the true anastigmatic projection lens which improves the image quality and gives increased angular covering power.

BAUSCH & LOMB
OPTICAL COMPANY

679 St. Paul St., Rochester, N. Y.



zine spindles and rewind shafts upon which reels are mounted. It would cost maybe as much as \$5 per theatre, but after all what does that amount to when the benefits of more substantial reel mounting is considered. The silly little play-thing spindles and fragile locking device is a hangover from early days when everything was small, weak and rather inadequate.

My own suggestion is that reels for shipment be of rather heavily embossed sheet metal heavy enough to make them hard to bend, this to be substantially locked to the hub with a steel spring wire not less than 3/16ths of an inch in diameter at the outer edge, crimped into the metal of course, to provide stiffness and prevent the flange from bending at the edge and an opening to receive a spindle 5/8 of an inch in diameter.

A reel with die cast sides was presented for inspection and given to Mr. Mitchell to take back with him. It has been in use as a projection reel for eight years and is still apparently just as good as when new. It is a reel made for use with the Feaster non-rewind projector attachment which at one time gave promise of being adopted, but finally fell by the wayside for some reason. Unquestionably it is a most excellent projection reel. Whether or no it would serve acceptably as a shipment reel I am not so certain. It is, however, worthy of being given at least a practical test. If it will stand the terrific strain shipment reels are subjected to it would last indefinitely and in the end prove far, far cheaper than anything yet proposed.

As to shipping cases, a most excellent suggestion was made by Chairman Harry Rubin. It was that shipping cases should be provided with separate individual reel compartments. With this I thoroughly agree, for this cost would offer more added protection to the films.

INCANDESCENT LAMP LIFE

I AM IN receipt of a letter from B. R. Johnson of the Orpheum theatre in Kerrobert, Saskatchewan, Canada, complaining that the incandescent ("Mazda") light source on one of his projectors keeps burning out after a few hours use; also that he thinks he is in luck if a lamp lasts as much as 40 hours.

I have advised him that though he said he had calibrated the ammeter on the offending light circuit, finding it all right, there could hardly be but one answer to the trouble, and that is *overload*. He said the lamp of short life gave more brilliant light than the other, longer-lived one. I advised Mr. Johnson to cut down the current until both lamps showed the same screen brilliancy (I assumed the optical trains to be identical) and try it out. He says he has done so, but that it is too soon to report results. This brings up a point I wish to lay before you—the surprising effect of just a little overload on incandescent projection lamps.

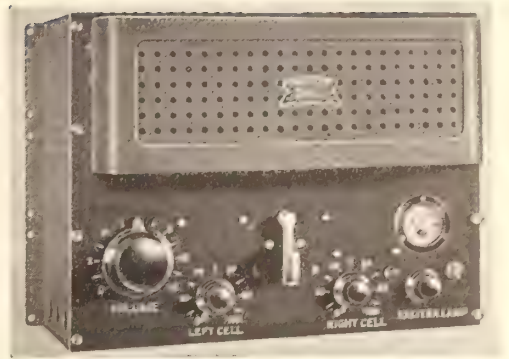
Get this and get it clearly. Be very certain your lamp circuits are served by an ammeter that is exactly right. An over-

It Amplifies Your Income, Too

W EBSTER T H E A T R E A M P L I F I E R

People are after their money's worth these days. When they go to a show they want it to be good. That means good in every respect. Give them the sound through a Webster Amplifier and you can be certain of their satisfaction in that respect. Webster Amplifiers are in use wherever amplification requirements are most difficult. Some of the world's largest installations are Webster equipped. All the latest developments required for finished reproduction are built into the Webster. Its tone range is remarkably wide. Its gain is exceptional. Its volume is constant. It is all A. C. operated. Yet a Webster costs surprisingly little. Send for full particulars.

T H E W E B S T E R C O M P A N Y
3825 WEST LAKE STREET, CHICAGO, ILL.



The TALK of the TRADE The NEW



UTILITY SERIES OF PROJECTION ARC LAMPS

"The Aristocrat of Popular Priced Lamps"



H.I. UTILITY 45 AMP. DIRECT CURRENT HIGH INTENSITY



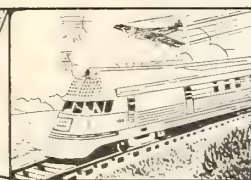
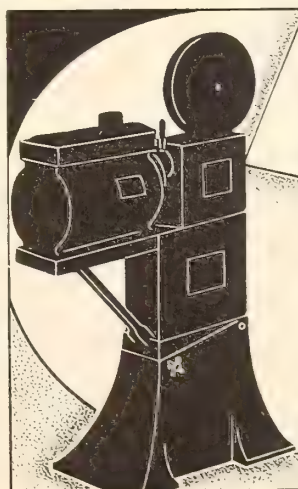
A.C. UTILITY 80 AMP. ALTERNATING CURRENT HIGH INTENSITY



L.O. UTILITY 30 AMP. DIRECT CURRENT LOW INTENSITY

For Sale by Trustworthy Independent Supply Dealers Everywhere
The Strong Electric Corporation 2501 LAGRANGE STREET
TOLEDO, OHIO

Export Office: Room 301—220 West 42nd St., New York, N. Y.



DeVry

THE OLD MUST MAKE
WAY FOR THE NEW

DeVry Theatre Projector

At the Front, with

Silent Chain Drive
New Framing Principle
Rear Barrel Shutter

Built—From the Ground Up for Sound

WRITE DEPT. H

Herman A. DeVry, INC. 1111 Center St. Chicago

EASY

TO GET A

Cutawl

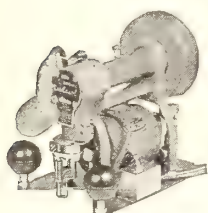
Use just a little of the money you now spend for entrance displays to make small monthly payments for a Cutawl. It will pay for itself many times over through the savings it creates and the increased profits which will come from better exploitation. You'll never miss the payments but you'll surely note the increase in profits.

EASY TO OPERATE

You don't have to be an expert to run a Cutawl. Anyone can operate it after 20 minutes practice. Then you can make attractive stage settings, interior decorations and striking signs and displays. The cost is small—just wallboard, paint and a little time.

YOU WANT TO FILL YOUR THEATRE

Then procure a Cutawl at once, and get it working for you. Write for full details of how easy it is to use and pay for.



USE THE COUPON

**INTERNATIONAL
REGISTER CO.**
21 S. THROOP STREET
CHICAGO

INTERNATIONAL REGISTER CO.
21 S. Throop St., Chicago, Ill.

11-34

Please send me Cutawl literature.

Name

Address

City..... State.....

SOUND EQUIPMENT Rebuilt and New



Projectors, Screens, Booths, Opera Chairs, Spotlights, Stereopticons, Film Cabinets, Portable Projectors, Arc Lamps, M. P. Cameras, Carbons, Mazda Lamps, Tickets and Machines. . .

Projection machines repaired and overhauled. Repair parts for all makes of opera chairs. Equipment bought at highest prices.

S. O. S. CORP.

1600 Broadway, New York City

load of only 1% will cut off 20% of the life of the lamp. A 2% overload cuts lamp life down almost 40%. A 4% overload decreases lamp life by 60%, at the same time increasing the light production by only 30%.

This data is taken from a chart made for me by General Electric engineers.

TINTING SURFACE OF ACOUSTIC FELT

FROM MAINE comes the inquiry: "Will you be good enough to advise me as to whether or not we can spray or paint the felt padding used on walls of the theatre for sound. We thought of spraying it with calcimine or cold water paint to make the auditorium more attractive. Would it make any difference in the sound by so doing?"

No appreciable harm would be done provided the liquid used is thin and that it is sprayed on. The use of heavy paint would not do at all. A thin, tinted paint or calcimine, sprayed, would work no harm. The liquid must not fill up the pores of the felt. Even three coats probably would work no appreciable change in the acoustic conditions. It is a matter for experiment to determine just how thin the paint must be to avoid filling up of the pores, and how many coats (assuming more than one is required to get sufficient coverage) may be applied.

Calcimine would most likely have less effect on sound than paint, though if the job is properly and carefully done with paint, this would be all right.

It is further advised that before starting the job, a yard or two of the material be experimented with, to determine just how thick the liquid may be and how many coats will best serve. Painting with a brush would not be nearly so safe as spraying.

QUALITY IN PROJECTION

I PRESENT a letter well worth reading. It is from J. Regan Walker, projectionist of the Mecca theatre in Thurber, Tex.—a town so small that I am unable to locate it on the map. Walker writes:

"Dear Brother Richardson: I am only a wee bit of a fish in the very large projection pond. I do nevertheless feel flattered that after only three attempts at answering Bluebook School questions, I have found my name printed among those who answered correctly, and once my answer appeared, though that may have been done to encourage a new scholar.

"And now, Brother Richardson, may I thank you most sincerely for your untiring efforts in the field of projection. Often I think what a number of highly skilled men the profession of projection could boast were only 60% of the men as earnest in attempting to better the quality of picture projection and sound reproduction as are you.

"If I were only poking dirt into rat holes I would try always to do the job

NOW YOU CAN MAKE THAT PERFECT SPLICE

EMULSION REMOVER

EMULSION REMOVER

actually peels off the emulsion without injury to the base of the film. It moistens the film—it does not saturate it—and removes the emulsion gently, quickly and effectively. Takes the place of ordinary scrapers that attack the film under the emulsion and often tear the sprocket holes, too. Rosco's Emulsion Remover can be used with any splicer.

Consists of holder, wick and blade. Nipple at the end of the holder sucks up water through the wick. All parts are replaceable.

Selling Now for \$1.00

"I find ROSCO CEMENT just perfect and you can't make it better," writes one operator. He voices the opinion of thousands of satisfied users of Rosco Film Cement for many years.

Used by all exchanges and laboratories. If your dealer can't supply it, write us direct.



ROSCO FILM CEMENT

367 Hudson Avenue, Brooklyn, N. Y.

They Don't Come Back!

ALL Wright-DeCoster Model 309 Full Range Reproducers and Horns are shipped with the understanding that they can be returned for full credit if you are not thoroughly satisfied. Chain theatres are equipping one house after another with this model.

We are doing everything to live up to our reputation for service by making prompt shipments, but orders must be shipped in the order received. Send complete details of your theatre and sound equipment for free suggestions by our Engineering Department.

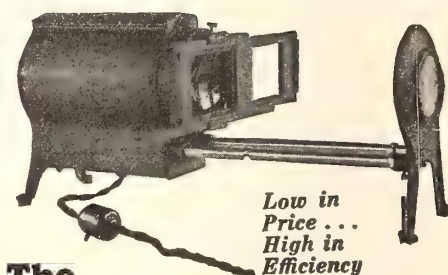
WRIGHT - DE COSTER, Inc.

2225 University Ave. St. Paul, Minn.

Export Department

M. SIMONS & SON CO., 25 Warren St., New York

Cable Address: SIMONTRICE, New York



The Besteropticon

Range 75 feet or less. Cooling for 800-watt lamp. 9" to 30" focus. Price complete (less lamp) only, at your dealer. **\$23**

BEST DEVICES COMPANY
200 FILM BLDG. CLEVELAND

Modern ADLER CAST ALUMINUM CHANGEABLE LETTERS

Write for Sample and Prices

BEN ADLER SIGNS, Inc.
190-B N. State St., Chicago Rand. 4747

better today than I did yesterday. Handling projection in such a way that maximum results in entertainment are secured from each production—all entertainment values gotten therefrom—is becoming a science as exact as mathematics.

"In the present advanced, highly developed stage of radio broadcasting the theatre-going public is becoming more and more critical in its selection of entertainment values and bills of fare, tending increasingly to patronize that theatre that gives them the best in sound and picture.

"Exhibitors and theatre managers should realize that fact and seek to get the very best possible results, even though it compels the installation of better equipment and possibly changes in the projection personnel.

"Appreciation in full measure is due such outstanding men as yourself for the work you are doing in the HERALD and BETTER THEATRES, and in the Bluebook, which has made it possible for projectionists throughout the world to have available information enabling them to handle with greater efficiency the every day problems of projection. In closing I wish for yourself and the Bluebook School the continued success they deserve."

I am not publishing this letter because of the kind words Walter speaks concerning me and my work, but rather because of his remarks concerning rat holes. Read that several times and ponder. *It points the right road to success in any field of human endeavor.*

There are entirely too many men in the projection field who follow that plan in reverse so far as is possible, men whose chief aim is to discover means whereby they may do *less* today than they did yesterday. Receiving proportionately less for their decreased service forms no part of their philosophy, of course.

RETURNS TO FIELD OF EARLY EFFORTS

BACK IN 1910, and for some years thereafter, the name of J. H. Hallberg, supply dealer and electrical engineer, was very well known in the motion picture industry—very well, indeed. He invented and put out several equipments for use in projection, one being the "Hallberg Economizer," which was the very first low-voltage transformer made for use in controlling current in a.c. projection circuits.

Mr. Hallberg then had a large supply store on 23rd Street, in New York—or was it on 14th? It was a long time ago and things tend to blur in memory where an industry passes rapidly through so many radical changes. Later "J. H." took a high office in a projector manufacturing company; also, he wrote for the *Motion Picture News*. Then he took over the management of a great institution entirely outside the motion picture field.

I am now advised that he proposes to re-enter the motion picture field.

Well, J. H., I extend a welcoming hand as I know your many friends of other days will, for you always were a live-wire.



"Floating Comfort"

Be Where

all the alert exhibitors will find themselves

"ON TOP OF THE WORLD"

with the new

U 16 THEATRE CHAIR

By

INTERNATIONAL SEAT CORPORATION

Paramount Building

New York, N. Y.

J. GEORGE FEINBERG, Vice President, Charge of Sales



CUTS COSTS on Those "Odd Jobs"

The Dayton Safety Ladder cuts costs for you because it stands without wobbling or tipping, permits workmen to use both hands. Made of durable airplane spruce in size 3 to 16 feet. Moderate in cost.

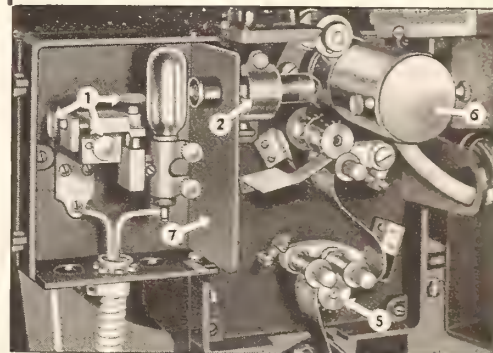
Write Dept. BT-11 for details

The DAYTON SAFETY LADDER CO.
121-123 W. 3rd St. Cincinnati, O.

DAYTON Safety Ladder

Stock carried on Pacific Coast by E. D. Bullard Co., Los Angeles and San Francisco, and by 160 other distributors from coast to coast. Made and distributed in Canada by Percy Hermant, Ltd., Toronto.

C.T.R. Matched Unit Performance



GIVES BETTER SOUND WITH LOWER UPKEEP

You can't build profitable patronage without good sound. Each unit of the C.T.R. Full-range Sound System is carefully matched with stage equipment and tested before delivery. You get full range reproduction, natural sound, lower upkeep. Priced attractively. Write for our new free folder—"How Sound Increases Profits."

Sound Division

The Cincinnati Time Recorder Co.
1733 Central Ave. Cincinnati, Ohio



PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

REALIZING THAT WHEN you start to do something these days you should start off right and with the best advice available, I am going to ask that you help me on the following task.

I have a lot in a small town of 500. The lot is 30 feet wide and 100 feet long. I want to build a nice little modern theatre on this lot. The town is small, but the possibilities are good for a nice oil boom soon, so I want to get in on the ground floor.

I want to build this theatre as cheap as possible, probably using stucco front, without a balcony in it, and want as many seats put in as possible. Could I build this so I would only have one aisle in the middle? How high should the ceiling be? What size should the booth be? And how many seats could be put in a building this size? How much space should be used in lobby, and what should be used for a small stage?

If possible, I would like for you to give me a small sketch of a nice front and lobby, also floor plans.

What would be the best material to use on the inside walls for acoustical effects and decorating?

I want to build this theatre with the least cost possible with a modern front and good sound.

I do not plan on using any brick as I believe a stucco building would be much cheaper and could be made very attractive.—A. C.

The Answer:

THE LOT SIZES, 30 x 100 feet, will accommodate a theatre building with a seating capacity of 286 persons. If you so desire you can plan for a center aisle, but I advise against it, as the house is so narrow. Remember that the best seats are always in the center of the house. So I would plan for 13 seats in each row with an aisle on each side.

The ceiling height should be at least 18 feet, and the projection room, which should be located over the lobby, should not be less than 10 x 18 feet. For the depth of the lobby I figure 12 feet, with 6 feet for foyer, 12 feet for stage. I would provide 15 feet for space between the first row of seats and the projection screen.

No sketches can be furnished by this department. You should employ a theatre architect.

For acoustical effects you may use

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

acoustic plaster, sound-absorbing tiles or similar material. Tiles come in colors and need no decorating. Before you make up your mind about the materials to be used for the exterior, I advise you to consult your state building code.

The cost of such a building as you have in mind will be about 18c per cubic foot.

The Question:

I HAVE BEEN following your column of planning in BETTER THEATRES and feel sure that you can assist me with some problems that confront me at present.

Would like to know if the present building code of this vicinity would permit the erection of a frame building, stucco outside with Celotex interior and concrete floor.

Also, can you advise where I can obtain a list of competent theatre architects who make a specialty of this kind of work?

Also could you give me an estimate of the cost of the building I have described above, from these dimensions, 80 feet long by 50 feet wide?—S. R.

The Answer:

I DO NOT KNOW if your local building department allows you to erect a frame building for theatre purposes in the downtown district. However, you can find this out very easily by calling at your City Hall, or consulting the fire chief. Personally I advise you very strongly against such a method of construction.

I find in the New York State code covering theatre buildings the following ruling: If the seating capacity is below 500 persons and there is no balcony, the theatre

is classified under Class B type and can be of non-fireproof construction. This means that it must be enclosed with walls of approved masonry or reinforced concrete.

I suggest you write to the editor of BETTER THEATRES for names of theatre architects in your territory.

A building 50 feet wide and 80 feet long, with an 18-foot ceiling, will cost complete, including general, plumbing, heating and electric wiring, about 20 cents per cubic foot, or about \$16,000.

The Question:

I AM ENCLOSING a few photographs of my 500-seat theatre for your suggestions on a new modern front, and also marquee.

I have large lamp frames such as this to hang on the ceiling, but I do not know what to cover them with, or what material or modern design to use on them. Your suggestion on the above work will be greatly appreciated.—W. A. G.

The Answer:

LOOKING OVER the photographs of the exterior of your theatre, I do not think you will experience much difficulty in remodeling this front into a modern treatment at a low cost. If I am not mistaken, the present front is constructed mostly out of stucco and sheet metal work, which can be easily removed.

I suggest that you arrange the two sets of entrance doors on each side of the ticket booth into one unit. This would leave ample space between doors and the side of the building for recessed poster cabinets. And plan for a new ticket booth in the center of the front, between entrance doors. After removing all projecting cornices and stucco surfaces, cover the wall with a glass or a composition material, which at most only requires 1½ inches for material and application. Use aluminum or white metal sections for copings and door trim and you will have an effective modern front.

Unless you require an entire new marquee, the present one can be easily remodeled in keeping with the design of the front. Should you desire a new marquee extending across the entire width of the building, you might construct it entirely out of flashed opal glass with white metal trim and silhouette program letters, all light effects to be concealed. The lamp frames may be covered with cutouts of masonite

or plasterboard, and for color effects use gelatine backings. If the latter prove too large and do not look right, you could install some new modernistic electric light brackets.

The Question:

WOULD YOU be kind enough to furnish me with as much information as possible regarding the following matter.

We intend to build a small community theatre, to seat about 600 to 800 people. How much would it cost, approximately, to fully equip a house of that size, including a small stage?

What make of cooling system would you advise to install? How large an auditorium would we need, to accommodate the above number of seats?

Any further information you could give me would be greatly appreciated. Also, if possible, could you send me some plans or sketches of a proposed layout.—R. S.

The Answer:

THE COST of equipping a theatre depends a great deal upon the materials selected. For a theatre of the size stated the cost would probably run between \$10,000 and \$12,000. This includes full projection room equipment, sound, screen, seating, carpets, drapes and poster cabinets.

There are several systems of cooling which vary a great deal in cost. The least expensive method is to cool with cold well water if that is obtainable, and the more expensive but most efficient method is with refrigeration units.

The dimensions of the auditorium accommodating 600 seats on one floor are 60 x 65 feet. Add to these 6 feet for cross-aisle or foyer, 12 feet for stage, and 15 feet for lobby. A lot 60 x 100 feet thus will be large enough.

The seating arrangement will be as follows: A center bank of thirteen seats across, with an aisle on each side, and two wall banks of six seats each. The spacing of the chairs is figured at 2 feet, 6 inches back to back.

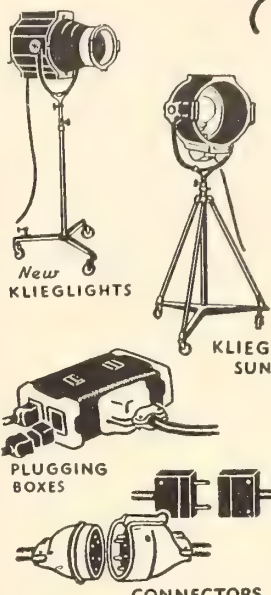
It is impossible for this department to submit plans or sketches, but it will be glad to criticize your architect's plans as to the suitability of the provisions to theatre requirements.

The Question:

I AM PLANNING a theatre to be built out of a store room. Formerly has been a garage. It is 49 feet wide inside and has four iron posts in the center of the building to support the roof. Has a full basement which is plenty deep.

Now I want a center entrance with store room on each side to rent out. Want a foyer with center aisle, and aisle against each wall, or the best way the aisles could be arranged. Want rest rooms for men and women at the foyer.

What is the correct drop for a floor?



Klieg LIGHTS

and wiring devices

THE new Klieglights with their exceptionally high efficiency and extraordinary beam and intensity controls—permitting all kinds of trick lighting at no extra cost—are but one of the many new types of lighting units that can be furnished for motion picture and still photography. We also offer several improved designs in floodlights, spotlights, overhead lights, side lights, etc., for different purposes and perfected to best meet your needs. In addition, various forms of wiring devices—portable plugging boxes, pin-plug connectors, floor pockets, wall pockets, etc.—and special apparatus made to order.

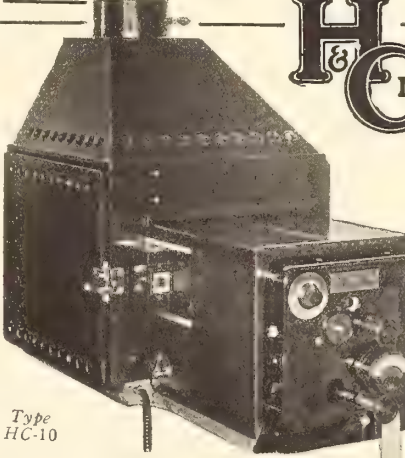
NEW BULLETIN No. 106—now ready for distribution—describes and pictures these various studio lighting units. You will find it helpful. Write for a copy.

KIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

Theatrical-Decorative-Spectacular Lighting

321 West 50th Street • New York, N.Y.



Type
HC-10

H & C

The Symbol of Perfection in Projection

Always Improving

THE identification of "H & C" with Perfection in Projection Lighting is the result of many years of research and the active technical skill in the manufacture of "H & C" products.

HALL & CONNOLLY, INC.

24 VAN DAM STREET NEW YORK, N. Y.

Write for Illustrated Booklet

THEATRE MANAGERS AND PROJECTIONISTS

There is no better safeguard against a break-down in the operating equipment of a theatre and the resultant inconvenience to patrons and possible refund of receipts than a set of RICHARDSON'S HANDBOOKS on projection.

RICHARDSON'S HANDBOOKS—

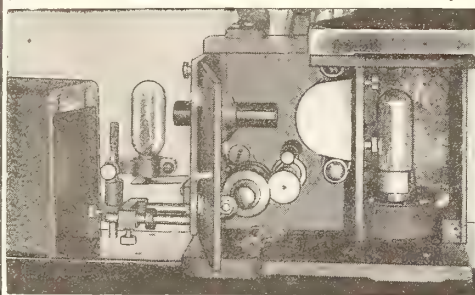
Volumes 1 and 2	\$ 6.20
Volume 3	5.10
Complete set	10.20

Remittance must accompany order, unless you order books C.O.D.

QUIGLEY BOOKSHOP

1790 BROADWAY NEW YORK, N. Y.

WIDE-RANGE



WEEKLY PAYMENTS

Improve your Sound Equipment, give your audience the best reproduction in VOICE and MUSIC. Our weekly payment plan enables you to have this new equipment NOW. Our engineers will be glad to make estimate.

MELLAPHONE
CORPORATION
ROCHESTER, NEW YORK

PHOTO CELLS.. LENSES..

Scientific Reconditioning

Famous Lumotron Photo Cells and Graf Projection and Sound System Lenses. Sound Optical Systems readjusted, refocused, cleaned. Projection Lenses refocused, re-ground, repolished, recemented.

Write for full information.

**GENERAL
SCIENTIFIC CORPORATION**
Dept. 1113 4829 S. Kedzie Avenue
CHICAGO

LARGEST DEALERS IN USED CHAIRS

Re-Setting
Re-Upholstering
Re-Conditioning
"Servastone"
for cracked concrete floors
Parts for all chairs
Slip Covers
Metal backs for all chairs and metal bottom boards for all cushions.



ALLIED SEATING COMPANY
358 W. 44th ST. NEW YORK, N. Y.



BE ASSURED OF PERMANENT
ANCHORAGE FOR THEATRE SEATS
Use Our

SUPREME

Theatre Seating Expansion Bolts.
We make four styles of Theatre Style Bolts—Hammer Drills—Chucks—Drills. Send for catalog, price lists, samples and attractive discounts.
CHICAGO EXPANSION BOLT CO.
132 S. Clinton St. Chicago, U. S. A.

Want from 650 to 700 seats, and the screen as close as possible. Can this be done on a 90-foot throw?

What is the cost of a blue print for a theatre? Please answer at once. Also what is the best way to support the roof and take out the center post, as they will have to be out. This is a one-story building and has a 3-foot fire wall above the roof. The wall is made out of rock and is 24 inches thick. It was made to put another story on top. Would like to have it look good at the very least possible price. Nothing expensive to be put in it. —M. D. U.

The Answer:

FOR THE REMOVAL of the iron posts in the center of your building, it may be necessary to reconstruct the entire roof. However, should these columns carry an I-beam running the length of the building and supporting the roof joists, they can be removed by installing I-beams running crosswise to take the loads off the columns. For an auditorium 49 feet wide,

the best seating arrangement is to plan for a center section of thirteen seats across, with an aisle on each side, and two wall sections of six seats each across. This plan requires only two aisles, while your plan calls for three aisles, consequently you will lose quite a few seats, and a center aisle is not advisable.

You will be able to plan for a store room on each side of the lobby, and you can plan for men's and women's rest rooms behind each store, these rooms to open from the foyer.

A method for determining the slope of the auditorium floor is to divide the length of the floor from stage to foyer wall in 15-foot sections, the section near the stage to have a 3-foot slope, the next section 9 inches, the next one 12 inches, and so on, increasing the slope of each section 3 inches. A 90-foot throw from projection room to screen is all right.

One does not buy blue prints. They are made from the architect's plans. I advise you to engage the services of a competent theatre architect.

Modernizing the Projection Room

(Continued from page 13)

his constant supervision to the equipment it contains. This arrangement also makes a minimum amount of wiring necessary in the first installation.

In addition to the dimensions suggested above, minimum toilet and lavatory facilities for the projectionists usually require an area about 3 feet by 4 feet 6 inches. This feature is conveniently arranged in a small alcove from which the operator is in constant view of his machines. Where space is not available for this extra nook, the toilet is placed directly in the 10 x 20-foot projection room area. Drinking water service is sometimes extended to the projection room from the downstairs service.

EXHAUST

If the projection room has a ceiling that is too low, and a proper exhaust system is not in use, the result is apt to be an overheated and poorly ventilated room. The ceiling should be at least 9 feet in height, and should have a metal exhaust duct either above or below the ceiling, and entirely across the room, with stove pipe openings over each machine for direct connection to carry off fumes from the projectors. In addition, three or four 12 x 12-inch damper registers, connected with the same exhaust duct, should be provided in the ceiling to carry off heat and foul air. The exhausted air is pulled to a fan in the attic and forced out through a ventilator in the roof. This exhaust fan, generally with a capacity of about 1,200 cubic feet per minute, is run by a 1-3-h.p. motor, controlled from the projection room.

Incidentally, in most localities it is permissible to connect toilet exhausts from other parts of the theatre with this same system, so that such a fan proves a double benefit. The cost of fan and main-

tenance is nominal compared with the results realized.

VENTILATION

If there is no other means of inlet for fresh air to the room, ordinances generally require four 12 x 4-inch registers near the floor for circulation of air. In theatres having air conditioning, it is wise to supply cooled air to the booth, but contrary to the general custom of introducing conditioned air at the ceiling of the auditorium, the air is brought into the projection room near the floor line, so that the cold air will not force the heat and fumes down upon the projectionists, as would be the case if it were brought in at the upper part of the room. Cold air falling upon projector lenses has also been known to cause considerable damage.

Formerly the projection room was little more than a baking oven, and heating was not regarded as an item of great importance, but with the modern concern for the projectionist's efficiency and comfort, and with the delicate mechanisms now in use, a regulated and even temperature at all hours, day and night, is requisite in this portion of the theatre. It is therefore necessary to install radiation or other controlled methods of heating in the up-to-date projection room to prevent trouble caused by sudden changes in temperature that may congeal the oil in the machinery.

Since the success of the motion picture depends primarily upon the quality of projection and sound reproduction, and since the excellence of the projectionist's art is dependent upon the proper construction and arrangement of the room in which his work is conducted, as well as the equipment, the exhibitor will do well to consider this item in planning his modernization.

An Economic Basis for Wage Scales

(Continued from page 9)

in the opinion of many. Talk to most any theatre manager and he will very quickly begin to tell of the dozens of towns and cities in which he has, always successfully, managed theatres; he will also tell you for how many "big time" operators he has worked, and so on until one becomes weary. Finally, it will be determined that he has a wife and a couple of children, maybe a few rooms of furniture, and a car and a radio, and or that most of his married life he has lived in furnished apartments. This may be self-fulfillment to a small percentage, but it is *not* that to the great majority.

Excepting the small number of men who either are artistically or idealistically inclined, and who find a high degree of satisfaction in their own self-sufficiency and ample reward in a job well done, the rest of the theatre men need a *money incentive* to provide their own self-fulfillment. The job forms part of that self-fulfillment when it provides the wherewithal to supply the rest. No rule of thumb can be applied but providing proper rewards does offer a general solution.

The money incentive must be earned. The only way that it can be earned is by definitely figuring it in as a tentative and expected expense. If an operator can't make expenses he can't pay extra inducements. So, to start with, each theatre must have determined for it, first, the actual investment involved including notes, interest, etc.; second, actual depreciation; third, amortization; fourth, taxes, insurance licenses, etc.; fifth, rent; and sixth, operating expenses.

EARNED MONEY INCENTIVE: A PLAN

From the above data the owner can quickly see what must be grossed at the box office in order to break even. Assume, for example, that from a theatre's gross, deductions are made for all of the above items: the balance indicates profit. From this profit the owner is certainly entitled to 6% on his investment. After the deduction of this 6%, what remains might be called a *net* profit. Certainly the theatre staff is entitled to a portion of this net profit as its *earned money incentive*. The exact percentage of the net profit earned by the theatre staff should be established by the owner, with due consideration being given to fairness. That portion due the employees should be accumulated and paid to them quarterly. Such accumulation of funds should be set up on the books as the *Earned Money Incentive Reserve*.

Immediately the problem presents itself: Who is entitled to share in the *earned money incentive reserve fund*, and in what degree? The answer to the first is, all employees in the theatre. Yes, this includes union help as well as non-union help. Each job in the theatre must be arranged and given a value in accordance with its im-

(Continued on page 34)

DISTRIBUTED THROUGH INDEPENDENT THEATRE SUPPLY DEALERS ASS'N.

CLEAR...
SPARKLING...
TONE...
Sylvania



Type
264-B

Sylvania Type 264B tubes give crystal clear, non-microphonic reproduction. Theatre sound perfection pays with bigger box office receipts. Theatre managers are enthusiastic over the keen satisfaction which their patrons receive from sound pictures reproduced over sound equipment in which Sylvania tubes are installed. Equip your apparatus now with these modern tubes.

Other Sylvania theatre amplifier types are the 205D, and 242A with the new graphite anodes. Order from your regular supply house.

HYGRADE SYLVANIA CORPORATION

ELECTRONICS DEPT., CLIFTON, N. J.
FACTORIES
SALEM, MASS. ST. MARYS, PA. EMPORIUM, PA.

Bargains! Bargains! Galore!

In standard projector parts, rectifiers, Simplex, Powers projectors—Screens—Cinephor Snaplite lenses—New and Used Soundheads and Hi Fidelity Amplifiers—Double-bearing Int. Movements—Speakers—used lenses—generators—Reflector Arc Lamps, all makes—Approved Modern Repair Shop—Powers—Simplex Mechanisms, etc. Swap Equip. Before you buy, GET OUR CATALOGUES.

Trout Theatre Equipment Co., Enid, Okla.



DA-LITE Screens are made to meet all possible requirements in both the professional and amateur fields. Dealers in all the larger Cities.

DA-LITE SCREEN CO., Inc.
2723 No. Crawford Ave., Chicago, Illinois

1934 MODEL W SUPERIOR PROJECTOR

MEETING ALL DEMANDS FOR
IMPROVED PROJECTION

COXSACKIE MFG. CORP., Cocksackie, N. Y.

RECTIFIER BULBS

6 and 15 Amperes, noted for their staple operation and long life. Used by theatres where good arc regulation is valued.

GORDOS PRODUCTS CO.
17 W. 60th St., N. Y. C.

Keep Your Theatre Always Wholesome . . .

Drive away all odors that offend your patrons. Sanozone delicate perfume sprays with their flower-like fragrance will enhance their enjoyment of the picture...Inexpensive...Ask your dealer or write us for samples and prices today.

SANOZONE CO. 1129 ROY ST.
PHILADELPHIA

TRUSTWORTHY SERVICE HIGH QUALITY

Group co-operation to guarantee leading equipment manufacturers nationwide distribution through member-dealers independently operated.

INDEPENDENT THEATRE SUPPLY DEALERS ASSOCIATION, Inc.

J. E. ROBIN, President

Executive Offices: Paramount Bldg., 1501 Broadway, New York, N. Y.

INDEPENDENT QUALITY PRODUCT^s NATIONWIDE



ALPHABETICAL LIST OF ADVERTISERS

A		International Projector Corporation...Third Cover	
Adler Signs, Inc., Ben.....	26	International Register Co.	26
Allied Seating Company.....	30	International Seat Corporation	27
B		K	
Baldor Electric Company	24	Kliegl Brothers, Inc.	29
Bausch and Lomb Optical Co.....	24	M	
Best Devices Company	26	Mellaphone Corporation	30
C		N	
Chicago Expansion Bolt Co.....	30	National Carbon Company, Inc.	3
Cincinnati Time Recorder Co., The.....	27	P	
Corkanstele, Division Cork Insulation Co., Inc.	20	Projection Optics Company, Inc.	24
Coxsackie Mfg. Corp.	31	R	
D		Rosco Film Cement	26
Da-Lite Screen Company	31	S	
Dayton Safety Ladder Co.	27	Sanozone Company	31
DeVry Company, Herman A.	25	Silent American Ticket Machine Company...	23
E		S O S Corporation	26
Enterprise Optical Mfg. Co. Fourth Cover		Strong Electric Corporation	25
G		T	
Garver Electric Company	24	Trout, Wesley	31
General Scientific Corporation	30	The Vitrolite Company	17
Gordos Products Company	31	W	
H		Wagner Sign Service	24
Hall & Connolly, Inc.	29	Weber Machine Corporation	24
Heywood-Wakefield Co. Second Cover		Webster Company, The	25
Hygrade Sylvania Corp.	31	Wright-DeCoster, Inc.	26
I			
Independent Theatre Supply Dealers Assn....	31		

Among Contributors to This Issue:

¶ O. T. TAYLOR (INEXPENSIVE HOLIDAY STAGE SHOWS), whose contribution to this issue is the second in an extended series on the use of the stage for the augmentation of the screen program, entered the theatre field in 1918 as lobby display artist and exploitation man for the Weir theatre in Aberdeen, Wash. He later became assistant to Mr. Edward Dolan, then general manager of D & R Theatres in Aberdeen. For a time he also conducted a department on stage presentations in *Moving Picture World*, now a part of *Motion Picture Herald*. In 1928 he designed and supervised the construction of the Seventh Street theatre in Hoquiam, Wash. Following the acquisition by Fox of the D & R circuit, Mr. Taylor went to Hollywood and for a time was associated with scenic department of the Fox studio. When the theatres reverted to their original owners, he returned to the employ of D & R, with which circuit he is still connected.

¶ J. T. KNIGHT, JR. (AN ECONOMIC BASIS FOR WAGE SCALES) is one of the nation's leading building maintenance engineers, and one of the few who have specialized in theatre properties. He is, and for many years has been, in charge of

physical operations for Paramount Publix, and prior to the formation of that circuit, held a similar position with Balaban & Katz in Chicago. Mr. Knight contributes a feature article to each issue of *BETTER THEATRES*, in addition to conducting *Maintenance Tabs*.

¶ ROBERT O. BOLLER (MODERNIZING THE PROJECTION ROOM) has long been a prominent theatre architect. He maintains offices in Kansas City, Mo.

¶ LEO T. PARKER (NEW DECISIONS IN THEATRE REGULATION) is a regular contributor to *BETTER THEATRES* on legal phases of theatre operation. He is an attorney-at-law with offices in Cincinnati.

¶ EUGENE CLUTE (NEW SCHEMES IN MODERN REMODELING), who concludes in this issue a series begun in the September 22nd issue, was formerly editor of the *Architectural Review* and *Pencil Points*, and is also the author of several books on Architecture. He is a frequent contributor to the leading architectural publications. His home is in Brooklyn, N. Y.

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A Accounting systems Acoustical installations Adapters, mazda Advertising novelties Advertising projectors Air conditioning equipment Aisle rope Amplifiers Arc regulators Automatic curtain control	E Earphones Effect machines Electric measuring instruments Electric fans Electric motors Electric generating plants Electric signs Electric signal and control systems Emergency lighting plants	Lighting systems, complete Linoleum M Marquees Mats and runners Motion picture cable Motor generators Music stands O Orchestra pit fittings, furnishings Organs Organ novelty slides Organ lifts	Screens Screen masks and modifiers Screen resurfacing service Seat covers Seat indicators Seats, theatre Signs, directional Signs, marquee Slides Shutters, metal fire Sound equipment, complete Sound heads Speakers, dynamic Speed indicators Spotlights Stage lighting equipment Stage scenery Stage rigging Statuary Stereopticons Switchboards Switches, automatic
B Banners Batteries Blocks, pulleys, stage-rigging Bolts, chair anchor Booths, projection (portable) Bulletin boards, changeable	F Film cleaning machines Film processing machines Film rewinders Film shipping cases Film splicing machines Fireproof curtains Fireproof doors Flashers, electric sign Flood lighting Footlights Fountains, decorative Frames, poster, lobby display	P Perfumers Photo-electric cells Plastic fixtures and decorations Pop-corn machines Portable projectors Portable sound equipment Projection lamps Projectors Projection room equipment Public address systems	T Tapestries Telephones, inter-communicating Tickets Ticket booths Ticket choppers Ticket selling machines Transformers
C Cameras Canopies for fronts Carbons Carpets Carpet cushion Cement, film Cement for fastening chairs Chairs, theatre Change makers Changeable letters Changeovers Color hoods Condensers Cutout machines	H Hand driers Hardware, stage Heating systems Horns Horn lifts and towers	R Rails, brass Rectifiers Reflectors Regulators, mazda Reels Reel and signals Reel cases Resonant orchestra platforms Rheostats	U Uniforms Upholstery materials
D Dimmers Disinfectants—perfumed Doors, fireproof Draperies Drinking fountains	L Ladders, safety Lamps, decorative Lamp dip coloring Lamps, general lighting Lamps, incandescent projection Lamps, high intensity Lamps, reflecting arc Lenses	S Safes, box office Safes, film Schools	V Vacuum cleaning equipment Ventilating systems Vending machines W Wall coverings

"BETTER THEATRES" DIVISION, Motion Picture Herald,

1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1	7
2	8
3	9
4	10
5	11
6	12

Remarks:

Name Theatre City

State Seating Capacity

An Economic Basis for Wage Scales

(Continued from page 31)

portance, then this value must be added or subtracted to adjust, first, for the current base rates of pay (this especially to compensate for the rate of pay of union help being out of proportion to the rate of pay of the non-union worker); second, for a number of days on the job (this takes care of prolonged sickness, relief of union help, days off, vacations, etc.); and third, length of service. When the credits for each employee have been calculated, then the entire

credits of all employees in the theatre would be totalled, and the total *earned money incentive fund* of the particular quarter be divided by the total credits. The quotient would be the *unit credit value*; this value multiplied by the credits of the individual would represent the amount that the individual would be entitled to.

Some such forward-looking steps as these are going to be more or less universally adopted by exhibitors if they ever expect to

meet the problem presented by the right of labor to bargain collectively.

With the right method of paying workers for their labor, and the careful, intelligent and considerate handling of personnel, as outlined in previous articles on the subject in *BETTER THEATRES*, the exhibitor will have removed many annoyances and obstacles that he most probably finds encumbering his path toward greater profits from his theatres.

Inexpensive Holiday Stage Shows

(Continued from page 7)

close off the platform from the main stage for entrances or tableaux, or to conceal the central part of the setting during numbers other than those with which it is to be used.

THE MOON BOX

For utility, effect and simplicity of operation, the moon box is one of the most desirable of stage effects. It is so inexpensive and easy to make that no stage should be without one. Make a box of boards 6 x ½ inches, about 2 feet square (*Figure 7*). Cover the back with heavy chipboard or wallboard. Wire in lamp sockets as shown. Cover the front with a piece of wallboard in which a circular opening has been cut. The dotted line indicates how a round piece of wallboard can be fitted into the opening to form a crescent moon. The rigging is self-explanatory—two single blocks, a length of sash cord, and if possible, a winch. The latter is not absolutely necessary, but makes smooth operation possible. Operation by hand is more or less jerky. For a stationary moon the rigging can be dispensed with and the moon box suspended on a line.

The sky drop used for the moon effect must be of a translucent type. An ordinary painted drop, being practically opaque,

can obviously not be used. A blue dye-drop, if not of too heavy material, or a drop made of medium blue, light-weight fabric, are both satisfactory. If at all possible, avoid seams across the face of the moon. The moon box hangs behind sky drop.

CHRISTMAS GREETING

The greeting appearing on the sky in *Figure 6* is applicable to all of the preceding ideas. If used with the old-fashioned idea the letters could be in the style of Old English—if for the modern idea, extreme modernism could be carried out in the style of letters. Mechanically the effect is very simple. Build a box similar to the moon box, but of considerably larger proportions (*Figure 8*). Cover the back with chipboard. Cover the front with translucent white paper and "cut in" the letters with flat black paint or watercolor, leaving the letters white. The letters, only, are therefore visible from in front of the stage. This, also, hangs on the back side of the sky drop.

Falling snow is in keeping with the idea. A long narrow frame box with a bottom of hardware cloth (coarse screen) can be slung from the grid on a set of lines. Partly filled with finely cut white paper (such as white confetti) an endwise or

sidewise motion sifts a steady fall of "snow flakes" through the screen. On a blue or fairly dim stage a pleasing "falling snow" effect may be produced by means of moving effect slides.

Right here it may be in order to suggest that a small sum be set aside from each successful stage entertainment to provide for ultimate improvements and additions to the stage equipment. If stage entertainments are instrumental in boosting receipts, why not put some back?

Improvements pay dividends—neglect is costly. No business can stand still—it must forge ahead or it will slip behind. Add a new spot or floodlight if you need it. Unusual lighting effects can be created with baby spots. Dimmers are indispensable for certain effects.

This need not imply that a stage show can not be staged without a lot of equipment. It can. But the *right* equipment makes it possible to create a wide variety of beautiful and novel effects, to offer, constantly, something new, interesting and different. Stage lighting equipment has other uses as well. It need not lie dormant. *Have you ever thought of using the smaller spots and floods with color mediums on lobby and foyer displays?* Give it a thought!

New Schemes in Modern Remodeling

(Continued from page 19)

been very strong. Classic Modern is a present-day version of these styles of a century and more ago.

What would a Classic Modern theatre interior look like? Here is an example: Auditorium walls, plain except for a dado and pilasters, which are flat piers of plaster extending from floor to ceiling, projecting a few inches beyond the wall surface and dividing it into large sections. These pilasters would be fluted. That is, they would have a number of wide, shallow concave surfaces in the face, running from the top to bottom. They would have neither ornamental cap nor base, but would stop against the wall base and under a plain band, below a frieze at the top of the wall. The wall surfaces might be

painted in a soft light, cool gray, while the pilasters, the frieze and other trim might be done in a very light pearl gray tint known as *oyster white*. The frieze should have a design of Greek character such as the palmette or acanthus motif, repeated in a running band stenciled in medium dark gray on an oyster-white ground. Any gaps in the design left by ties in the stencil plate should be filled in.

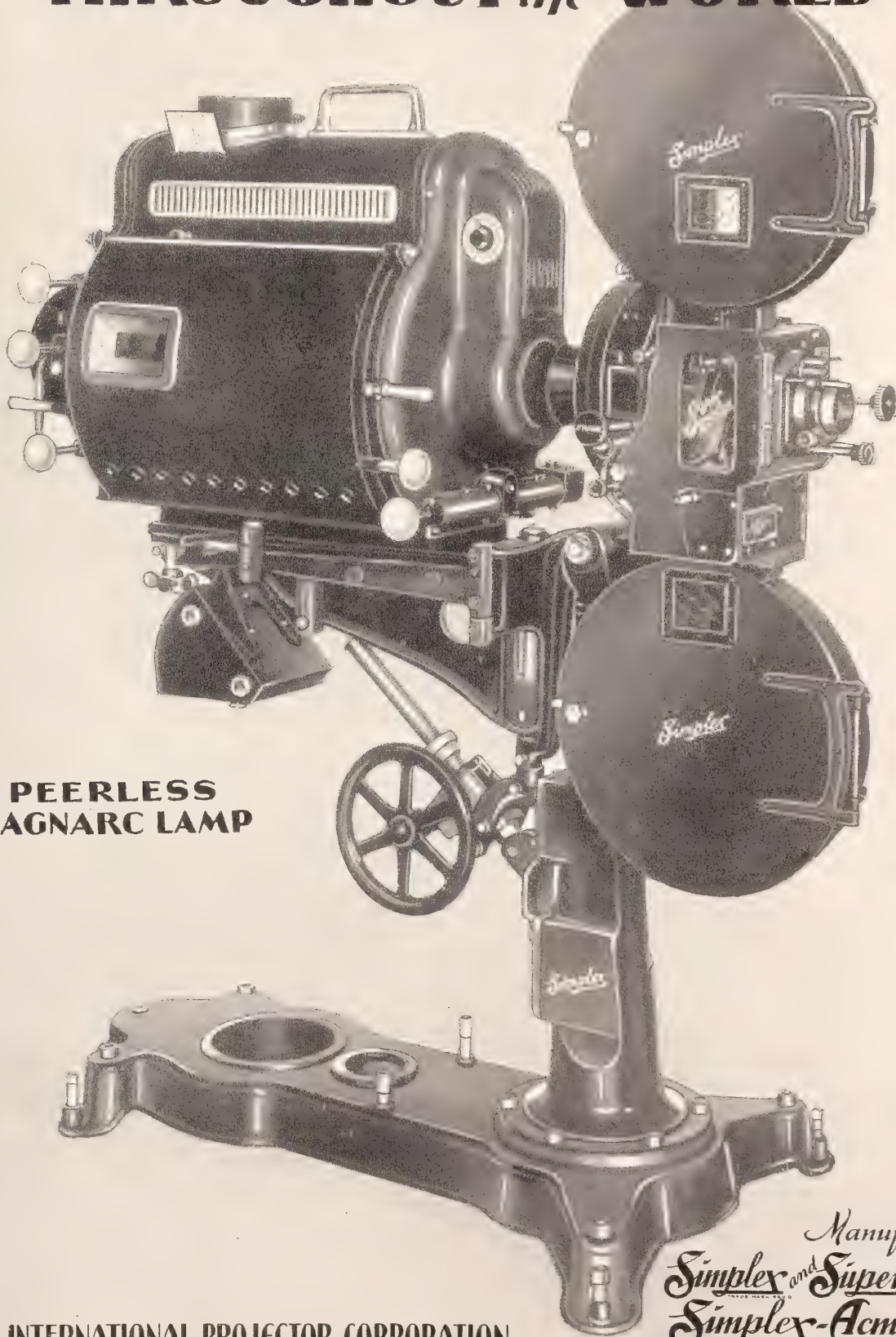
In a general lounge the walls might be decorated (to give a novel example) with the famous old French "Cupid and Psyche" wall paper. The design of this wall paper is in large panels, each formed of several strips making a complete picture. There are several of these in different themes, each exquisitely done. All are in varied

tones of soft gray. This design was made more than a hundred years ago and is still produced in Europe as it was then, by hand block painting. That it is a masterpiece of design is attested by the fact that "Cupid and Psyche" wall paper is to be seen at the Metropolitan Museum of Art in New York. In a theatre lounge, these beautiful gray wall paper panels might well be set in black glass on the walls with suitable modern mouldings in aluminum leaf finish and vermilion to frame them. Then the furniture might be of metal in chromium finish, and upholstered in a light vermilion imitation leather in plain fine grain effect. The carpet should have an all-over pattern in gray with touches of vermilion and black.

Super Simplex Projector

TRADE MARK REGD

**INSTALLED IN LEADING THEATRES
THROUGHOUT *the* WORLD**



**PEERLESS
MAGNARC LAMP**



INTERNATIONAL PROJECTOR CORPORATION

88-96 GOLD ST.

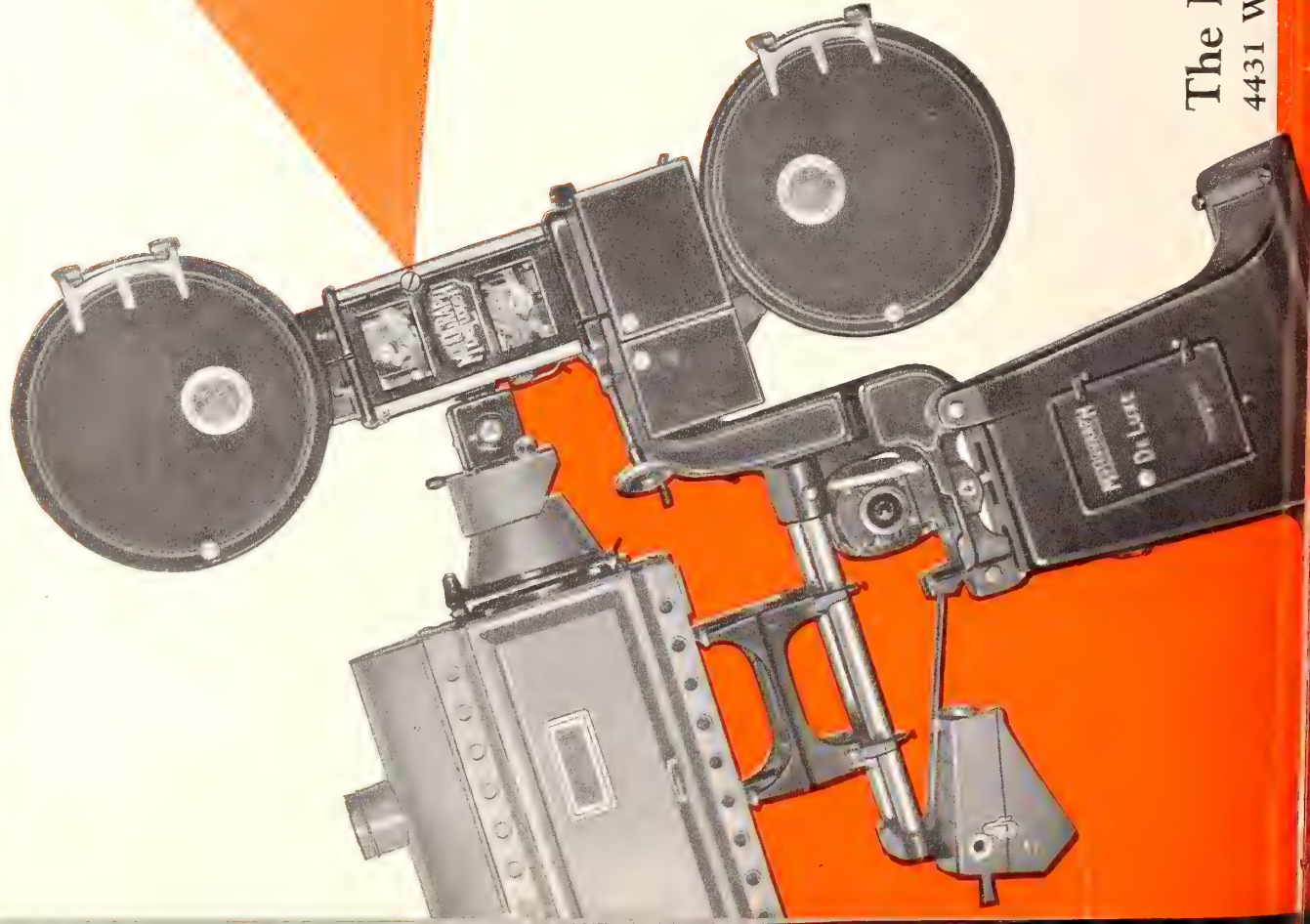
NEW YORK, N.Y.

Manufacturers of
Simplex and Super Simplex PROJECTORS
Simplex-Acme SOUND PROJECTOR
Simplex PORTABLE SOUND PROJECTOR

MODEL H-U MOTIOGRAPH DELUXE

SOUND PROJECTOR EQUIPMENT

THE FINEST EQUIPMENT YOU CAN BUY



5 P.M. TILL MID-
NIGHT FOR ONE YEAR
one minutes trouble-
Equipment giving
perfect service!

RIVERSIDE THEATRE, INC.
Jacksonville's DeLuxe Neighborhood Theatre
JACKSONVILLE, FLORIDA

Enterprise Optical Mfg. Co.,
Chicago, Ill.

October 17, 1934

Gentlemen:

We have had your MotioGraph Projectors in this theatre now in constant use, *from 2 P.M. till midnight, for over one year*, and our operators advise having the intermittent sprockets replaced and also the movements repaired or adjusted, so will you please advise us if you can loan us a replacement for the two projectors till we can send you ours for sprocket replacement and adjustment.

We had rather have you do this than to do it ourselves, therefore we will need two complete movements for loan while you repair ours. We would like to know how long this job would take to do, and about what the charges would be on the adjustment and the two sprockets. Outside of this we would not need to do anything else to run us another year.



MCM/v

Yours very truly,
(Signed) M. C. MOORE.

as the equipment is giving perfect service, and we are tickled to death with the projectors and the sound also. We have spent only a few dollars on this equipment, sound and projectors, in over a year, and have never had a breakdown or one minute's trouble with same.

I remember very plainly that before we bought MotioGraph equipment we were told by manufacturers that we would have nothing but trouble with anything except their equipment, but we bought MotioGraph anyway in spite of their predictions, and we are glad we did, for we could not have had better service out of anything else no matter what make it was. In other words, your equipment is as near perfect as anything could be.

You have my permission to pass this along to any other exhibitors that you wish, as it is written without your request, and we are glad to be of any help we can to you in selling MotioGraph projectors and sound, as we think it is great. Kindest personal regards to the staff.

The ENTERPRISE OPTICAL MANUFACTURING COMPANY
4431 WEST LAKE STREET
CHICAGO, ILLINOIS

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

THE THEATRE'S STORY OF ITS STEWARDSHIP

*21 cents of each box-office dollar goes
to payroll*

*78 cents of amusement dollar is spent
at film theatre*

*12,500 motion picture houses grossed
\$496,240,000 last year*

*Average weekly gross is \$769, with
\$158 to employees*



Atlanta
Cincinnati
Denver
St. Louis
Seattle
Chicago
Portland
Detroit
St. Paul
Boston
Washington
Wilmington
Cleveland -

And you're
next



"THE MERRY WIDOW" WALTZES INTO EXTENDED RUNS!

She's the darling of America's Box-Offices! Gayly, brilliantly, she vamps your house records! It's fun to be vamped! And the list of extended runs is just beginning!

MAURICE CHEVALIER, JEANETTE MacDonald in "THE MERRY WIDOW"

An ERNST LUBITSCH Production with EDWARD EVERETT HORTON • UNA MERKEL • GEORGE BARBIER • MINNA GOMEL

Screen Play by Ernest Vajda and Samson Raphaelson • Based on Book and Lyrics by Victor Leon and Leo Stein and Music by Franz Lehar

THE PICTURE OF THE MONTH



Never has a story brought back so gloriously the good old days when flaming youth went to town on a bicycle-built-for-two—or more. That's Papa in the rumble-seat...but where's his shot-gun?



We'd like to take up the merrie olde custom of slipper-drinking ourselves—just to toast that grand trio of fun-makers—Hugh Herbert, Ned Sparks, Joe Cawthorn—and all the delicious dancing girls who are too numerous to name—but too sweet not to mention.

Ever whistle "Why Was I Born?", "Here Am I", and "Don't Ever Leave Me"? Well, this is the show that made them famous! Now you'll hear these and other great Jerome Kern hits sung and danced as never before—all because Warner Bros. finally lured dance-director Bobby Connolly of "Ziegfeld Follies" fame to Hollywood.



And while the orchids last, let's toss a load of them to irresistible Irene Dunne, and Donald Woods and Louis Calhern for their brilliant telling of a great love story; to Mervyn Le Roy for his superb direction; to Phil Regan for his delightful tenor; and to Jerome Kern and Oscar Hammerstein II for authoring December's grandest show!

For the Christmas Stockings of a Hundred Million Film Fans, We Give You Warner Bros.' Magnificent Picturization of the Stage Triumph That Made America Young Again—

IRENE DUNNE in "SWEET ADELINE"

Brought to the Screen After 63 Weeks — Count 'em, 63—on Broadway, With Its Immortal Melodies and Romance That Take Us Happily Down Memory Lane, Dashingy Guided by Director MERVYN LEROY

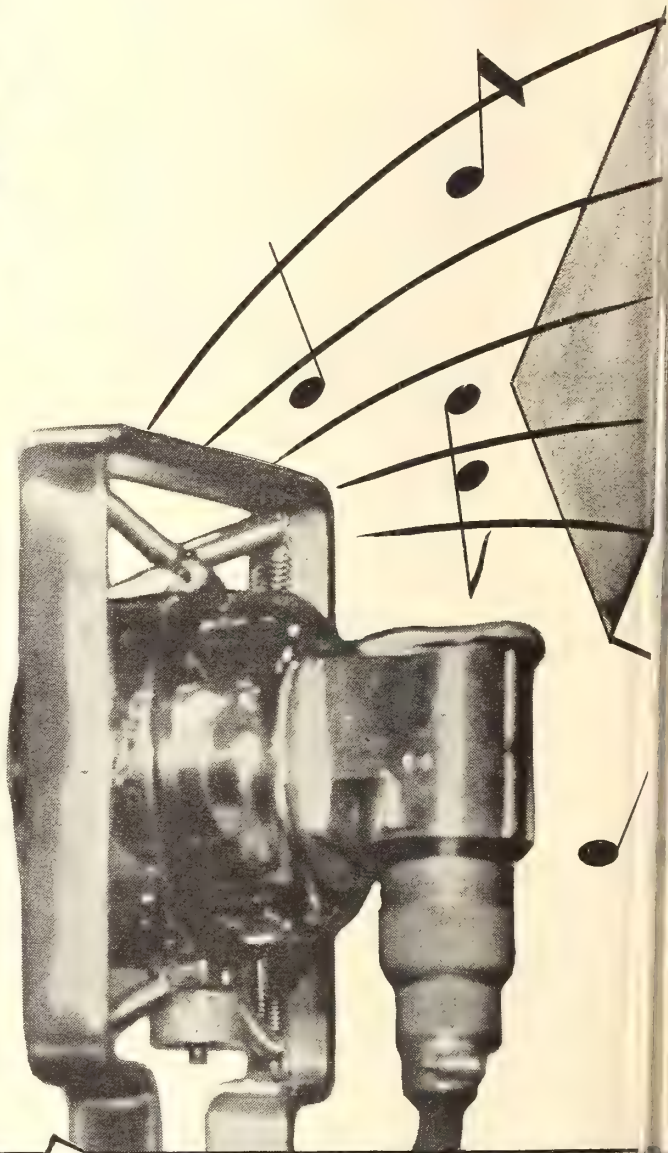


Starting today—this advertisement will appear in 11 national magazines, opening Warner Bros. 6-week campaign in advance of the Christmas Week release of "Sweet Adeline"

TONIGHT IS ELECTI

Polls Open From Coast to Coast at 8 P. M. S

(Eastern Standard Time)



THIS MUST STOP! Here's what happened when Frank and Milt Britton's mad musicians joined the big Burbank argument over relative merits of the two "Sweet Music" theme songs. To avoid further carnage, studio officials asked Rudy to put the problem up to the public—and tonight's vote is the result. (Of course our alert cameraman caught this musical massacre, and it'll be one of the smashing scenes in 'Sweet Music').

ON NIGHT!

sharp!

VOTE for your choice of theme songs for **RUDY VALLEE'S** **"SWEET MUSIC"**

Warner Bros. can't decide which of two swell theme songs to use as the title number of "Sweet Music." So Rudy Vallee will play them both on his Fleischmann program tonight, November 22nd, and ask his millions of followers to vote for the one they want used on the screen!

*Just one of dozens of national advance plugs for "Sweet Music."
Just a hint of the high-pressure ballyhoo we're lining up for*

"THE BIG SHOTS" FROM WARNER BROS.

DICK POWELL & RUBY KEELER
in **"FLIRTATION WALK"**

IRENE DUNNE
in **"SWEET ADELINE"**

MUNI in **"BORDERTOWN"**

JAMES CAGNEY & PAT O'BRIEN
in **"DEVIL DOGS OF THE AIR"**

"GOLD DIGGERS OF 1935"

VALLEE in **"SWEET MUSIC"**

AL JOLSON & RUBY KEELER
in **"GO INTO YOUR DANCE"**

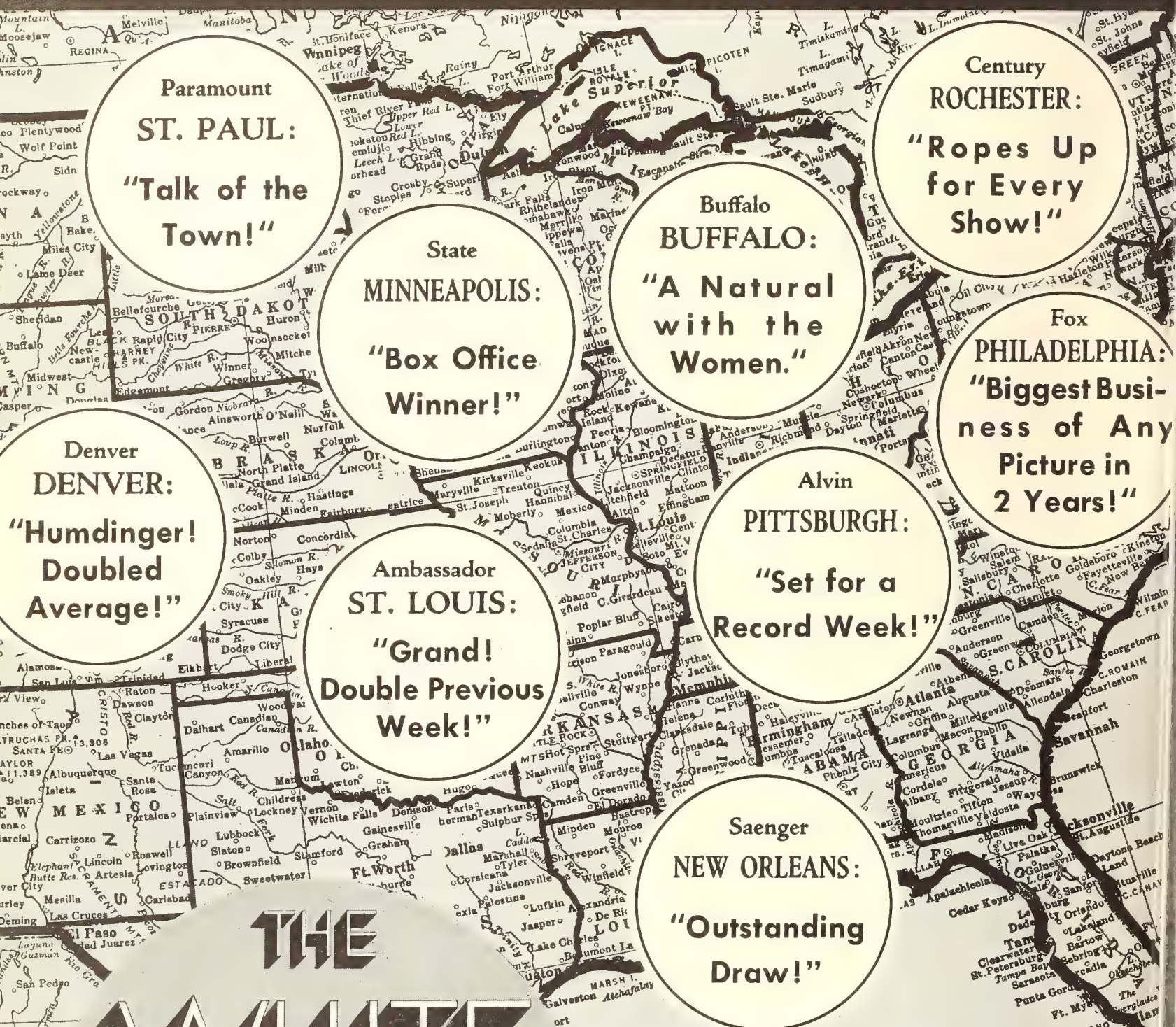
PAUL MUNI in **"BLACK HELL"**

MAX REINHARDT'S "MID-SUMMER NIGHT'S DREAM"

"ANTHONY ADVERSE"

with ALL-STAR CAST

Everywhere CROWDS ARE FLOCKING
TO "THE WHITE PARADE"



THE WHITE PARADE

JESSE L. LASKY
Production

LORETTA YOUNG JOHN BOLES

Directed by Irving Cummings. Screen play by Sonya Levien and Ernest Pascal. From the novel by Rian James. Adaptation by Rian James and Jesse Lasky, Jr.



Kay West

MOTION PICTURE HERALD

Vol. 117, No. 8



November 24, 1934

Meddling with Pictures for Profit

TOO many publishers are trying to tend to the motion picture business. Most immediately adverse and damning is the increasing effort of sundry lay publications to set themselves up before the box-office public as authorities on entertainment values.

Parents Magazine has for more than a year been tack-hammering at plans to build circulation by movie movements and a "service" which pre-judges pictures for children in behalf of parents.

Liberty Magazine, most Macfaddenish, presents a rating system intended to make up the reader's mind for him—if any.

The *Daily News*, of New York, by reason of metropolitan position and encouragement by ill-advised quotation by motion picture advertisers, broadcasts another evaluation system, grading pictures by "star" points.

Now comes *Literary Digest*, incident to the throes of a campaign of rehabilitation to meet the competition of *Time*, and other livelier news-magazines, with the announcement of a rating system.

The *Digest* is circularizing the exhibitors of the land, with the apparent, but possibly erroneous, presumption that the showmen of this industry will be delighted with the attention to them and their merchandise.

As most showmen know, and as reflected in *MOTION PICTURE HERALD*'s mail on the subject, the box office is not benefited by the national promulgation of the notions of the reviewers of the press.

The creation of, or attempt at the creation of, a big mass opinion on the merits of the undelivered product offers to the exhibitor-merchandise of amusement just one more hurdle and problem.

No critic, lay or professional, can sit in New York or Hollywood and decide for the box-office millions of the United States what they want, what they like, or more than guess at what they will do about any given screen product. It is in recognition of the conditions affecting box-office values that MOTION PICTURE HERALD's policy of presenting reviews which are a report of content—that the exhibitor may make up his own mind about its probable usefulness and best exploitation on his screen—has been evolved and proved a success.

The technique and policy of *MOTION PICTURE HERALD* has been some twenty-five years a-growing. Further, the *HERALD*'s reports and evaluations are held entirely within the industry for the service of showmen. But with no experience whatever, magazine publishers are ready to make a national boast of

their invasion of the industry, without warrant of either invitation or proper opportunity.

Just incidentally to the *Literary Digest*'s undertaking, the magazine's prideful publicity copy announces that while its motion picture ratings and reviews appear under the pen name of "Argus", the said "Argus" is indeed none other than Mr. Richard Watts, Jr. Mr. Watts is, if we recall the name aright, the same ardent young writer for the *New York Herald Tribune* and *The New Theatre*, whose discovery of "frank and vicious anti-radical propaganda" on the screen was given attention in *MOTION PICTURE HERALD* last week, in an article on the unwitting support that certain New York papers were giving Soviet propaganda through their motion picture columns.

The Literary Digest makes its bow to the exhibitors of the land and the motion picture industry, to introduce as its spokesman the Mr. Watts who has just said in The New Theatre that the Soviet's "Three Songs About Lenin"—a Moscow cutting room quickie—is: "... Unquestionably ... an earnest and often eloquent picture, replete with all that crusading zeal that makes the Hollywood films seem pallid studio exercises. ..."

So one can but deduce that the *Literary Digest* will now engage in making itself a motion picture power in the land by the exploitation of Hollywood's "pallid studio exercises", by the man who calls them that.

Does the motion picture industry have to stand for such invasions of its institutional rights and status?

Consider for a moment the guarded manner in which motor car editors of the daily press discuss the merits—never the demerits—of the offerings of manufacturers.

Look over the columns on styles and see if you can find an item by a fashion review which pretends to give the modistes and garment makers a star rating system.

Regard the food and household pages and find out if the newspapers venture to give three and a half stars to Armour bacon, or three stars to Swift.

Good Housekeeping Institute of *Good Housekeeping Magazine*, for instance, hands out posies of approval—nothing else.

Neither the motion picture industry nor any other can take proper exception to journalistic attention in its proper sphere of reporting and comment. The motion picture benefits extensively from the attentions of the press, and should be at greater pains than are taken to serve and gain the cooperation of the press. But that does not carry with it any agreement

[Continued on following page, column 1]

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsay, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Nonnes, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative. Member Audit Bureau of Circulations. All contents copyright 1934 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac, published annually, and the Chicagoan.

THIS WEEK ---



Meddling with Pictures for Profit

[Continued from preceding page]

that it is considered proper for any part of the press to print its way into functions concerning a business in which it has no part. There is a vast difference between writing about a business and horning into it.

And if you want to observe zero in publicity on reviewing systems—see if you can find a piece in the papers about the work of Consumers Research Bureau, which gives

consumer goods laboratory tests and reports to its clients.

Or try to get at the findings of the Bureau of Standards of the United States as to the relative merits of goods tested.

But the motion picture gets it—and is supposed to like it.

We believe that movies are merchandise—and have merchandise rights.

CLEAN ADVERTISING

The film industry's Advertising Advisory Council, an arm of the MPPDA headed by J. J. McCarthy, is credited in an article, "Movie Advertising is Clean," in the current *Printers' Ink*, with accomplishing the first successful, large-scale regulation from within any industry. The film's effort is recommended in the article to "other industries contemplating such a move." The code advertising ethics provision, with its potential enforcement instrument, is credited in part. . . .

RETURN TO PRAGUE

With the import quota in Czechoslovakia removed and an import tax of approximately \$840 per film substituted, American companies are expected to return to the country, headquartered in Prague, about December 15, according to reports by cable from Berlin. . . .

TAX UNCONSTITUTIONAL

The federal district court at Fargo, N. D., last week declared the state's gross earnings tax to be unconstitutional, in a case brought by the Fruit Growers' Express Company, a Delaware corporation. The statute in question imposed a levy of 6 per cent on gross earnings of concerns owned outside, but operated within the state. . . .

FILMED TRAFFIC

Using a captive balloon, Parisian police last week flew high over Paris, with a motion picture cameraman as important passenger. Films taken of the flow of traffic in the French capital were to be used to enable the police department to develop a new method of expediting the movement of the city's traffic. . . .

THEATRE PROFIT

At the conclusion of one year of operation by Loew's of the Poli circuit of theatres in New England, with headquarters in New Haven, practically all of the houses involved are reporting a profit under the new management. . . .

WANTED: FILM HOUSE

One W. L. Gould, writing to MOTION PICTURE HERALD from Clintonville, Wis., (population, 5,000) suggests his town as a likely place for the construction of a motion picture theatre seating about 750. He describes the town as an A-No. 1 farming community, with no large town within 40 miles, and, he writes: "We need a house here." . . .

STARS AS SAMPLES

To demonstrate the effectiveness of a newly perfected process used to transmit maps and charts to ships at sea via radio, the Radio Marine Corporation is using drawings of various RKO Radio stars. The process is part of a New York exhibit. . . .

PREVIEWS PROTESTED

The Independent Exhibitors of Northern California, at San Francisco, charging that most previews by larger theatres are a "good racket," have appealed their case to the local grievance board. The independents contend the previewing of pictures before large audiences takes them out of the first-run classification. . . .

MPTO DEDICATION

Pennsylvania Congressman-elect Elmer Dietrich, a prominent exhibitor, has been invited as guest of honor at the dedication and dedication luncheon this week at the Adelphia hotel, Philadelphia, of the new Vine street home of the local MPTO, of which Charles Segall is president and George P. Aarons is secretary and general counsel. . . .

SENTENCED FOR FRAUD

Trailed for six years by federal operatives, and arrested finally last spring on the Riviera, Dr. Orlando E. Miller, alleged promoter of the Rellimeo Film Syndicate, was found guilty last week in federal court, San Francisco, of using the mails to defraud investors, and sentenced by federal judge Harold Lauderback to six years in the penitentiary. . . .

AIR ANNIVERSARY

The New York Capitol theatre radio program, called the oldest on the air, now conducted by Major Edward Bowes with his "Family," this Sunday morning will celebrate its 12th anniversary on the air. "Roxy and his Gang" began the series in 1922, Major Bowes succeeding him, and continuing since. . . .

LENGTHY PROGRAM

A new policy, inaugurated this week at the Seattle Paramount by manager Harry Woodin, includes, on a weekly change, two first-run features, a 45-minute stage show, and a continuation of the musical offerings of an orchestra of 20 pieces. A three and one-half hour show, and prices are set at 25 and 35 cents. The policy is an answer to new competition offered by last week's opening of John Hamrick's Orpheum. . . .

CLEVER COBB

The smart versatility of Irvin S. Cobb, veteran humorous writer and one time newspaper man, may lead to a long term writing contract with MGM. An original he is preparing primarily for Will Rogers has been so constructed that in the event Rogers does not want it, Lionel Barrymore may be assigned to it. Should Cobb gain a writer contract with MGM, his existing deal with Hal Roach as an actor-writer would automatically be canceled. . . .

In This Issue

21 cents of each box-office dollar goes to theatre payroll; 78 cents of the amusement dollar is spent at film theatres	Page 9
Loew's net almost double last year	Page 17
All major claims against Paramount are settled	Page 18
City court rules on music copyright case	Page 23

FEATURES

Editorial	Page 7
The Camera Reports	Page 15
J. C. Jenkins—His Colyum	Page 66
The Hollywood Scene	Page 52
The Cutting Room	Page 50
Asides and Interludes	Page 25
DeCasseres on the new plays	Page 55

DEPARTMENTS

What the Picture Did for Me	Page 57
Showmen's Reviews	Page 36
Managers' Round Table	Page 73
Technological	Page 68
The Release Chart	Page 81
Short Features on Broadway	Page 72
Chicago	Page 72
Box Office Receipts	Page 69
Classified Advertising	Page 86

21 CENTS OF THE BOX-OFFICE DOLLAR IS EXPENDED ON THEATRE'S PAYROLL

Twenty-one cents of each dollar spent at the motion picture theatre box-office by the public is the average spent by exhibitors on their payrolls.

Seventy-eight cents out of every dollar spent for amusement is expended for motion picture entertainment.

Some 12,500 motion picture theatres—generally accepted as the total operating in this country—grossed \$496,240,000, and spent \$102,000,000 in wages in 1933.

Motion picture theatre averages for 1933: Yearly gross per theatre, \$39,998; weekly gross, \$769; yearly payroll per theatre, \$8,235; weekly payroll, \$158.

Some \$114,000,000 were the total receipts taken in by all other amusements—the stage, race tracks, bowling and billiards, beach-rides, dance halls and the like.

New York State's motion picture theatres grossed \$94,000,000, Nevada's, \$474,000.

New York film houses paid out \$20,780,000 in wages, New Mexico's, \$72,000.

These were the outstanding conclusions of the first door-to-door canvass of amusements ever made by the United States Bureau of the Census, which, in its final report to the Administration late last week, officially established the extent of the supremacy of the motion picture as America's most widely patronized medium of mass entertainment.

Legitimate Stage Receipts 2 Per Cent Of Total Intake of All Amusements

Actually contacting 10,240 motion picture theatres in operation in the first wholesale accumulation of actual box-office earnings in their relation to salaries and wages paid in exhibition, the federal census, covering all so-called "service" industries, set out to establish grosses and payrolls for the first full calendar year following the beginning of the new Administration, as a basis for future comparison to show business improvement.

The Census investigation touched upon some 30,000 individual places of amusement, which reported total earnings of \$519,497,000 last year.

The 10,240 motion picture theatres reporting had a total gross of \$405,844,000. On the basis of an average yearly gross of \$39,998 per theatre, some 2,260 houses not reporting, out of a possible 12,500 in the motion picture industry, had an approximate gross of \$90,395,480—which would swell the total film box-office receipts in 1933 to \$496,239,480.

The earning structure of the entire amusement business in its relation to the Census Bureau's investigation of 30,000 places for the year 1933 stood as follows last January 1st:

AMUSEMENT BRANCH	NO. OF PLACES	GROSS	PERCENTAGE
Motion Pictures.....	10,240 (a)	\$405,844,000	78%
Legitimate Stage....	122	8,611,000	2
All Others (b).....	19,371	105,042,000	20
TOTALS	29,733	\$519,497,000	100%

(a) Includes straight film and combination film and vaudeville theatres.

(b) Includes bowling, billiards, dance halls, amusement-park rides, race tracks, swimming pools and the like. Also included in this group were 347 radio stations reporting a gross business of \$55,140,000 for 1933. Their inclusion needs an explanation, because, obviously, the public does not pay directly, but rather it is the advertiser. However, no such explanation was forthcoming from the Census Bureau.

Grosses of \$49,451,000 were reported by 642 combination

film-and-vaudeville and film-and-presentation theatres—embracing the "cream" of the downtown "de luxe" first-run houses having a mixed policy. While these represented but six per cent of all of the 10,240 motion picture theatres reporting, they grossed 12 per cent of the total receipts.

The country's 10,240 motion pictures investigated by the Census Bureau had a combined payroll for 1933 approximating \$83,611,800. Using the average film theatre's payroll of \$8,235 for the year, would add another \$18,407,100 to the exhibition payroll for the 2,260 theatres not covered in the checkup, or a combined bill of \$102,018,900 for all theatres for 1933.

The census covered 9,598 theatres showing motion pictures exclusively. They grossed \$356,393,000.

All theatres—motion picture, film-and-presentation, legitimate and burlesque, grossed \$414,455,000, or 80 per cent of all receipts taken in by the combined amusement industry, of which, as previously stated, motion pictures grossed 78 per cent.

The average gross for the 642 film-and-vaudeville and film-and-presentation houses was \$77,027 per theatre for the year, and \$1,482 per theatre per week. The average gross for the 9,598 straight film theatres was \$37,131 per theatre for the year, and \$714 per theatre per week.

The first door-to-door survey of the amusement industry—in work for months—was finally completed last Friday. The Census Bureau admitted that the count of theatres and box-office receipts is not 100 per cent complete, but the government considers it is so nearly correct as to serve as a good basis of comparison with the returns from any future census, and to furnish the means for arriving at a fairly accurate estimate of all such properties and the receipts derived therefrom, together with payrolls, in 1933.

Made with funds allocated for the purpose by the Public Works Administration, the canvass was made by persons on relief rolls and under the supervision of relief officials.

Average Earning Power of Film Theatres Is Shown by Analysis

Principally overlooked in recording motion picture theatre receipts and payrolls were those theatres in highly inaccessible places, and those running but one or two nights a week. However, the only state for which the officials at Washington made public apology was Pennsylvania.

The Census Bureau has furnished the motion picture industry with reports of totals on the 48 states and District of Columbia and on 165 of the largest cities, detailing the number of film houses contacted, the total receipts and total payrolls. For the purpose of practicable analysis of these totals in the more workable terms of average grosses and their relation to payrolls, MOTION PICTURE HERALD effected a breakdown showing the receipts and payrolls for the average theatre for the year and per week, and the percentage of the gross that is spent on payrolls. The breakdown appears on the pages following, showing at a glance the possible average earning power of motion picture theatres in the various states and cities.

New York was the busiest amusement state, with a total theatre box-office of \$93,907,000, grossed by 879 theatres. California's 629 theatres grossed \$35,223,000. Illinois, with 551 theatres reporting, got the next largest share, some \$33,106,000,

(Continued on following page)

THEATRES' GROSS NEAR HALF BILLION

(Continued from preceding page)

followed by Pennsylvania's \$30,891,000 gross at 745 theatres. Fifth, sixth, and seventh in the order of receipts were: Massachusetts, 290 theatres, gross \$22,809,000; Ohio, 555 theatres, \$20,730,000; New Jersey, 238 theatres, \$19,179,000.

The 3,887 theatres in these seven states represent but 38 per cent of all theatres, yet they grossed 63 per cent of the total income.

New Mexico, with 30 theatres and a gross of \$497,000, and Nevada, 19 theatres, grossing \$474,000, were the only two states reporting less than \$500,000 income for all houses for the year. Four states grossed between \$500,000 and \$1,000,000, 12 states grossed between \$1,000,000 and \$2,500,000; 14, between \$2,500,000 and \$5,000,000; seven between \$5,000,000 and \$10,000,000, and three between \$10,000,000 and \$15,000,000.

The ten which averaged the highest gross per theatre were:

STATE	NO. OF THEATRES	AVERAGE GROSS PER THEATRE FOR 1933	AVERAGE GROSS PER THEATRE PER WEEK
District of Columbia...	24	\$199,667	\$3,840
New York.....	879	106,834	2,055
Rhode Island.....	37	88,405	1,700
New Jersey.....	238	80,584	1,549
Massachusetts.....	290	78,652	1,513
Illinois.....	551	60,084	1,155
California.....	629	55,998	1,077
Connecticut.....	141	54,411	1,046
Maryland.....	148	43,939	845
Pennsylvania.....	745	41,464	797

Largest theatre payrolls were: New York, \$20,780,000; Illinois, \$7,123,000; California, \$6,771,000; Pennsylvania, \$5,872,000; Massachusetts, \$5,263,000; Ohio, \$4,440,000; Michigan, \$3,072,000; New Jersey, \$3,797,000; Missouri, \$2,550,000, and Texas, \$2,303,000.

Seven states had payrolls of more than \$1,000,000 for 1933, 13 states had payrolls above \$500,000. Smallest payrolls: New Mexico, \$72,000; Nevada, \$82,000; Vermont, \$85,000.

Of more importance, however, was the relation of the gross receipts to payrolls. Although the average theatre for the country spends 21 cents of each dollar taken in at the box-office on payrolls, the average runs as high as 25 cents in Colorado and Missouri, to 14 and 15 cents in Montana and New Mexico, respectively. Sixteen states reported that the average theatre spends 20 cents or more on payrolls out of every dollar collected at the box office, as follows:

STATE	GROSS RECEIPTS	TOTAL PAYROLLS	PERCENTAGE OF GROSS SPENT ON PAYROLLS
Colorado.....	\$ 2,599,000	\$ 640,000	25%
Missouri.....	10,256,000	2,550,000	25
Utah.....	1,126,000	270,000	24
Massachusetts..	22,809,000	5,263,000	23
Michigan.....	14,124,000	3,072,000	22
New York.....	93,907,000	20,780,000	22
Rhode Island...	3,271,000	735,000	22
Tennessee.....	2,777,000	613,000	22
Florida.....	1,746,000	362,000	21
Illinois.....	33,106,000	7,123,000	21
Indiana.....	7,452,000	1,562,000	21
Maryland.....	6,503,000	1,350,000	21
Minnesota.....	7,612,000	1,607,000	21
Ohio.....	20,730,000	4,440,000	21
Wisconsin.....	6,601,000	1,404,000	21
New Jersey...	19,179,000	3,797,000	20

States in which motion picture theatre owners paid 16 cents or less for payrolls out of each dollar grossed are seven, as follows: Arkansas, Idaho, Kansas, North Dakota and Vermont, each 16 per cent; New Mexico, 15 per cent, and Montana, 14 per cent.

New York City, with slightly more than four per cent of all theatres, accounted for about 16 per cent of all receipts, while the nation's seven largest cities from the point of population—New York, Philadelphia, Chicago, Detroit, Cleveland, St. Louis and Los Angeles—reported 10 per cent of all theatres listed in the census, yet grossed 28 per cent of the total income. The principal city money-makers in 1933, in addition to those mentioned, were Boston, Baltimore and San Francisco, all reporting as follows:

CITY	NUMBER OF THEATRES	GROSS RECEIPTS
New York.....	425	\$70,360,000
Chicago.....	225	23,252,000
Philadelphia.....	143	10,578,000
Los Angeles.....	153	10,121,000
Boston.....	68	9,136,000
Detroit.....	100	7,143,000
San Francisco.....	59	6,849,000
Baltimore.....	80	5,098,000
Cleveland.....	76	4,827,000
Newark.....	30	4,056,000
St. Louis.....	40	3,690,000
Pittsburgh.....	46	3,652,000
Seattle.....	51	3,287,000
Buffalo.....	47	3,204,000
Minneapolis.....	53	3,058,000

Gross earnings of average theatres in no less than 16 cities exceeded \$100,000 for 1933, running more than \$1,900 weekly. Six of these cities are in New Jersey, in the northern section where virtually all towns have a large drawing population from hundreds of small towns and villages nearby. The city of Passaic in New Jersey led all others throughout the country from the point of highest average theatre grosses, reporting \$191,000 as the average per theatre income for the year. New York, Boston, San Francisco and Chicago were the only four large cities where per theatre income for 1933 exceeded \$100,000. The 11 other cities of this class are second-class cities, and some are even below that rating. Standing of the 16 cities in which theatres averaged above \$100,000 in 1933 is as follows:

CITY	NO. OF THEATRES	AVERAGE GROSS PER THEATRE FOR 1933	AVERAGE GROSS PER THEATRE PER WEEK
Passaic, N. J....	3	\$191,667	\$3,686
Providence, R. I..	13	171,769	3,303
Mt. Vernon, N. Y.	4	171,750	3,302
Jersey City, N. J.	16	168,625	3,243
Elizabeth, N. J..	4	167,000	3,212
New York.....	425	165,553	3,184
Reading, Pa.....	4	156,250	3,005
Paterson, N. J..	8	148,250	2,851
Yonkers, N. Y....	5	138,800	2,669
Newark, N. J....	30	135,200	2,600
Boston.....	68	134,353	2,584
San Francisco....	59	116,085	2,232
Hoboken, N. J..	4	105,000	2,019
Chicago.....	225	103,342	1,987
Fall River, Mass..	6	102,500	1,971
Evanston, Ill....	3	101,000	1,942

Theatre owners in the 165 large cities embraced in the investigation paid out for wages an average of 22 cents of every box-office dollar.

\$39,998 AVERAGE THEATRE GROSS

STATE	NUMBER OF THEATRES ON JAN. 1, 1934†	GROSS THEATRE RECEIPTS FOR 1933‡	AVERAGE GROSS PER THEATRE FOR 1933	AVERAGE GROSS PER THEATRE PER WEEK	PAY ROLL FOR ALL THEATRES FOR 1933	AVERAGE YEARLY PAY ROLL PER THEATRE	AVERAGE WEEKLY PAY ROLL PER THEATRE	PERCENTAGE OF GROSS SPENT ON PAY ROLLS
Alabama	126	\$ 1,816,000	\$ 14,413	\$277	\$347,000	\$2,754	\$53	19%
Arizona	33	1,110,000	33,634	647	197,000	5,970	117	18
Arkansas	110	1,472,000	13,291	255	236,000	2,118	41	16
California	629	35,223,000	55,998	1,077	6,771,000	10,764	207	19
Connecticut	141	7,672,000	54,411	1,046	1,447,000	10,270	197	19
Colorado	123	2,599,000	21,130	406	640,000	5,203	100	25
Delaware	23	940,000	40,870	786	175,000	7,609	146	19
District of Columbia	24	4,792,000	199,667	3,840	861,000	35,875	690	18
Florida	94	1,746,000	18,574	357	362,000	3,851	74	21
Georgia	258	4,125,000	16,263	312	790,000	3,062	59	19
Idaho	71	955,000	13,451	259	151,000	2,127	41	16
Illinois	551	33,106,000	60,084	1,155	7,123,000	12,927	249	21
Indiana	297	7,452,000	25,091	483	1,562,000	5,259	101	21
Iowa	318	5,558,000	17,480	336	1,043,000	2,280	44	19
Kansas	260	4,591,000	17,658	339	744,000	2,862	55	16
Kentucky	156	3,936,000	25,231	485	766,000	4,917	95	19
Louisiana	152	4,638,000	30,513	587	831,000	5,467	105	18
Maine	75	1,150,000	14,000	270	195,000	2,600	50	17
Maryland	148	6,503,000	43,939	845	1,350,000	9,122	175	21
Massachusetts	290	22,809,000	78,652	1,513	5,263,000	18,148	349	23
Michigan	406	14,124,000	34,786	669	3,072,000	7,566	146	22
Minnesota	317	7,612,000	24,013	462	1,607,000	5,070	98	21
Mississippi	95	1,279,000	13,463	260	211,000	2,221	43	17
Missouri	321	10,256,000	31,950	614	2,550,000	7,944	153	25
Montana	84	1,536,000	18,287	352	213,000	2,536	49	14
Nebraska	241	2,806,000	11,643	224	498,000	2,066	40	18
Nevada	19	474,000	24,947	480	82,000	4,316	83	17
New Hampshire	47	1,322,000	28,128	541	259,000	5,511	106	19
New Jersey	238	19,179,000	80,584	1,549	3,797,000	15,954	307	20
New Mexico	30	497,000	16,567	319	72,000	2,400	46	15
New York	879	93,907,000	106,834	2,055	20,780,000	23,641	455	22
North Carolina	184	4,100,000	22,283	428	660,000	3,587	69	18
North Dakota	102	1,083,000	10,618	204	174,000	1,706	33	16
Ohio	555	20,730,000	37,351	718	4,440,000	8,000	154	21
Oklahoma	254	4,409,000	17,374	334	843,000	3,319	64	19
Oregon	116	2,904,000	25,035	462	538,000	4,647	89	18
Pennsylvania	745	30,891,000	41,464	797	5,872,000	7,882	152	19
Rhode Island	37	3,271,000	88,405	1,700	735,000	19,865	382	22
South Carolina	77	1,636,000	21,247	409	318,000	4,130	79	19
South Dakota	115	1,241,000	10,791	208	225,000	1,957	52	18
Tennessee	124	2,777,000	22,395	431	613,000	4,944	95	22
Texas	515	12,825,000	24,903	479	2,303,000	4,472	86	18
Utah	74	1,126,000	15,217	293	270,000	3,648	70	24
Vermont	32	542,000	16,938	326	85,000	2,651	51	16
Virginia	159	4,129,000	25,698	499	784,000	4,931	95	19
Washington	221	6,974,000	31,557	607	1,343,000	6,077	117	19
West Virginia	156	3,158,000	20,244	389	569,000	3,647	70	18
Wisconsin	303	6,601,000	21,785	419	1,404,000	4,634	89	21
Wyoming	37	873,000	23,595	454	163,000	4,405	85	19
TOTAL	10,362†	\$414,455,000‡	\$39,998*	\$769*	\$85,334,000	\$8,235*	\$158*	21%*

(*) Averages for All 48 States and District of Columbia, combined.

(†) Included in totals, and incorporated in the compilation of averages, were 122 legitimate theatres which grossed only \$8,611,000, as follows: N. Y., 30, \$3,907,000; Cal., 11, \$927,000; Pa., 11, \$352,000; Mass., 10, \$976,000; Mo., 7, \$628,000; Kan., 6, \$27,000; three theatres each in Ill., \$827,000; Md., \$159,000; Mich., \$85,000; Minn., \$89,000; Miss., \$25,000; Tex., \$53,000; two each in D. of C., Ga., Ia., Ky., Neb., N. J., R. I., Wash., and one each in Ariz., Col., Conn., Fla., Idaho, Ind., La., Me., N. C., N. D., Ohio, Ore., W. Va. Grosses were not made available for these last states.

\$268,040,000 GROSSED IN 165 CITIES

CITIES	NUMBER OF THEATRES ON JAN. 1, 1934	GROSS THEATRE RECEIPTS FOR 1933	AVERAGE GROSS PER THEATRE FOR 1933	AVERAGE GROSS PER THEATRE PER WEEK	PAY ROLL FOR ALL THEATRES FOR 1933	AVERAGE YEARLY PAY ROLL PER THEATRE	AVERAGE WEEKLY PAY ROLL PER THEATRE	PERCENTAGE OF GROSS SPENT ON PAY ROLLS
Akron, O.	28	\$1,240,000	\$44,286	\$852	\$260,000	\$9,286	\$179	21%
Albany, N. Y.	15	1,447,000	96,467	1,855	310,000	20,667	397	21
Allentown, Pa.	3	58,000	19,333	372	12,000	4,000	77	21
Altoona, Pa.	6	342,000	57,000	1,096	77,000	12,833	247	23
Atlanta	20	1,388,000	69,400	1,335	206,000	10,300	198	15
Atlantic City, N. J.	13	1,159,000	89,153	1,714	199,000	15,308	294	17
Augusta, Ga.	8	471,000	58,875	1,132	81,000	10,125	195	17
Austin, Tex.	5	347,000	69,400	1,335	50,000	10,000	192	14
Baltimore	80	5,098,000	63,725	1,225	1,091,000	13,638	262	21
Beaumont, Tex.	4	275,000	68,750	1,322	49,000	12,250	236	18
Berkeley, Cal.	9	541,000	60,111	1,157	114,000	12,666	244	21
Binghamton, N. Y.	12	725,000	60,417	1,162	113,000	9,417	181	16
Birmingham, Ala.	11	242,000	22,000	423	73,000	6,636	128	22
Boston	68	9,136,000	134,353	2,584	2,424,000	35,647	686	27
Bridgeport, Conn.	17	985,000	57,941	1,114	178,000	10,471	201	18
Buffalo	47	3,204,000	68,170	1,311	813,000	17,298	333	25
Camden, N. J.	7	599,000	85,571	1,646	119,000	17,000	327	20
Canton, O.	10	622,000	62,200	1,196	141,000	14,100	271	23
Cedar Rapids, Ia.	8	299,000	37,375	719	71,000	8,875	171	24
Charleston, S. C.	8	300,000	37,500	721	77,000	9,625	185	26
Charleston, W. Va.	8	506,000	63,250	1,217	85,000	10,625	204	17
Charlotte, N. C.	4	346,000	86,500	1,664	60,000	15,000	289	17
Chattanooga, Tenn.	9	199,000	22,111	425	57,000	6,333	121	29
Chester, Pa.	6	362,000	60,333	1,160	50,000	8,333	160	14
Chicago	225	23,252,000	103,342	1,987	5,250,000	23,333	449	23
Cicero, Ill.	5	198,000	39,600	762	51,000	10,200	196	26
Cincinnati	39	2,825,000	72,436	1,393	514,000	13,179	253	18
Cleveland	76	4,827,000	63,513	1,222	1,157,000	15,224	293	24
Columbia, S. C.	5	278,000	55,600	1,069	43,000	8,600	165	15
Columbus, O.	19	1,340,000	70,527	1,356	244,000	12,842	247	18
Dallas	31	1,715,000	55,323	1,064	287,000	9,258	178	17
Davenport, Ia.	8	460,000	57,500	1,106	110,000	13,750	265	24
Dayton, O.	21	1,236,000	58,857	1,132	238,000	11,333	218	19
Dearborn, Mich.	3	53,000	17,667	340	13,000	4,333	83	25
Decatur, Ill.	6	311,000	51,833	997	70,000	11,666	224	23
Denver	29	1,142,000	39,380	757	342,000	11,793	227	30
Des Moines	11	797,000	72,455	1,393	181,000	16,455	316	23
Detroit	100	7,143,000	71,430	1,374	1,881,000	18,810	362	27
Duluth, Minn.	11	534,000	48,546	934	131,000	11,818	227	25
Durham, N. C.	4	233,000	58,250	1,120	34,000	8,500	163	15
East Chicago, Ind.	4	63,000	15,750	303	23,000	5,750	111	37
East St. Louis, Ill.	6	238,000	39,667	763	63,000	10,500	202	26
Elizabeth, N. J.	4	668,000	167,000	3,212	141,000	35,250	678	21
El Paso, Tex.	11	394,000	35,818	689	79,000	7,182	138	20
Erie, Pa.	14	478,000	34,143	657	89,000	6,357	122	19
Evanston, Ill.	3	303,000	101,000	1,942	40,000	13,333	256	13
Evansville, Ind.	7	315,000	45,000	865	65,000	9,286	179	21
Fall River, Mass.	6	615,000	102,500	1,971	115,000	19,167	369	19
Flint, Mich.	17	656,000	38,588	742	119,000	7,000	135	18
Fort Wayne, Ind.	13	63,000	4,846	93	23,000	1,769	34	37
Fort Worth, Tex.	12	675,000	56,250	1,082	189,000	15,750	303	28
Fresno, Cal.	7	534,000	76,286	1,467	105,000	15,000	288	20
Galveston, Tex.	6	324,000	54,000	1,038	88,000	14,667	282	27
Gary, Ind.	6	171,000	28,500	548	93,000	15,500	298	54
Glendale, Cal.	5	304,000	60,800	1,169	85,000	17,000	327	28
Grand Rapids, Mich.	21	606,000	28,857	555	108,000	5,143	99	18

NEW YORK CITY GROSSED 70 MILLIONS

CITIES	NUMBER OF THEATRES ON JAN. 1, 1934	GROSS THEATRE RECEIPTS FOR 1933	AVERAGE GROSS PER THEATRE FOR 1933	AVERAGE GROSS PER THEATRE PER WEEK	PAY ROLL FOR ALL THEATRES FOR 1933	AVERAGE YEARLY PAY ROLL PER THEATRE	AVERAGE WEEKLY PAY ROLL PER THEATRE	PERCENTAGE OF GROSS SPENT ON PAY ROLLS
Greensboro, N. C.	5	\$315,000	\$63,000	\$1,212	\$42,000	\$8,400	\$162	17
Hamilton, O.	3	155,000	51,666	994	39,000	13,000	250	25
Hammond, Ind.	4	351,000	87,750	1,688	45,000	11,250	216	13
Harrisburg, Pa.	4	223,000	55,750	1,072	33,000	8,250	159	15
Hartford, Conn.	17	1,420,000	83,529	1,606	304,000	17,882	344	28
Hoboken, N. J.	4	420,000	105,000	2,019	74,000	18,500	356	18
Holyoke, Mass.	6	295,000	49,166	945	67,000	11,166	215	23
Houston, Tex.	14	1,297,000	92,643	1,782	234,000	1,674	321	18
Huntington, W. Va.	8	342,000	42,750	822	58,000	7,250	140	17
Indianapolis	39	1,601,000	41,051	789	372,000	9,538	183	23
Irvington, N. J.	4	323,000	80,750	1,553	65,000	16,250	312	20
Jackson, Mich.	8	274,000	34,250	659	61,000	7,625	147	22
Jacksonville, Fla.	6	149,000	24,833	477	51,000	8,500	163	34
Jersey City, N. J.	16	2,698,000	168,625	3,243	570,000	35,625	685	21
Johnstown, Pa.	9	266,000	29,555	568	60,000	6,667	128	23
Kalamazoo, Mich.	7	344,000	49,143	945	69,000	9,857	190	20
Kansas City, Kan.	11	262,000	23,818	458	56,000	5,091	98	21
Kansas City, Mo.	51	2,964,000	58,118	1,118	601,000	11,784	227	20
Kenosha, Wisc.	6	167,000	27,833	535	49,000	8,166	157	29
Knoxville, Tenn.	4	96,000	24,000	462	25,000	6,250	120	26
Lakewood, O.	6	198,000	33,000	635	51,000	8,500	163	26
Lancaster, Pa.	5	398,000	79,600	1,531	85,000	17,000	327	21
Lansing, Mich.	7	377,000	53,857	1,035	74,000	10,571	203	20
Lincoln, Neb.	4	104,000	26,000	500	26,000	6,500	125	25
Little Rock, Ark.	3	57,000	19,000	365	14,000	4,667	90	26
Long Beach, Cal.	15	821,000	54,733	1,053	146,000	9,733	187	18
Los Angeles	153	10,121,000	66,150	1,272	2,108,000	13,778	265	20
Louisville, Ky.	26	1,572,000	60,462	1,163	309,000	11,900	229	20
McKeesport, Pa.	6	307,000	51,167	984	56,000	9,333	179	18
Mt. Vernon, N. Y.	4	687,000	171,750	3,303	123,000	30,750	591	17
Macon, Ga.	5	203,000	40,600	781	44,000	8,800	169	21
Madison, Wisc.	5	296,000	59,200	1,138	64,000	12,800	246	22
Manchester, N. H.	8	474,000	59,250	1,140	100,000	12,500	242	21
Memphis	19	813,000	42,790	823	173,000	9,105	175	21
Miami, Fla.	12	625,000	52,083	1,002	121,000	10,083	194	19
Milwaukee	72	2,739,000	38,042	732	693,000	9,625	185	25
Minneapolis	53	3,058,000	57,698	1,110	752,000	14,190	273	28
Mobile, Ala.	5	269,000	53,800	1,035	39,000	7,800	150	15
Montgomery, Ala.	5	259,000	51,800	996	41,000	8,200	158	16
Nashville, Tenn.	10	576,000	57,600	1,108	143,000	14,300	275	25
Newark, N. J.	30	4,056,000	135,200	2,600	953,000	31,767	611	23
New Bedford, Mass.	10	673,000	67,300	1,294	162,000	16,200	312	24
New Britain, Conn.	6	397,000	66,167	1,272	66,000	11,000	212	17
New Haven	14	1,109,000	79,214	1,516	174,000	12,429	239	16
New Orleans	49	2,832,000	57,795	1,112	539,000	11,000	215	19
New York	425	70,360,000	165,553	3,184	16,113,000	37,913	729	23
Niagara Falls, N. Y.	5	435,000	87,000	1,673	78,000	15,600	300	18
Norfolk, Va.	7	432,000	61,713	1,187	85,000	12,143	234	20
Oakland, Cal.	29	2,109,000	72,724	1,399	421,000	14,517	279	20
Oklahoma City	15	635,000	42,333	814	123,000	8,200	158	19
Omaha	28	1,118,000	39,929	768	246,000	8,786	169	22
Pasadena, Cal.	10	499,000	49,900	960	96,000	9,600	185	19
Passaic, N. J.	3	575,000	191,667	3,686	73,000	24,333	468	13
Paterson, N. J.	8	1,186,000	148,250	2,851	222,000	27,750	532	19
Pawtucket, R. I.	3	140,000	46,667	898	36,000	12,000	231	26

SPEND 21% OF INCOME ON PAYROLLS

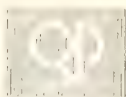
CITIES	NUMBER OF THEATRES ON JAN. 1, 1934†	GROSS THEATRE RECEIPTS FOR 1933†	AVERAGE GROSS PER THEATRE FOR 1933	AVERAGE GROSS PER THEATRE PER WEEK	PAY ROLL FOR ALL THEATRES FOR 1933	AVERAGE YEARLY PAY ROLL PER THEATRE	AVERAGE WEEKLY PAY ROLL PER THEATRE	PERCENTAGE OF GROSS SPENT ON PAY ROLLS
Peoria, Ill.	8	\$ 608,000	\$76,000	\$1,462	\$135,000	\$16,875	325	22
Philadelphia	143	10,578,000	73,972	1,423	2,082,000	14,559	280	20
Pittsburgh	46	3,652,000	79,391	1,527	681,000	14,804	285	19
Pontiac, Mich.	4	234,000	58,500	1,125	40,000	10,000	192	17
Portland, Me.	7	270,000	38,571	742	73,000	10,429	201	27
Portland, Ore.	30	1,243,000	41,430	797	260,000	8,667	167	21
Providence, R. I.	13	2,233,000	171,769	3,303	480,000	36,915	710	21
Pueblo, Colo.	8	160,000	20,000	385	36,000	4,500	87	22
Racine, Wisc.	8	190,000	23,750	457	49,000	6,125	118	26
Reading, Pa.	4	625,000	156,250	3,005	85,000	21,250	409	14
Richmond, Va.	10	750,000	75,000	1,442	153,000	15,300	294	21
Roanoke, Va.	7	421,000	60,143	1,157	63,000	9,000	173	15
Rochester, N. Y.	23	1,912,000	83,130	1,599	436,000	18,956	365	23
Rockford, Ill.	11	692,000	62,909	1,209	96,000	8,727	168	14
St. Joseph, Mo.	7	450,000	64,286	1,236	102,000	14,571	280	23
St. Louis.	40	3,690,000	92,250	1,774	1,319,000	32,975	634	36
St. Paul, Minn.	25	1,354,000	54,160	1,042	302,000	12,080	232	22
Sacramento, Cal.	11	850,000	77,273	1,486	143,000	13,000	250	17
Saginaw, Mich.	13	316,000	24,308	468	58,000	4,462	86	18
Salt Lake City.	11	641,000	58,273	1,121	163,000	14,817	285	25
San Antonio, Tex.	12	998,000	83,167	1,599	183,000	15,250	293	18
San Diego, Cal.	23	1,452,000	63,130	1,214	299,000	13,000	250	20
San Francisco.	59	6,849,000	116,085	2,232	1,233,000	20,898	402	18
San Jose, Cal.	9	610,000	67,777	1,303	126,000	14,000	269	21
Savannah, Ga.	8	356,000	44,500	856	77,000	9,750	187	22
Seattle.	51	3,287,000	64,451	1,264	661,000	12,961	249	20
Schenectady, N. Y.	10	613,000	61,300	1,179	105,000	10,500	202	17
Scranton, Pa.	16	1,262,000	78,875	1,517	277,000	17,313	333	22
Shreveport, La.	6	352,000	58,667	1,128	76,000	12,667	244	22
Sioux City, Ia.	9	417,000	46,333	891	87,000	9,666	186	21
Somerville, Mass.	9	414,000	46,000	885	74,000	8,222	158	18
South Bend, Ind.	12	537,000	44,750	861	102,000	8,500	164	19
Spokane, Wash.	15	815,000	54,333	1,045	104,000	6,933	133	13
Springfield, Ill.	8	496,000	62,000	1,192	114,000	14,250	274	23
Springfield, Mass.	16	1,091,000	68,188	1,311	231,000	14,438	278	21
Springfield, Mo.	5	167,000	33,400	642	43,000	8,600	165	26
Springfield, O.	10	359,000	35,900	690	60,000	6,000	115	17
Syracuse, N. Y.	14	1,268,000	90,571	1,742	233,000	16,643	320	18
Tacoma, Wash.	11	325,000	29,545	568	73,000	6,636	128	22
Tampa, Fla.	5	133,000	26,600	512	55,000	11,000	212	41
Terre Haute, Ind.	12	418,000	34,833	670	114,000	9,500	183	27
Toledo, O.	19	720,000	37,895	729	179,000	9,421	181	25
Topeka, Kas.	6	317,000	52,827	1,016	43,000	7,167	138	14
Trenton, N. J.	11	1,026,000	93,273	1,794	214,000	19,455	374	21
Troy, N. Y.	9	618,000	68,667	1,321	150,000	16,667	321	24
Utica, N. Y.	8	551,000	68,875	1,325	124,000	15,500	298	23
Waterbury, Conn.	9	555,000	61,667	1,188	104,000	11,556	222	19
Wichita, Kas.	11	542,000	49,273	948	114,000	10,364	199	21
Wilkes Barre, Pa.	12	889,000	74,083	1,425	224,000	18,667	359	25
Wilmington, Del.	12	781,000	65,083	1,252	144,000	12,000	231	18
Winston-Salem, N.C.	5	331,000	66,200	1,273	48,000	9,600	185	15
Yonkers, N. Y.	5	694,000	138,800	2,669	134,000	26,800	515	19
York, Pa.	4	361,000	90,250	1,736	56,000	14,000	269	16
Youngstown, O.	6	453,000	75,500	1,452	127,000	21,166	407	28
Total 165 Cities.	3,298†	\$268,040,000†	\$81,273*	\$1,563*	\$58,849,000	\$17,843	\$343*	22%*

(*) Averages for All 165 Cities Combined.

(†) Included in totals, and incorporated in the compilation of averages, were 122 legitimate theatres, which grossed only \$8,611,000. (See page 11 for breakdown).



THE CAMERA REPORTS



WAY STATION. Waiting for a train (believe it or not) is Jeannette MacDonald, as she pauses in Pasadena en route from New York to Los Angeles, returning, after a vacation, to Hollywood to begin MGM's "Naughty Marietta."



GIRLS AND GIRLS. And a mere man, Paul De Ricou, newcomer to the Warner lot and recently of France, where, they say, he is a tennis star. He and the girls—yes, and many more like them—appear in "Sweet Adeline."



IN NEW SERIES. Sylvia Froos, whom Educational has signed for another Song Hit Story series of short subjects.

NATIVE GIRL. (Left) For the purposes of RKO Radio's "Red Morning," She's Steffie Duna, heroine thereof, here shown decorating the locale.

BALLET MISTRESS. (Right) Mme. Bronislava Nijinska arriving in New York from Europe, come to supervise dances in Warners' "Midsummer Night's Dream."





ADVANCES. Phyllis Brooks, Universal's latest contract player, who has been given an important role in "I've Been Around," which stars Chester Morris. She was formerly an artist's model.

WHAT IT TAKES. To make a motion picture. None of those studio workers pictured above will be seen in Fox's "Dante's Inferno," but their talents will. They are:

Max H. Golden, business manager; Rudolph Mate, cinematographer; Willy Pogany, artist; Irene Beshon, hairdresser; Anthony Karnagel, makeup artist; Albert DeGaetano, film editor; Rolla Flora, technical expert; Robert M. Yost, writer; Louis J. Witte, pyrotechnics; Ralph Hammeras, special effects; Walter Jolley, artist; Phillip Klein, writer; E. Hansen, sound engineer; Fred Sersen, artist; Royer, costume designer; David Hall, artist; Lewis H. Creber, assistant art director; Walter Quinlan, electrical engineer; Harry Lachman, director; Stowitts, choreography; Lance Baxter, research; James Ryan, casting director; Joseph Stofel, construction; Sidney Bowen, assistant director; Sam Wurtzel, unit manager.



GUESTS OF THEATRE. When MGM's short, "Pro-Football," opened at the Capitol in New York, the Chicago Bears, featured therein, were guests of Major Edward Bowes, who is shown greeting "Red" Grange, Bear star.



BRITAIN BOUND. Fay Wray arriving in New York following completion of "White Lies" and "Mills of the Gods" for Columbia, on her way to the British Gaumont studios.

LOEW'S \$7,479,897 NET PROFITS ALMOST DOUBLE PREVIOUS YEAR'S

Equivalent to \$4.50 a Share on Common, Contrasted with \$2.15 in 1933; Earned Surplus Gains \$3,966,740

Net profits of \$7,479,897 are reported by Loew's, Inc., and its subsidiaries for the fiscal year ended Aug. 31, 1934. This figure, after interest, depreciation and federal taxes, was nearly double the amount for the previous fiscal year when a net of \$4,034,289 was shown.

The 1934 net was equivalent, after preferred dividends, to \$4.50 a share on the 1,464,205 shares of common stock, while the 1933 net was equal to \$2.15 a share on the common, after preferred dividends.

This year's figure, an increase of \$3,445,608, brings the net almost back to the 1932 level of \$7,961,314 and is more than half of the five-year record of \$14,600,332, set in 1930.

Earned surplus for the year ended August 31 is given as \$37,667,062, a gain of \$3,966,740 over 1933.

Current assets on August 31 were \$42,282,192, including cash and United States Government securities of \$12,527,649 and inventories of \$26,713,801. Current liabilities were \$6,975,800.

Current assets on Aug. 31, 1933, were \$36,420,962 and current liabilities were \$5,923,981.

The 1934 income account follows:

Gross income:	
Theatre receipts	\$93,778,125
Rentals	2,070,430
Miscellaneous	1,029,116
Total	\$96,877,672
Expenses:	
Theatre operating	\$29,291,088
Rents	3,138,073
Real estate and other taxes	2,578,314
Other overhead	3,738,028
Film distribution	11,368,275
Amortization of films	25,786,662
Film adv. accessories	787,016
Producers' share of film rentals	5,105,500
Total	\$81,792,960

Operating profit before int., depr. and Fed. taxes	\$15,084,712
Int. on debts	531,614
Int. on bonds, etc., of subsids.	1,156,107
Int. on bonds, etc., of affiliated corporations	844,024
Depreciation	3,874,962
Fed. inc. taxes	696,457
Total	\$7,103,166

Net profit—all corporations ..	\$7,981,545
Minority interests' share, affiliated corps.	\$201,466
Subsidiaries' preferred dividends	300,182
Total	\$501,648

Loew's Incorporated share of net profit—all corporations, after Federal taxes and subsidiaries' preferred dividends	\$7,479,897
---	-------------

Film inventories, after amortization, were \$24,001,630 on Aug. 31, 1934, against \$19,894,408 on Aug. 31, 1933.

"Merger of the Classroom and Studio Has At Last Become a Fact": Zukor

Incorporation of stills from important motion pictures depicting the classics of literature and history in school textbooks, as a visualization aid to education, will become effective January 1, following the trend toward a practicable union of schoolroom and studio.

To the industry and to educators this new step appears of the utmost significance, and was described this week by Adolph Zukor, president of Paramount Publix Corporation, as "the first material link between classroom and film theatres."

Mr. Zukor, addressing his remarks to the Associated Press in New York, for world-wide transmission, declared: "From the time they were commonly referred to as a peep-show, motion pictures were ordained to become more than just the main medium of divertissement. For years I have been satisfied that many pictures exercise a tremendous educational value. But how to harness that value directly to American pedagogy, and furnish it with the power of inculcative interpretation, remained a problem, the solution of which neither the school nor the picture industry could hasten."

"However," Mr. Zukor said, "I am certain now that a merger, literal in many respects, of classroom and production studio has at last become a fact. Some of the largest publishers of public school textbooks are introducing in January to

English classrooms throughout the entire United States new grammar books in which scenes from motion pictures are used as illustrations to inspire thought in youthful minds. That may seem like an incident now. But by this time next year American fathers and mothers will have received its full purport from their own children."

"The motion picture still photographs, which are now being incorporated in school textbooks, are there because no medium so well symbolizes life as completely as the motion picture," Mr. Zukor declared. "These illustrations, accordingly, furnish teachers with material for class discussion. They put new life in a textbook which so quickly may become antiquated these days, since the present illustrations will be replaced from time to time with scenes from current features. In this way students will always be provided with a fresh and modern medium."

"For instance, we are prepared to replace illustrations of 'Skippy' and 'Huckleberry Finn', which are among pictures now being printed in new editions of established grammar books, with such travel and political subjects as scenes from 'Lives of a Bengal Lancer' and 'The President Vanishes.' 'The Crusades' will furnish much valuable historically interesting pictorial material. And the production schedule carries many other possibilities of great value to the educators."

R. M. Clark Dies; Was MPTOA Director

R. M. Clark, for several years general manager of Griffith Amusement Company, Oklahoma City, died unexpectedly Saturday following on appendectomy. Mr. Clark was secretary of the Motion Picture Theatre Owners of Oklahoma and an MPTOA director. Burial was at Oklahoma City Monday.

Paramount Records Huey Long

Paramount News has Huey Long's latest exclamation on record. J. R. Buchanan, of the Atlanta office, trailed Long a hundred miles away from civilization to a hunting lodge before he could get Long to listen to Paramount arguments. Buchanan as the result has been able to turn into his home office a complete newsreel report of Huey's secession talk.

Lambs Ball December 8

The sixtieth anniversary dinner and ball of the Lambs in New York will be held December 8 at the Waldorf-Astoria.

Weisman Files Suits Against A. T. & T., Erpi

Milton C. Weisman, receiver for Fox Theatres Corporation, filed suit Tuesday in U. S. district court, New York, against American Telephone and Telegraph Company, Western Electric and Electrical Research Products, Inc., asking triple damages totaling \$700,000 under the Sherman and Clayton anti-trust acts. Mr. Weisman charged that Fox Theatres Corporation sustained damages through overcharges and exactions made by the defendants in supplying service and repairs to sound recording apparatus in nine theatres as a result of the defendants' alleged monopoly in supplying sound recording and reproducing equipment.

"Big U" Wins Sales Drive

Leo Abrams and the "Big U" sales force in New York have been declared winners in the J. R. Grainger Universal three-months' sales drive, which ended last month. Boston was second and Detroit third.

ALL MAJOR CLAIMS ON PARAMOUNT SETTLED; ZUKOR CONFIDENCE VOTED

Agreement Reached on Seven Candidates for Directorate of Reorganized Company To Be Functioning Early in Year

A completely reorganized Paramount Publix Corporation to be functioning in full swing by Jan. 1, 1935, or at the latest, February 1—just two years after the company was placed in receivership—was predicted in New York this week in high official circles of the company following the disclosure of new and important developments in the situation, including:

1. Announcement that agreements in settlement of all major claims remaining against Paramount had been effected.
2. Agreement on eight candidates for the first board of directors for the reorganized company.
3. Denial by the Paramount trustees of any conflict between themselves and Adolph Zukor, Paramount president.
4. Final settlement of the status of E. V. Richards as president and general manager of the reorganized Saenger circuit.

Disclosure of the fact that agreements in settlement of all major claims remaining had been effected makes possible completion of the reorganization plan early in the new year. Submission of the plan the end of this week was considered possible. Printed drafts of a tentative reorganization plan were distributed to creditors early this week.

According to authorities, this unofficial and incomplete draft, which is said to embody the basic provisions of a reorganization plan, in form similar to those which have been published from time to time, was issued for the sole purpose of acquainting the various creditors' committees with the progress being made by Kuhn, Loeb & Co., handling the reorganization plan, toward final completion.

Erpi Claim Settled

This draft, it is said, does not embody important claim settlements approved last week, among which was the claim of Electrical Research Products, Inc., for \$1,887,000, settlement of which provides for a \$1,200,000 consideration to Erpi and issuance to Paramount of a new Erpi domestic recording license agreement at a reduced rate, effective December 1.

Other settlement claim agreements which cleared final large claims included a final plan of reorganization for Paramount Broadway Corporation. Settlement of the creditor bank group claim of \$13,500,000 was agreed upon several weeks ago, as was that of Allied Owners' Corporation for \$29,700,000. The bank settlement, it is understood, called for a cash payment of \$3,700,000 plus interest in excess of \$1,000,000, in addition to new securities in settlement of the \$9,600,000. Allied Owners' settlement provides for issuance of \$5,150,000 in new securities, \$150,000 in cash, purchase of the Alabama theatre at Birmingham and the leasing of the Paramount theatres in Brooklyn, New York City, Fremont, Ohio, and Glens Falls, N. Y. Approximately \$6,500,000 will be necessary for immediate corporate purposes of the reorganized company, it is estimated, in addition to about \$4,000,000 in cash in the trustees' hands. Consolidated cash of going Paramount subsidiaries, approximating \$13,000,000, undoubtedly

will be retained for operations, capital and other commitments of those companies.

Debenture holders, together with general creditors, will receive for each \$1,000, plus interest to Jan. 1 of next year, \$500 of new debentures and five shares of new cumulative, convertible \$6 preferred stock. Stockholders will receive for each share of old, one-fourth of a share of new stock and a 60-day right to subscribe, in consideration of a \$2 assessment, for one-fourth of a share of new common and 1/50th share of new cumulative convertible \$6 second preferred stock.

Other claim settlements agreed upon, which will be made a part of the reorganization plan, include the \$2,750,000 of Paramount Properties bonds; \$816,666 of Paramount Land Corporation notes; \$570,500 first mortgage on a Jacksonville, Fla., theatre property; \$471,200 first mortgage on a St. Petersburg, Fla., theatre property; \$930,000 first mortgage on the Astoria studio property, and \$574,100 first and refunding mortgage and \$615,200 debentures of G. B. Theatres Corporation.

The reorganized company's capitalization is expected to be confined to \$27,500,000 of new 20-year, 6 per cent sinking fund debentures; 275,000 shares of first preferred stock; 64,418 shares of second preferred, and 1,610,452 of common. These figures are exclusive, however, of provisions made for issuance of additional debentures to meet administration allowances made by the court, including expenses of reorganization, in lieu of cash, and a certain amount as additional security for the new Paramount Land Corporation notes.

Seven Agreed on for Board

Hearings on the agreement settlements of the Paramount Broadway, Allied Owners and Paramount's creditor banks' claims will be held December 3, before Special Master John E. Joyce.

Claims totaling \$5,446,670 against Paramount were expunged last week under two orders signed by Federal Judge Alfred E. Cox. These claims included Middletown Combined Buildings, Inc., \$2,250,000; Estate of Edward Quittner, \$2,250,000; Cecil B. De Mille Productions, Inc., \$181,653; Manufacturers Trust Co., \$92,417; Madan Theatres, Ltd., \$32,370; Electric Products Corp. of California, \$2,609, and Palardy-Watrous Insurance Agency, Inc., \$5,439.

Agreement has been reached on seven candidates for the directorate of the newly reorganized company. Those about whom there is now considered little doubt are Adolph Zukor of Paramount; Frank A. Vanderlip and Dr. Julius Klein, of the Vanderlip bondholders' protective committee; Gerald Brooks and Maurice Newton of the Holmes stockholders' protective committee, and Percy Johnston and George W. Davison of the Paramount bank creditors' group.

Mr. Newton is a member of Hallgarten & Co. Mr. Johnston is president of Chemical Bank & Trust Co. Mr. Davison is chairman of the board of Central Hanover Bank & Trust Co. Gerald Brooks is associated with E. F. Hutton Company and will represent British insurance companies which are large holders of stock.

The projected complete membership of the board is 12 or 14, although the maximum number has not been determined. Under the reorganization plan, it is said, the new company's by-laws will stipulate that one-fourth of the board be elected annually for terms of four years. The new board will be designated as aforementioned in the Kuhn, Loeb plan when it is presented to the court in December for final approval.

Among the duties of the new board will be the designation, from among its membership, of

Status of E. V. Richards as Head of Saenger Circuit Decided with Approval of Revised Stock Participation

a finance committee which will be empowered to authorize issuance by the new company of any securities in addition to those designated in the plan. Its consent will be necessary for the making of any capital expenditure in excess of \$500,000, to the making of any employment contract involving more than \$100,000, to the making of any loans or financing of production in excess of \$100,000 and to the sale of any property or business of a subsidiary.

The Paramount Publix trustees last week issued a statement prompted, they said, "as a duty to the estate and in a spirit of fairness to Adolph Zukor," flatly denying any and all reports that conflict exists between the trustees and the Paramount president. The statement follows:

"The inference that any conflict of any character exists or has at any time existed between Mr. Zukor and the trustees in regard to management, is utterly without foundation in fact. At no time has there been any such clash or difference, either in purpose or method, between Mr. Zukor and the trustees. Under the receivership, bankruptcy and reorganization proceedings, respectively, Mr. Zukor has continued to be the president and head of the principal subsidiaries of the company and has enjoyed the complete confidence and support of the trustees. In determining matters of operating policy, the trustees have at all times had the advice and fullest cooperation of Mr. Zukor and have found themselves in full and harmonious accord with him in such policies. Any suggestion or report of such a supposed conflict is far from the truth and cannot fail to cause grave concern in the minds of all people who have the interest of Paramount at heart. Mr. Zukor enjoys also the confidence and respect of artists, producers, exhibitors, competitors and of the vast personnel of the Paramount organization.

"The trustees know Mr. Zukor's long record of high executive accomplishment in the motion picture industry and recognize his great value and importance to Paramount and they are confident that all who are interested in the welfare of Paramount and are familiar with its affairs also know Mr. Zukor's record and recognize his great value to the enterprise."

Richards' Status Settled

The status of E. V. Richards as president and general manager of the reorganized Saenger circuit, provided for in the original Saenger reorganization plan but deliberated upon for several weeks because the Paramount trustees felt Mr. Richards' participation in stock deals under the plan allowed Paramount too little leeway in policy, was not disturbed last week when an agreement was concluded by him with the trustees under which his stock participation in the new company was revised in favor of Paramount.

The trustees gave their approval to the Richards agreement at a meeting Thursday and this was followed with approval by the reorganization committee.

As also designated in the original Saenger reorganization plan, Mr. Richards will acquire 50 per cent of the outstanding stock of the new company. The original plan, however, stipulated that Mr. Richards was to receive all the Class A and Paramount all the Class B. The new agreement reverses the voting and income stock in Paramount's favor, but Mr. Richards still retains a 50 per cent interest.

SMASH!



FOX

Melody to keep your audiences singing gayly for a year.

Magnificence to keep a

A tempestuous prima donna who calls her temper "temperament"...a dashing tenor who calls his escapades "escape"...



Happy, Haunting Song Hits: "I'VE TOLD EVERY LITTLE STAR"... "I AM SO EAGER"... "THERE'S A HILL BEYOND A HILL"... "ONE MORE DANCE"... "WE BELONG TOGETHER"

Merriment to keep them smiling happily for months . .

sparkle in their eyes for days!

quarrelling, laughing, kissing . . . while
music fills the air. A grand show...from
the record-breaking Broadway stage hit!

*Music by Jerome Kern.
Lyrics and libretto by
Oscar Hammerstein, 2nd*

Music in the Air

GLORIA SWANSON
and JOHN BOLES
DOUGLASS MONTGOMERY
JUNE LANG

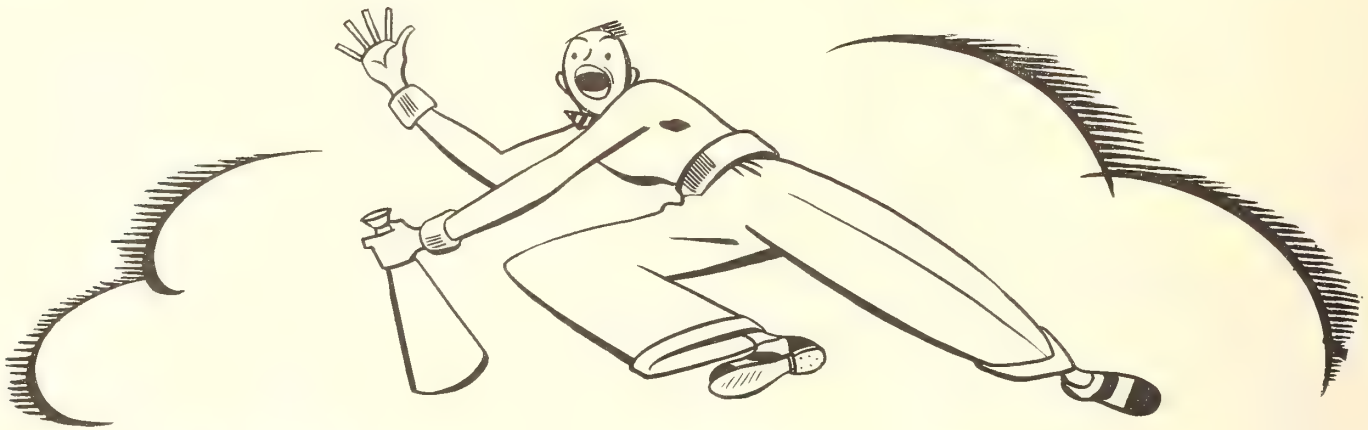
Al Shean • Reginald Owen
Joseph Cawthorn • Hobart Bosworth

An Erich Pommer Production. Directed by Joe May.

Continuity by Robert Liebmann, Screen play by Howard
I. Young and Billie Wilder. Dances by Jack Donahue.



Every one in your audience will
be in the cheering section



WHEN YOU SHOW this first *honest*
picture of college life!

BACHELOR of ARTS

From the novel by John Erskine

TOM BROWN • ANITA LOUISE

**Henry B. Walthall • Mae Marsh • Arline Judge
and STEPIN FETCHIT**

Produced by John Stone • Directed by Louis King

Screen play by Lamar Trotti



SINCLAIR LEWIS AND ELMER RICE

Under a simple head, "Last Word," Sinclair Lewis, novelist, playwright, scenarist, in the New York Times of last Sunday, in effect makes answer to Elmer Rice's recent castigation of New York, Broadway and the critics of the drama. Mr. Lewis humbly says the critics have been kinder to him than he deserves, and throughout the few sticks of type which make up his "last word" there is repeated no less than five times the expression, "I have no complaint against the critics."

"I wish," he says, "that the critics would go on getting rid of the rubbish in the theatre—whether it is my rubbish, or Mr. Elmer Rice's rubbish, or anybody else's rubbish. . . . I have been roasted. I have had the bell roasted out of me. I have been praised, but I have no complaint."

Court Approves Music Hall Deal

Federal Judge William Bondy, in New York, this week approved the new leasing agreement on the Music Hall, whereby Rockefeller Center has an initial rent participation of \$700,000 from the new leasing company to be owned by Rockefeller Center and RCA.

No public action prior to court action was necessary, as RKO, the only company involved which is under court jurisdiction, has no participation in the new leasing and operating company, consequently its assets are not involved nor will it have any obligation even in the event of Music Hall losses. The new leasing company will be known as the Radio City Music Hall Corporation, with its stock subscribed for by Rockefeller Center and RCA to provide working capital.

The agreement is retroactive to September 1, and provides for a first payment out of income of \$26,000 to RKO and RCA jointly, then for Rockefeller Center's initial rent participation of \$700,000. Next is a second joint payment to RKO and RCA of \$24,000, to be applied to retirement of RCA's advances for working capital for the Music Hall last year.

Damages Awarded in Fire Suit

A verdict returned Tuesday in the New York state supreme court at White Plains, N. Y., against the Plaza theatre, Mt. Vernon, awarded damages of \$45,000 to the family of Robert A. Tapley, as a result of a fire at the theatre last New Year's Eve. The verdict included \$10,000 for the death of Helen Tapley, 5, who died of burns; \$5,000 for injuries to Mr. Tapley, \$25,000 for facial disfigurement to a son and \$5,000 for injuries to Mrs. Tapley.

Frank Nirdlinger Dead

Frank Nirdlinger, 69, former theatre partner of Fred Zimmerman, died this week in Philadelphia.

COPYRIGHT VERDICT MADE BY CITY COURT

Precedent Set When Municipal Bench Awards Damages to Music Publishers Suing Protex

Unauthorized use of a copyright was placed in the same legal status for prosecution as the unauthorized use of almost any other kind of personal property, in a decision handed down last week in New York by the city court, which, so far as is known, established the precedent wherein a municipal court ruled on a copyright in this connection. Because a copyright is secured by federal laws it heretofore has been confined to the jurisdiction of the federal courts.

Judge Vincent S. Lippe awarded damages to John G. Paine, who, as trustee of the Music Publishers' Protective Association, Times Square, New York, sued Protex Pictures Corporation, New York, an independent importing and distributing company headed by Leo Brecher, exhibitor. Mr. Paine had charged that Protex made use of the musical composition, "Spring, Beautiful Spring," without having first obtained permission of the copyright owners or a license therefor from the Music Publishers' Protective group. Most of the publishers in this country clear their music for commercial usage through this association. "This wrongful use," said the complaint, "was made when the defendant included the aforesaid music in its motion picture 'Trapeze.'"

Thought Music Was from Strauss

"Trapeze," a foreign motion picture with Anna Sten, was imported by Protex from Germany early in 1932. New musical background was dubbed on the film in New York, and, according to Mr. Brecher, "the person who made this new recording was under the impression that he was using strains from a Strauss waltz."

The Music Publishers' association had moved for the action to be heard by a referee for the assessment of damages. This motion was granted in the city courts and an order for the relief demanded by the plaintiff was issued by the court, which then referred the case to William E. Ringel, as referee, to take testimony and assess the amount of damages. The referee, after hearings, found the amount of the plaintiff's damages, for three separate uses of the music made by Protex in the single film, to be \$1,500, on the basis of \$500 per use. The plaintiff claimed they had asked for the standard rate of \$50 per use for a license for the use of the music before the institution of the action.

First Time in Civil Court

Protex had opposed the referee's report, and, after further hearings before the city court, Judge Lippe upheld the referee.

Representing Protex was Joseph B. Finkelstein, New York. Representing the Music Publishers was Barnett L. Kulak, New York.

The case was the first of its kind ever instituted in a civil court by the Music Publishers.

Motion picture producers obtain licenses from Mr. Paine's organization for the use of copyrighted music of members. There

are three classes of licenses: \$50 for the single use of any part of a composition for background, when used interruptedly without dialogue; \$100 for the single use of a composition when played by an orchestra which is visible in the production; \$150 for the single use of a composition when sung by a performer who is visibly singing the number in the motion picture. The licenses give world rights.

Guild Board Votes Equity Agreement

The directorate of the Screen Actors' Guild in Hollywood on Monday approved the contract drawn in New York last week by representatives of that organization and the Actors' Equity Association. This contract constitutes a working agreement between the two groups when the Guild receives its charter from the Associated Actors and Artists of America. The AAAA charter will give the Guild full union jurisdiction over the motion picture talent field.

As far as Equity is concerned there is no further action necessary on its part, the Equity Council having accepted the terms laid down by the Guild's representatives, Kenneth Thomson, secretary, and Lawrence Bielensohn, attorney.

Ballots were mailed this week to 500 Guild Class A members for ratification of the directors' approval of both the Equity working agreement and the proposal to associate with the AAAA as an affiliate instead of Equity.

Jolson Sues Setay, Yates Company, for Alleged Loss

Al Jolson has filed suit in New York supreme court against Herbert J. Yates, Jules Brulatour, John C. Cosgrove, Benjamin Goetz, Frederick R. Ryan and Walter W. Vincent, officers of Setay Company, Inc., in connection with losses alleged to have been suffered by Jolson in an investment in 2,200 shares of Setay Company stock. The company was formed, according to Mr. Jolson's complaint, in 1927, as an investment and financing company.

George Dawes Represents Goldwyn in New York

George Dawes this week was appointed publicity representative in New York for Samuel Goldwyn, succeeding Lynn Farnol, who resigned to join Donahue & Coe, advertising agency.

Mr. Dawes, who for years has been a feature writer for the Scripps-Howard newspapers and on newspapers in Denver, Minneapolis and New Orleans, will have charge of Goldwyn public relations, working in association with Hal Horne, advertising and publicity director.

Rosenblatt Made Compliance Chief

Appointment of Division Administrator Sol. A. Rosenblatt as director of compliance of the National Recovery Administration was announced this week in Washington by S. Clay Williams, chairman of the National Industrial Recovery Board.

It was indicated that Deputy Administrator William P. Farnsworth will be named division administrator in charge of the amusement codes. Mr. Farnsworth, who has been Administrator Rosenblatt's assistant, has been "coaching" for the new job for several months. For the time being, Mr. Rosenblatt is to continue in touch with the amusement codes.

Film Code a Pattern

Mr. Rosenblatt, as sponsor of one of the most complex codes written by the NRA, has been in close touch with the problems of compliance. His film code, the only vertical code, has been held up as a pattern for codification of other industries.

Compliance with the film code is considered by the Administration to be "quite remarkable," in view of the highly divergent interests covered, and Mr. Rosenblatt's success in that direction also was said to have been a contributing factor to his selection for the new post.

Meanwhile the fate of all clearance and zoning schedules, hinging on the conferences started late last week in Kansas City by a Code Authority delegation from New York, consisting of George J. Schaefer, Edward Golden and Tyree Dillard, still was undecided, as action on the revised clearance plan discussed on Friday with the Kansas City board was deferred until Wednesday owing to the death in Omaha of the mother of Elmer C. Rhoden, Fox Midwest division manager, a member of the zoning body. The three delegates returned to New York Monday night.

A tentative compromise, whereby second and subsequent runs with identical prices may play films simultaneously, was reached by Mr. Schaefer and Mr. Golden before they left Kansas City.

Bargaining a Requisite

On Friday Mr. Schaefer made it clear that the Code Authority would not approve any schedule which did not include the principle of bargaining for protection. Amid threats of defending in federal courts, if necessary, the existing system basing clearance on admission prices, the independent exhibitors in Kansas City strongly objected to the Code Authority's proposal establishing protection among equally priced houses.

The work of billing producers and distributors for code assessment for 1934 under the schedule recently adopted by the NRA was begun Monday. Invoices for second half assessment were sent out to 9,000 exhibitor code assessors. Exhibitors are reported to have paid \$83,500 for first half assessments up to October 31, and \$90,000 is expected in the second half.

Hammons Signs Joe Cook, "Easy Aces", for Comedies

E. W. Hammons, president of Educational, announced late last week that he had signed Joe Cook, long a popular musical show comedian on the Broadway stage, to a long term contract under which Cook will make two reel comedies for Educational, to be distributed through Fox.

"Easy Aces," radio team well known on the air for the past few years, have been signed by Educational for a group of two-reel comedies. The team consists of Goodman Ace and his wife.

Doubt Tri-Ergon Action Against Paramount Trustees

William Fox's American Tri-Ergon company last Saturday was given permission in New York by federal judge Alfred C. Coxé to institute a cause of action against the Paramount Publix trustees, but the chances that Tri-Ergon would prosecute the case in advance of the supreme court's pending review of the situation appeared remote. In view of the fact, also, that a reorganization of Paramount is considered imminent—a move which would terminate the company's trusteeship—and may be in advance of the supreme court's review of the U. S. circuit court of appeals' decision upholding the validity of the Tri-Ergon patents, Judge Coxé's order of Saturday is construed as being of comparatively minor importance.

Willard Mack, Writer, Actor, Dead on Coast

Willard Mack, 56, playwright, actor and motion picture director of prominence, died at his home in Beverley Hills, Cal., early this week, of a heart attack. He had been ill only two weeks.

Four times married, he was one of the most colorful figures in Hollywood and on Broadway. His real name was Charles Willard MacLaughlin, and he was born in Canada. Graduated from Georgetown University, District of Columbia, he studied medicine for a short time, before becoming a police reporter in Washington. Then he joined a Washington stock company, calling himself Charles W. Mack. After five years as a player of average parts he took up playwriting. When his first play, "A Broadway Indian," written for his friend, the late James J. Corbett, former heavyweight boxing champion, flopped, Mack returned to the stage.

His second attempt, "In Wyoming," he produced in Duluth with a stock company he had organized. It was successful and served as an encouragement to its author. Then came "The World and the Woman" and "God's Country." He remained three years in Salt Lake City after that, and in 1917 played the lead in the melodrama, "Tiger Rose," in New York under the direction of David Belasco.

A prolific stage and screen writer, he was the author of "Madam X," and "What Price Innocence," having directed and played in the latter. He adapted Emile Zola's "Nana" for the screen, and wrote "Broadway to Hollywood," which starred Alice Brady. He is credited with the authorship of more than 40 plays.

Mack was a member of the Actor's Equity, the American Dramatists' and Composers' Society and was the first president of the National Vaudeville Artists. His four marriages included Maude Leone, stage star; Pauline Frederick, now the wife of an army colonel; Marjorie Rambeau, and Beatrice Banyard, actress and writer.

Lusty Cohn's Assistant

Lou Lusty has been named to an executive post as assistant to Harry Cohn at the Columbia Coast studio.

Court Approves West Coast Sale

Removal of Fox West Coast Theatres, with its 400 houses, from its bankruptcy status was accomplished in Los Angeles Monday when formal approval of the sale of the circuit to National Theatre Company, organized with the backing of Fox Film Corporation and Chase National Bank of New York, was given by Judge Earl E. Moss. Ten days were granted for appeals before the decision becomes final.

On November 8, National bid \$14,782,722 for the circuit's assets and agreed to pay 100 cents on the dollar to creditors of claims totaling the amount of the bid.

Monday's hearing was presided over by Judge Moss in the absence of Referee S. W. McNabb. Protests were filed by counsel representing Marshall Square Theatre Company and Harry L. Hartman, operators of the Orpheum Theatres, San Francisco and San Diego, respectively, but Judge Moss considered the protests virtually groundless.

Following Judge Moss's allowance of the sale, counsel for the above groups filed an anti-trust suit against the FWC trustees under the Sherman and Clayton acts, asserting FWC has conspired against them in getting first-runs. Although these groups are not adjudicated claimants and not direct creditors of FWC, they feel the sale cannot be completed until their claims for damages have been settled, as a judgment would take priority over general creditors. Damages claimed total \$1,500,000 on the San Francisco house, and \$2,225,000 on the San Diego theatre.

Although they are agreed on the terms of their 10-year joint contract, Spyros and Charles Skouras have not yet signed the agreement, a technical point said to be the cause. Spyros Skouras is executive vice-president of National Theatres Co. in charge of operations, while Charles is executive vice-president of Fox West Coast Theatres Corporation, new operating company to replace Fox West Coast Theatres. Sidney R. Kent, Fox Film head, is president of both companies, and W. C. Michel, Fox Film vice-president and treasurer, is a vice-president of both.

Present indications are that the rehabilitated circuit will be functioning in complete reorganized status January 1.

In New York the U. S. circuit court of appeals granted Archibald Palmer, attorney for bondholders in Fox Metropolitan Playhouses, leave to appeal from an order of federal judge Julian W. Mack denying his motion for an examination of officers of the circuit's bondholders' committee.

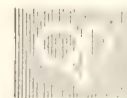
Mr. Palmer contended the committee is dominated by allied financial interests and seeks to examine the officers to determine their affiliation and interests, he said. The court will hear his appeal December 3.

Weshner Heads First Runs For Warner in Philadelphia

David E. (Skip) Weshner has been transferred from Milwaukee to take charge of the first run Warner theatres in Philadelphia. Leonard Schlesinger continues as zone manager of the Philadelphia territory.



ASIDES & INTERLUDES



By JAMES CUNNINGHAM

The great studio executive was in a beligerent mood. The colossal super-production was in its third week of shooting, and, to hear Mark Hellinger tell it, things were not going so well budget-wise. The producer's eyes covered the massive set and popped—outpopping Cantor's.

"There's too much waste around here," he roared. "Entirely too much. Money is being tossed away for no reason. We've got to save, I tell you. This can't go on."

In a corner stood a young lad who was jotting notes down on a small pad. The executive pointed to him.

"Look at that feller," he thundered. "Doing nothing but standing there. Cut his salary right away!"

His secretary trembled an answer.

"But sir," was the faltering protest, "that young man doesn't get any salary. He's only a student, around here for experience."

The great power pounded his fist.

"Don't argue with me," he snorted angrily, "do as I tell you. Put him down for \$20 a week—and then cut it to ten!"

▽

Warner Brothers' home office publicity department warns us that Busby Berkeley is "designing" an "aero-dynamic" chorus of girls who have "air-flow figures," for "Gold Diggers of 1935."

▽

Following the publication last week in MOTION PICTURE HERALD of Terry Ramsaye's editorialization of Soviet propaganda being aided in New York by Broadway newspaper critics acclaiming Russian pictures, we learned from Herb Williams that members of the Communist party are already making their New Year's revolutions.

▽

"I hate being just another blonde," said young Alice White, motion picture actress.

And if just another blonde was Alice, and just hated being just another blonde, she'd go down to the corner drugstore and come out a brunette.

▽

Charles Ezell operates two movie theatres in Shreveport. One house is for whites, the other for Negroes. In the Negro theatre he has difficulty getting the kind of pictures that will draw crowds of colored folk. One of the most successful pictures he has ever shown was "Scarface" (Advt.), and every time he has found himself in a hole for a feature he has repeated "Scarface" in the Negro house . . . having shown it now some six or seven times. He was showing it again last week when an old Negro (a regular patron), emerged from the auditorium and said, "Ise seen every-one of dese yere Scarface pictures, but Ah'm gettin' kind of tired of 'em . . . they all seems to be purty much alike."

▽

Marquee advertising on Warners' "Return of the Terror," madman eerierism, at Dubinsky's Liberty in Kansas City:

"SWELL ENTERTAINMENT—IT WILL GROW ICICLES ON YOUR HEART"

▽

The town of Sheffield in England saw its first Sunday motion picture last week. The film was a silent one, our old "Abraham Lincoln," retitled in Sheffield: "Abraham Lincoln, Christian and Patriot." It was preceded by three hymns, a prayer, Scripture reading and a sermon. The theatre owner personally took up the collection at the box-office as the brethren filed in.

Having heard reports that Charlie Chaplin may finally make a motion picture, the New York *Evening Sun* recommends as a plot the amazing true story of the abduction of Henry J. Preutzel, retired druggist of Irvington, N. J. The plot has all the elements of Chaplinian helter skelter.

Mr. Preutzel retired at 36, apparently to devote his life to stamp collecting. He accumulated a collection valued at \$100,000, which, of course, he kept in an old trunk.

Enter two grizzly paroled convicts, who conceive a Plan. With great originality they call on Mr. Preutzel and tell him that a friend in another town is ill. He must Come At Once. He goes off with the two men.

Where do they hide him? Where Charlie would hide him—in a chicken coop behind the house of the fostermother of one of the plotters. One of the men sits beside him for two days, while the other sends a Fake Telegram to Mr. Preutzel's landlady and goes back for the \$100,000 stamp collection. She refuses to give it up.

Camera, Action! The guard falls asleep. Mr. Preutzel finds a rolling-pin in the chicken coop (who but Chaplin could find a rolling-pin in a hen house?), bats the guard on the bean, rushes out, Just In Time to meet the returning conspirator. Chase! Fight! Mr. Preutzel Wins! ! !

The fostermother dresses Mr. P's wounds and feeds him.

Fadeout: The chief conspirator is last seen heading for the city of Newark in a "borrowed" automobile.

▽

A-Mike Vogel, vociferous conductor of our Managers' Round Table department, smokes long and unbelievably black "Marconi" Italian cheroots and anything-but-mild old-fashioned Pittsburgh stogies. Occasionally he passes out a smoke to a "friend," who first must sign an affidavit swearing that:

I do hereby agree that in the event of asphyxiation, sickness, disease, suffocation, insanity or personal injuries of any other nature suffered by me in the smoking of this cigar given to me by A-Mike Vogel, I and my heirs and assignees waive all claims for damages against said A-Mike Vogel, his heirs and assignees.

In witness thereof, I hereby set my hand and seal.

(Signed)

▽

Down in the colored section of Birmingham, Alabama, whence Octavus Roy Cohen has drawn short story color, and Fox drew dark and lazy Stepin Fetchit, a sign over a movie palace advertised:

DAVID HARUM

with

STEPIN FETCHIT

Mistah Will Rogers is in the supporting cast, of course, as David Harum.

Stepin may not be lazy after all. Perhaps he's one of those conservatives who has made his bed and doesn't want to get out of it.

▽

Wedding bells rang out the other day from the belfry of the Wee Kirk o' the Heather at Glendale in California for Lew Ayres and Ginger Rogers, two of Hollywood's young stars. While the pair marched down the aisle to the familiar strains a motion picture camera from the Radio studio recorded the event with sound effects—"So we can show our grandchildren what we looked like on our happy wedding day!" exclaimed Ginger. Optimists!

Somewhat belated, but still good, is Jack Moffitt's story of the great profile war which shook the Metro studio walls during the making of "Grand Hotel."

It seems the two stars were to appear together in a medium closeup. "Handsome John" always desires to put his right outline to the camera side. This would have caused Miss Joan to put her left profile to the lens—and she was wearing a hat that covered most of that side of her pretty face.

The arguments were long and vitriolic.

"But my dear young woman!" Barrymore exploded, "my right profile is a tradition in the theatre!"

"Mr. Barrymore," replied dear Miss Crawford, "the public cares more about one shot of my swaying torso than about all the profiles of all the Barrymores."

▽

If our Hollywood heroes continue to engage in fisticuffs in public places—to the delight of the newspaper reporters—we're going to set up a motion picture matchmaking agency and cash in on their prowess at slugging. Johnny Weismuller and Lupe Velez, as the headline bout of an all-star card, would easily fill the Hollywood Bowl, Soldier's Field or our own Madison Square Garden.

▽

MOTION PICTURE HERALD appeared last Thursday with additional details pertaining to the construction of the new *Time Magazine* "dramatized" newsreel. Others have been applying some of the technique of re-enacting, in dramatic form and embellishment, not only the news events of the day, but their causes, too.

Two days later, for Monday release, came a statement from Paramount's home office quoting Emanuel Cohen, production generalissimo, as saying: "The film industry need not fear that it will ever be without a real newsreel. Paramount News," he added, "makes the pledge to exhibitors that it will always adhere to a straight all-news policy."

We assume Mr. Cohen was taking a slap at the technique of *Time*, et al. Which is interesting, in view of the fact that Paramount only a few weeks ago sent their Lou Diamond to the *Time* people to discuss distribution of the magazine reel.

▽

Chalk up another freak bet to Hollywood. This time the wager was between Metro's director, W. S. Van Dyke, and their Red Golden, over a Stanford football game. Red won and Van Dyke had to play horse for him during the noon hour rush at the MGM Culver City studio restaurant. With Red straddled across the back of the loser, horsey Van Dyke had to prance on all fours up and down the aisles. We can imagine the sudden crimsonness of their pale cheeks if President Nicholas Michael Schenck had happened along at the pranky moment.

▽

Mme. Helena Rubinstein, holding down no easy job as head of the beautification department of the Soviet motion picture studios, reports from Moscow, via Lloyd (Hearst) Pantages, that in Russia they had never heard of Sam Goldwyn's "great Russian importation," Miss Anna Sten, until her first American picture popped up there a few weeks ago.

▽

Capsule description of a "quickie" producer as expressed by Michael L. Simmons, screen writer:

"He's the kind of a guy who answers his own phone and tells you he isn't in."

FEDERAL CENSORSHIP IS URGED IN CANADA

Film Leaders Cite Cost of Several Boards; Legion Pro- ponents Charge "Dumping"

By J. A. COWAN
Canadian Correspondent

Federal censorship of motion pictures in Canada is being urged by both the spokesmen for the industry and by proponents of a Legion of Decency for the Dominion, but for entirely different reasons. The agitation for a Legion organization, slow to take form but now gathering full steam, has taken on a political tinge and has become interwoven with the drive for federal censorship.

When Hon. M. F. Hepburn was elected premier of Ontario, he was quoted as about to take steps towards formation of a Federal Board of Censors, one of his reasons being that such a step would be in the interest of economical administration in the Provinces. The motion picture industry's stand for federal censorship has been for the purpose of eliminating the unnecessary duplication of censoring routine and censoring costs in the Canadian territory, with separate boards and fees in the Maritimes, Quebec, Ontario, Manitoba, the Prairies and British Columbia. The Legion agitators preface their demands for federal action with an attack on the present censorship rulings, particularly in Ontario, and urge federal action as a method of tightening the rules. Nothing has been said, in this case, about eliminating the Provincial Boards, but the idea has been put forward of providing still another hurdle for each incoming feature to jump.

Charge Film "Railroaded"

In attacking the Ontario board's recent action, the charge was made by a group headed by Dr. Samuel Atkinson that political pressure had been brought to bear in order to obtain the censor's approval of a film previously banned, that the picture as a result had gone through without cuts and the earlier ban overruled but that the subsequent protests from patrons had been so potent as to result in voluntary withdrawal of the picture.

The movement for a Legion of Decency, with church heads taking the initiative in intensive effort the next few weeks to shape Canadian opinion for action, has a different complexion from the campaign in the States.

The rallying cry of a mass meeting, held in Toronto and jammed to the doors, was that "Canada was being used as a dumping ground for films already banned in the United States." Dr. Atkinson, who arrived here for the purpose of crystallizing public sentiment into some sort of organized opinion on the matter, declared that he could name more than 30 pictures which had been barred in the United States but were being shown in Canada with little or no changes. He refused to name them.

Not Easily Stampeded

On the whole, the Canadian public is not easy to stampede on any subject, including the decency or indecency of films, and there is a general tendency to hold that it is a matter on which opinions may well differ widely. When the agitation reached its height in the United States during the summer, it re-echoed very hollowly in the Dominion and when a leading Canadian newspaper devoted columns to the

matter, the public interest was found to be at a noticeably low ebb.

Film men deny any so-called "dumping" into Canada of films not released for U. S. showings because of possible League of Decency reactions.

Possibly as good an example as there is of the general Canadian reaction on the film question is to be found in the case of the religious weekly, *The New Outlook*, which has just added a syndicate feature, "The New Films," purchased from the National Film Estimate Service in Chicago. This service purports to review pictures from the viewpoint of their moral status. Its first appearance in the Canadian publication produced an unusual kick-back on two counts.

Complaints have been made that the service, giving tabloid reviews, lists seven pictures, marking six of them with a "No" as far as children are concerned and the seventh "doubtful." For youth, five of the seven listed are opposed. Readers interviewed said that what they were primarily seeking was a list of pictures to which they could send their children.

The other point raised in connection with this particular syndicate feature on films is a curious one which is very significant of the current Canadian attitude. The listing of films included a British picture which was marked "Foreign." One small slip of that type is enough in Canada to produce a series of imperialistic sentiments and stamp the feature as not of Canadian origin and therefore, in the opinion of many Canadians, not suited to Canadian requirements.

Catholic Bishops Warn Industry to Live Up to Pledge

Sounding a sharp warning to the entire motion picture industry that it will be expected to live up to its pledge to improve the level of its product, 78 leaders of the Roman Catholic Church in America, in a general meeting held at Washington late last week, ordered the setting up of machinery for a national boycott of theatres by Catholics in the event that the industry fails to fulfill its promise for higher standards, made last summer at the height of the Legion of Decency crusade. The warning of the bishops took the form of a resolution, which, in effect, provides that:

If the motion picture industry's pledge to the Legion of Decency to maintain decent standards in production is not observed, the bishops of all dioceses will be requested to have the faithful of all localities remain away from all motion pictures for the period of at least one week.

Disavowing any intent or desire to establish a censorship, the bishops flatly warned the industry that, though well pleased with the success of last summer's drive for better films, the Catholic Church will perpetuate the Legion of Decency and continue publication of its own lists of classified pictures. The general conference was attended by three cardinals, nine archbishops and 66 bishops.

"In undertaking this campaign the Catholic Hierarchy had no desire to deprive the public

of any legitimate source of recreation, nor to set themselves up as a universal board of censors," it was declared in a general statement.

"The campaign will go on, and, if the producers should return to their old ways and the moving picture industry is made to suffer, the responsibility must be placed at the door of those who failed to understand the inherent decency of the American character."

Future plans for the Legion were divulged in the conference's second statement.

"The bishops have been informed that the motion picture industry has revised and strengthened its regulations governing the moral character of its productions, and that in recent months a marked improvement has taken place.

"All, however, who are interested in the maintenance of right moral standards in motion picture theatres should be on their guard lest any of the producers become recalcitrant, assuming that the campaign of the Legion of Decency is but a passing incident. The Legion of Decency will be maintained as a permanent protest against everything in the moving picture which is subversive of morality.

"The bishops urge that its membership increase, and that all groups become critically motion-picture-conscious.

"This criticism should be supported by an uncompromising refusal to attend theatres which exhibit frequently pictures that undermine morality. . . ."

The bishops asked that Cardinal Mundelein, of Chicago, continue to publish the Chicago lists of classified motion pictures and that copies be provided to all the dioceses of the country and that bishops having diocesan papers instruct their editors to publish the list to the exclusion of all other lists.

Plan Washington Secretary

The bishops planned to have a priest appointed who would reside in Washington and serve as secretary of the Committee on Motion Pictures. This secretary when appointed will serve under the Episcopal Committee on Motion Pictures and the general secretary of the National Catholic Welfare Conference.

It was resolved that a national committee made up of priests and laymen "who will fearlessly and constructively criticize motion pictures which are objectionable from a moral point of view" be established.

It was further resolved that a permanent organization known as the Council of the Legion of Decency be established in every diocese. The members will be appointed by the bishop of the diocese and their work shall be determined by the bishop of the particular diocese.

The campaign has been entirely justified, Sidney R. Kent, Fox president, said in London this week, declaring, films had become "too strong and too sexy."

Breen Subject of Collier's Article

Joseph I. Breen, Production Code Administrator in Hollywood, in charge of supervising the industry's own regulations for continuing the improvement of motion picture standards, is described as "boss censor of all films" in an article entitled "Pure As Driven Snow," appearing this week in *Collier's Magazine* and written by Walter Davenport, who describes Mr. Breen's mail of some "18 or 20 bags a day" as "a dumpcart for all the scramble-headed bigotry, prudery and provincialism that a nation keeps on tap."

The New York office of the Production Code Administration, in charge of Vincent G. Hart, has established a service whereby story departments are advised promptly of the conformity of new stage plays on Broadway to the motion picture code.

The Women's Christian Temperance Union, in convention in Baltimore, heard Mrs. Marguerite Bro, Chicago, express doubt that producers intend to adhere to "ethical standards" in motion picture production, and that while producers are making a serious attempt to produce better pictures, "it is probably only temporary." She said there are many good pictures for 1934-35.

Theatre Needing Supervision, Says Mrs. McClure

"Joan Crawford, Jean Harlow and Clark Gable are unfit actors for children to see," Mrs. Richard M. McClure, film chairman of the General Federation of Women's Clubs, told the New York state federation convention in an address in Buffalo.

It was a session devoted to the furtherance of the campaigns of the Reverend William Harrison Short and his vest pocket organization, The Motion Picture Research Council, famous for its list of famous ex-presidents.

Mrs. McClure declared that in the United States 6,400,000 persons attend motion pictures daily. Of this number, she said, 100,000 are children under 5 and 2,000,000 are adolescents.

"This proves," she asserted, "that children are enjoying and acquiring a taste for adult life before they are educated to cope with it. The theatre has become a child's playground and requires supervision."

Kissing on the motion picture screen is frowned upon in better class Oriental theatres, Miss Rose Quong, Chinese actress, told the convention. But cheaper theatres "around the corner" show the deleted scenes at twice the price, she added, and marriage and lovemaking customs are becoming modernized.

On the same day was announced an active campaign of the Buffalo Advisory Council of the Motion Picture Research Council to secure these ends:

Production of a new type of non-commercial film;

Education of parents to the good and bad influences of pictures upon children;

Increased use of films as a means of educating children;

Abolition of block booking and blind buying.

Dr. Clara Harrison Town, director of the department of psychology of the Children's Aid department, is chairman of the committee, which will cooperate with the Buffalo Clean Film council and other groups. Paul L. Benjamin, secretary of the Council of Social Agencies, is vice-chairman, and Mrs. Howard W. Cowan is secretary.

Davee Named to Head Eastern SMPE Division

L. W. Davee of Electrical Research Products, Inc., has been elected president of the Atlantic Coast section of the Society of Motion Picture Engineers, succeeding Homer G. Tasker, who assumes the presidency of the parent organization in January. The election was held last week at a meeting of the section, when RCA Victor engineers demonstrated its new sound recording system, based on the "push-pull" method.

Radio Promotes Fleck

Fred Fleck has been appointed head of the sound recording department at the RKO Coast studio. He has been with RKO for five years in various production departments.

ERPI INCLUDED IN INQUIRY ON A.T.&T.

Federal Commission Order Follows Report Charging Film Activity Against Public Interest

Subsidiaries of American Telephone and Telegraph Company, including those directly connected with the motion picture business, will be made objects of an exhaustive inquiry, together with A. T. and T., by the Federal Communications Commission. The fact that Electrical Research Products, Inc.—a subsidiary of Western Electric, which, in turn, is an A. T. & T. subsidiary—would be investigated apart from the parent companies on the sole basis of its motion picture activities was not made known until last week.

Outlining the Western Electric and Erpi dealings in the field of sound recording and reproducing, a confidential report had been submitted to the Commission, just prior to the order, by Robert L. Robins, nominal head of an organization known as the "American Society for the Protection of the Motion Picture Theatre."

In his report, it is said, Mr. Robins asserted it is contrary to public interest for the telephone company, "a monopoly achieved by public grant," to venture into non-related business entailing great risks, "as in film production, which may affect telephone rates." Mr. Robins' report is said to have demanded that A. T. & T. divest itself of its film interests and "stick to its franchise field."

Telephone Division Established

To conduct its investigation with the minimum of red tape and a maximum of comprehensive efficiency, the Federal Communications Commission has set up a Telephone Division, which this week outlined this tentative program of investigation:

"A.—The investigation and study of the corporate history and the financial structure of the A. T. & T., including the connections and relationships with the Associated Bell companies and the other subsidiaries of the A. T. & T.

"This examination will also include subsidiaries which manufacture equipment and supplies for the parent A. T. & T. and for the Associated Bell companies, including all subsidiaries or related companies which affect the communications industry, under the jurisdiction of this commission.

"The examination will include the financial arrangements between the A. T. & T. and its subsidiaries, and the agreements, financial and otherwise, of the various subsidiaries with each other.

"B.—A general inquiry into the license and service contracts between the A. T. & T. and the Western Electric Company, Inc., also the contracts between the Western Electric Co. and the Associated Bell companies.

"C.—A general inquiry into the contracts between the A. T. & T. and the Western Electric Co., also contracts between the Western Electric Co. and the Associated Bell companies."

Independents' Hearing Later

After witnesses from the A. T. & T. and subsidiaries are heard, the hearings will be adjourned, and witnesses from independent companies will appear later.

"This inquiry will be directed at the financial structures, services, agreements and contracts"

of independents engaged in interstate commerce, it was announced by the FCC.

The law authorizing cooperation with State regulatory commissions will be taken into consideration. In addition to witnesses from the telephone companies, it was said that "other interested parties" may appear.

Last June, Representative Rayburn, chairman of the House Interstate Commerce Committee, said on the floor:

"There has been great complaint about excessive depreciation charges in these fields. There has been great complaint about so-called watered stock. There has been no complete regulation of security issues in these fields as there has been since 1920 in the railroad field.

"The Commission should study this question and make some recommendation to Congress as to further need for regulation along these lines."

Subjects of Erpi Inquiry

Among the matters with respect to Erpi to be investigated by the FCC are the financial relationships between Erpi and Western Electric; whether or not Western Electric or A. T. & T. makes advances to Erpi; what contracts exist between these companies in relation to licensing, manufacture, sale, rental or license of apparatus, and contractual relationships with motion picture producers.

Walter S. Gifford, president of A. T. & T., issued a statement to the investing public Monday in which he said he "welcomed" the forthcoming investigation by the FCC and the "giving to the public the fullest information concerning the affairs of the \$5,000,000,000 telephone system."

"The company has no skeletons to be exposed," Mr. Gifford declared. "In a business as extensive as ours, which so vitally concerns so many people, the public has a right to the fullest information as to how its affairs are conducted. We therefore have no objections to investigation by properly constituted authorities at any time."

Bernerd Delays Departure To Gaumont-British Post Here

Jeffrey Bernerd, in charge of Gaumont-British activities in the United States, has postponed his scheduled departure from London for New York this week. The arrival in London this week of Sidney R. Kent, Fox president, is given as the reason. Cables from London, however, indicated the chief reason is that Mr. Bernerd is negotiating with RKO Radio for the post held by the late Sol G. Newman. Gaumont officials in New York and President Ned E. Depinet of RKO denied the report, as did Mr. Bernerd from London.

"Jack Ahoy," G-B musical featuring Jack Hulbert, will have a \$10 per ticket opening at the Ritz-Carlton Hotel, New York, on the evening of December 3. It will be a private preview for the Travelers' Aid Society. It will play the Roxy theatre later. Harry Eagles has been named to handle Coast publicity for the company, with headquarters in Hollywood. George T. Pardy has been assigned to prepare special press material of "The Iron Duke," starring George Arliss. George Weeks, general sales manager, returns to New York December 1 after closing product deals in 14 key situations. He has appointed L. C. Montgomery, Dallas; Lee Scamahorn, salesman; Harry Goodwin, booker, and Paul De Outo, sales manager, Los Angeles.

Allied Directors Meet in Maryland

Allied's eastern regional directors—from New England, New York, New Jersey and Maryland—met in Baltimore Monday with members of the Maryland Motion Picture Theatre Owners for a one-day conference on exhibitor problems. Among directors who attended were Sidney E. Samuelson, national president; Abram F. Myers, general counsel; Walter Littlefield and Herman A. Blum. The meeting was called by the state MPTO, which is affiliated with Allied, with Frank A. Horning presiding.

In Cleveland the Motion Picture Exhibitors' Association held an open meeting to which non-members were invited. The local price-slashing situation was discussed.

A movement was launched in Minneapolis by J. B. Clinton, Duluth exhibitor, to bring the state's theatre owners into a new organization having no affiliation with Northwest Allied States. Mr. Clinton, in a letter sent to 500 exhibitors, asserted Allied "is not filling the needs of the average exhibitor."

Charles W. Picquet, for 10 years president of the MPTO of North and South Carolina, Inc., plans to retire from that post this year, his headquarters announced this week. The organization will hold its annual meeting in Charlotte December 9-10.

Dion Titheradge, Author-Actor, Dies

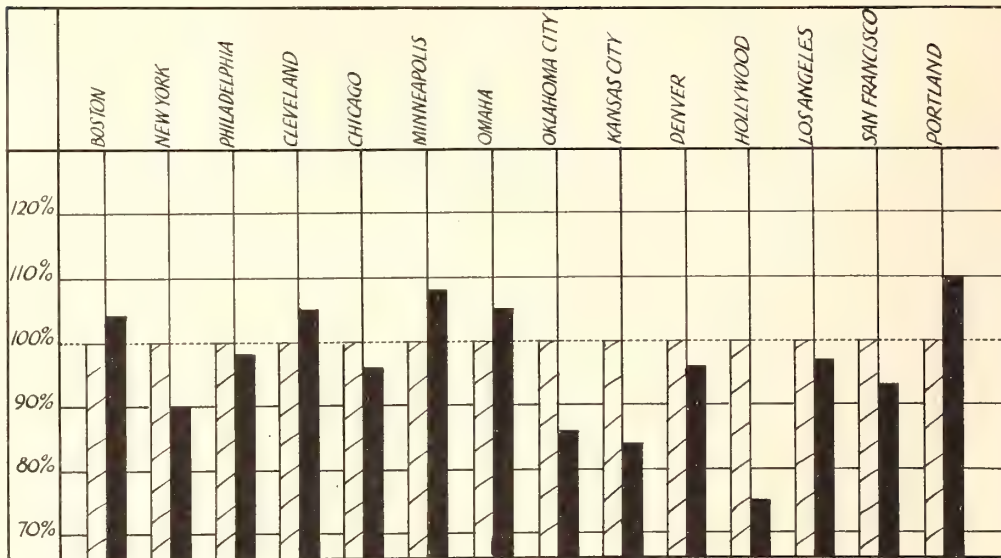
Dion Titheradge, English actor, author and producer, died in London last week at the age of 45, after a brief illness. He had undergone an operation earlier in the week. He had appeared in numerous plays in New York and had written many motion picture scenarios.

Coming from a distinguished English theatrical family, Mr. Titheradge was known to American audiences chiefly for his performances between 1912 and 1926. He was already an experienced actor when, at the age of 23, he first came to New York to play in "Henry V" at Daly's theatre. During that time he appeared in several films, among them the first to be screened by the Goldwyn Company, which had its studio at Fort Lee, N. J.

Extremely versatile, Mr. Titheradge wrote and directed numerous plays and musical comedies. He returned to the New York stage in 1925 in his own play, "Loose Ends," in which he was seen here last in 1926. Since then he has written other plays and musicals and film scenarios in England.

Objections Cause Delay Of Allied Owners Hearing

When unexpected objections to the reorganization plan for Allied Theatre Owners, Inc., arose at the hearing last week before Special Master Oscar Lewis in New York, the hearing was postponed until Friday of this week. Jacob Shulman, attorney, who said he represented bondholders with securities totaling \$400,000, presented the protest and asked for a delay in proceedings.



The chart, based on Motion Picture Herald's tabulation of box office grosses, compares the business done in the four weeks' period from October 6 to 27, 1934, with the previous four weeks from September 8 to 29, 1934. For each city, the total gross of the theatres in that city for the September period is taken as 100 per cent.

North Dakota Exhibitors Winning Sunday Shows

The statewide referendum on Sunday showings in North Dakota has resulted in what appears to be a victory for theatre interests. In the recount, with but three precincts uncounted, the tally this week showed a plurality of 1,090 for legalizing Sunday shows. At the last referendum, two years ago, the issue lost by 372 votes.

In Pennsylvania, film men are counting on the Democratic landslide to help them over the ancient blue law hurdle.

Fight on Censorship Organized in Capital

All forms of film censorship will be opposed at a "conference on civil liberties" called in Washington by the American Civil Liberties Union for December 8 and 9.

A tentative program made public this week revealed that film censorship will be a major subject on which the meeting will oppose proposals for federal censorship, either through the code or creation of a new authority, or state censorship.

Joseph Schenck, Jack Cohn Find Gains Overseas

England has completely emerged from the five-year depression, Joseph M. Schenck, president of United Artists, said in New York Tuesday on his return from a month's trip abroad.

George Arliss, returning on the same ship with Mr. Schenck, reiterated the United Artists executive's statement, saying that business conditions, especially in the film industry, are extraordinarily good in Britain.

Jack Cohn, Columbia vice-president, who also returned, said his company's business abroad had improved 70 per cent in the last two years. "Business in England is terrific," he said. "Italy is anxious to make better pictures," he added.

Florence Strauss with Lyons

Florence Strauss, former story editor for several companies, has joined the A. & S. Lyons play and story department as an associate of Helen Strauss.

Plea for National Theatre Renewed by Gantvoort

Hope for a National Theatre, designed to bring the legitimate drama to every city and large town, was revived in Broadway agencies and production offices this week when Herman Gantvoort, New York producer, returned to the metropolis from Washington, declaring he had left a plan for the creation of such a movement—with a request for an initial \$1,000,000 subsidy from the Government—within the White House doors. Mr. Gantvoort did not indicate for whose consideration the plan had been left, but it is known that Mrs. Roosevelt is sympathetic to the National Theatre movement and that Eddie Dowling, one of the stage's staunchest champions, is a close friend of the President.

It was Mr. Gantvoort, who, nearly a year ago, submitted the same plan, together with the identical financial request.

ITOA Wins Fight On Local 306 Writ

The temporary injunction issued to Harry Sherman during his presidency of Local 306, IATSE, ordering 14 members of the Independent Theatre Owners Association in New York City to reemploy 56 union members dismissed in August, 1933, was improperly granted, the New York court of appeals ruled Tuesday in Albany, reversing the decision.

Fred Stone at AMPA

Fred Stone was scheduled as the star attraction at the Thursday luncheon of the Associated Motion Picture Advertisers in New York this week. Other guests included Eva Le Gallienne, Jeanne Aubert, Eleanor Smith, Arthur Tracy, Jimmy Savo, Roy Atwell, Ned Wayburn, Dorothy Gish, Barbara Kent, Harry Edington, Sam Wood, Myrtle Leonard, Blossom Seeley, Harry Green, Eddie Peabody and Roy Ford's orchestra.

Charles Callahan Dead

Charles Callahan, 56, partner with Frank Good in the Iowana Theatre at Red Oak, Iowa, died following a heart attack and was buried Tuesday.

**Down a pathway of stars . . .
on a rainbow of rhythm . . .
they're dancing to new box-
office records everywhere!**



**RKO-RADIO
PICTURE**

**NEW YORK CRITICS MERGE THEIR
VOICES IN ONE UNANIMOUS FOUR-STAR
SONG OF PRAISE THAT ROARS LIKE THUN-
DER IN THE STREETS . . . as "The Gay Divorcee"
duplicates at Radio City Music Hall its Nation-wide
Sweep to new box-office glory!**

★★★★ (FOUR STARS) "CHARM AND GAIETY RULE AT MUSIC HALL—Fred Astaire, emerges in 'The Gay Divorcee' as one of the brightest of Hollywood's light entertainers. . . Such expert and nimble dancing, as Fred Astaire's has never before been seen on the screen. . ."

Kate Cameron—Daily News

"RHYTHM, COMEDY AND BRILLIANT CAST PERFECTLY BLENDED. . . A poem in pictures, rhythmic, utterly lovely. . . Silken smooth, suave, sophisticated, exquisite production. . ."

Regina Crewe—N. Y. American

"For a Grade A blend of music, dancing and-comedy you need look no further than. . . 'The Gay Divorcee' . . . you will find dancers who make all other pretenders to the modern dance look club-footed; you will find neatness, dispatch and good taste . . . in 'The Gay Divorcee' you will have . . . the almost perfect screen musical. . ."

Thornton Delehanty—N. Y. Eve. Post

" . . . It has the sparkle of spontaneity . . . 'The Gay Divorcee' is tuneful, lively, eye and ear entertainment. . ."

Eileen Creelman—N. Y. Sun

" . . . 'The Gay Divorcee' is a truly gay, refreshing, exhilarating and captivating musical comedy. Don't miss it."

Bland Johaneson—Daily Mirror

"By the time 'The Gay Divorcee' makes its rounds in the country's theatres, Fred Astaire will undoubtedly be the screen's newest rave . . . 'The Gay Divorcee' is a refreshingly frivolous and thoroughly entertaining comedy with music. . . The production numbers are lavishly staged, the songs are catchy, the dialogue is bright. . . You couldn't ask for much more. . . It's gay, tuneful, romantic and fun. And Mr. Astaire is simply elegant."

Rose Pelwick—Eve. Journal

" . . . Mr. Astaire is an excellent comedian and an engaging leading man, and his services in both capacities are shrewdly employed in 'The Gay Divorcee' . . . supplied with a dash, a polished humor, an air of fresh tunefulness and a general charm of playing that make for one of the most delightful examples of its type of cinema that has yet been devised . . . Miss Rogers proves an admirable partner. She almost makes one forget the lamented Miss Adele Astaire, and I can think of few higher compliments."

Richard Watts, Jr.—N. Y. Herald Tribune

" . . . So long as Mr. Astaire is willing and eager to dance, nothing else matters. . . And how he can dance . . . 'The Gay Divorcee' is thoroughly delightful. . ."

William Boehnel—World Telegram

" . . . 'The Gay Divorcee' put everybody in a bright humor at the Radio City Music Hall yesterday. . ."

Andre Sennwald—N. Y. Times

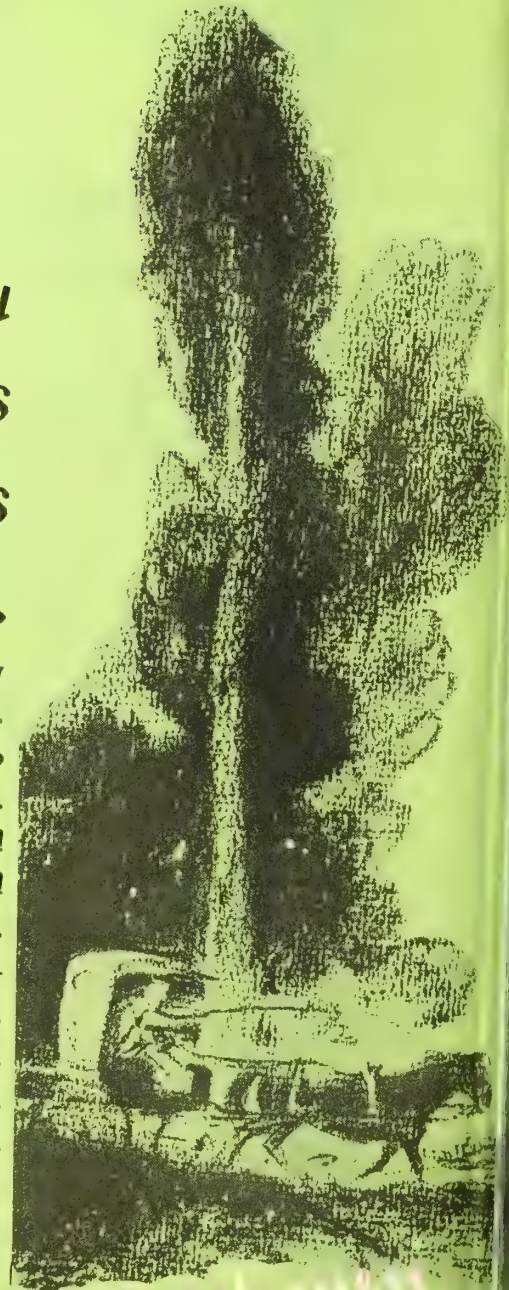
**HELD
OVER
of course!**

OPENING THANKSGIVING OVER 100 KEY SPOTS

*To give the world
heart-throb since
Women"*

*So much stuff to help you
sell this show that it takes
3 press books
to tell it! . . .*

48 Display ads . . every size and every
shape to suit every campaign need! . .
20,000 words of publicity written so
that newspapers will print it! . .
Special illustrated newspaper features!
Special 6 day illustrated story strip!
. . All kinds of merchandising tie-ups,
contests, stunts . . and school promo-
tions . . All kinds of novel accessories.
Tabloids, Lobby and Box Office trims,
blotters, school bulletins, cut-outs,
banners, hangers, everything you need
to sell a great big show!



*put it
another Little Women
on your hands*

G DAY IN

its biggest
"Little

Anne of Green Gables

with ANNE SHIRLEY
as "ANNE"

TOM BROWN O. P. HEGGIE HELEN WESTLEY

Produced by
KENNETH MACGOWAN

resented with pride by
K O - R A D I O



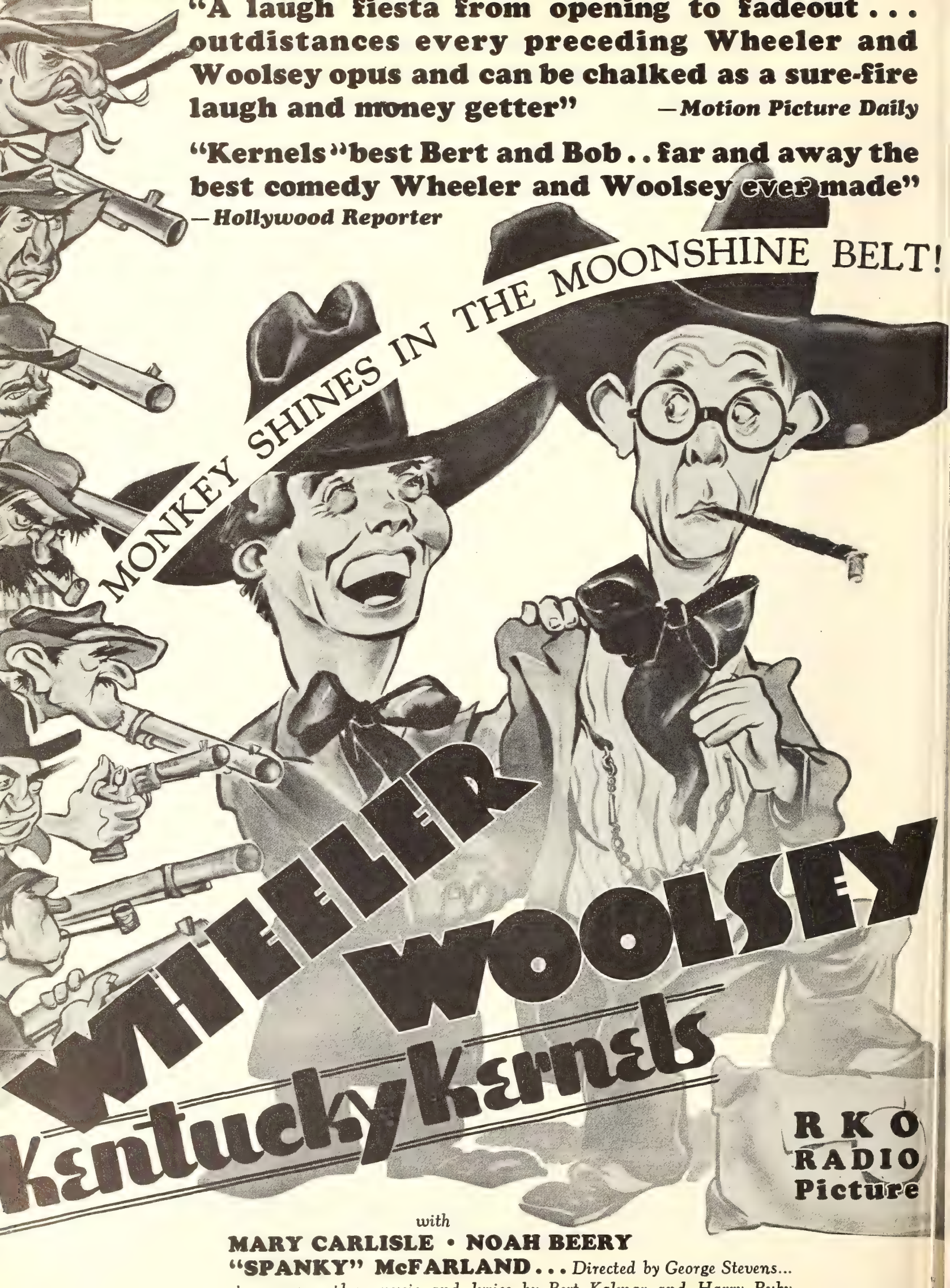
The Best-Loved Girl
that ever stepped from
a book! The golden girl
millions have loved... from the
romance that millions
... now in a picture that millions
waited to see! ... Girl
head in the stars... her
world of dreams... she
on the good green earth
home, sweet home! Girl
be a beautiful lady and
soul... A picture
youth's shining eyes
the world is young!

L. M. MONTGOMERY'S
SELLING NOW
A QUARTER OF

Directed by George Nicholls, Jr.
Book published by
L. C. Page & Co., Inc.

"A laugh fiesta from opening to fadeout . . . outdistances every preceding Wheeler and Woolsey opus and can be chalked as a sure-fire laugh and money getter" — *Motion Picture Daily*

"Kernels" best Bert and Bob . . far and away the best comedy Wheeler and Woolsey ever made" — *Hollywood Reporter*



WHEELER WOOLSEY

Kentucky Kernels

R K O
RADIO
Picture

with
MARY CARLISLE • NOAH BEERY

"SPANKY" McFARLAND . . . Directed by George Stevens...

STAGE CODE AUTHORITY DEMANDS FREE BROADCASTS STOP AT ONCE

Committee Is Appointed to Place Charge of Unfair Competition before Federal Communications Commission

Radio broadcasters this week came in for further criticism from an organized branch of the entertainment industries when the Legitimate Theatre Code Authority publicly indicted radio's continued "free show" policy and announced that it would take drastic steps to stop the practice at once. The Code Authority held that, despite definite indications of upturn in the current season, free radio broadcasts are doing much to impede the theatre's rehabilitation.

This problem, probably more than any one of a half dozen other protested practices of the radio broadcasters, such as chain broadcast "appearances" of film personalities—has long been of vital concern to the legitimate theatre and the motion picture exhibitor alike.

Several months ago the Code Authorities of the motion picture and the legitimate theatres appointed committees which conferred in Washington with representatives of radio broadcasting, who promised to make a survey of the attendance at free broadcasts as a guide to future action.

Authority Threatens Action

The results have not been submitted and now the theatre's governing NRA body is threatening to take drastic action.

The first step was adoption last week by the Legitimate Code Authority of a resolution requesting that it be a condition in the licensing of all broadcasting stations that they shall not be permitted to present programs before large audiences. A committee, composed of Frank Gillmore, president of Actors' Equity, Dr. Henry Moskowitz, Marcus Heiman and William A. Brady, was named to go to Washington within a few weeks and place the matter before the Federal Communications Commission.

This committee was expected to act early this week on the advisability of again inviting the motion picture Code Authority to join in united action on the resolution.

Two Former Theatres Used

The Columbia Broadcasting System is operating two former legitimate theatres in the Times Square area—formerly known as the Avon and Hudson theatres—to which audiences are admitted without charge. In Radio City, the National Broadcasting Company has a half dozen large studios capable of seating audiences totaling about 1,200 each.

Throughout the country, in key radio centers, audiences flock to see their local radio favorites free of charge. In the larger centers, such as Chicago, Boston and Hollywood, the demand for free reservations for broadcasts is as great as in New York. Individuals will wait three and four weeks for tickets to a performance. The NBC publicity department recently estimated that more than 10,000 weekly ask for seats to watch the Eddie Cantor and Rudy Vallee programs.

The Federal Communications Commission had a prior complaint against the radio broadcasting industry last week when Irving Caesar, song writer, accused the radio of defeating the main purposes of NRA. It was Mr. Caesar's

CZECHS TO TAX RADIO FOR FILMS

Because radio broadcasts have adversely affected the attendance at film theatres in the smaller towns of Czechoslovakia, the government has ordered that a certain share of the receipts from radio license fees be turned over to the theatres, according to a report to the department of commerce at Washington from Sam E. Woods, commercial attache at Prague. Broadcasting in Czechoslovakia is a monopoly, operated by a company in which the government has a majority interest. During recent years, says the report, radio has become increasingly competitive with local film houses, resulting in a precarious financial situation for many theatres.

contention that an average of 40,000,000 spend weekly an average of 100,000,000 hours listening to their radio receivers, when they might be helping support other amusements such as "music, the theatre and the motion picture house."

As to comparison of radio, magazine and newspaper advertising, Columbia Broadcasting Company's statistical department this week, in a brochure to national advertisers, asserted that "radio offers actual, not hypothetical circulation at one-sixth to one-tenth the cost per thousand which prevails in standard publications." The CBS presentation summarized the relative merits of newspaper and radio advertising costs as follows:

1. Cost per thousand actual readers of a newspaper advertisement: from \$12.08 per thousand, "apparently possible only for leading department stores," to \$23.72 per thousand, "average cost."
2. Cost per thousand actual listeners to a radio program: from \$2.02 per thousand, "readily possible of achievement," to \$2.92 per thousand, "average cost."

Harold H. Anderson, newspaper research consultant of Chicago, charged several errors of interpretation in the CBS figures, declaring:

1. It was unfair to compare actual readers of individual newspaper advertisements with the total number of listeners to a radio program because not everyone listening to a particular program is conscious of the sponsor.
2. Columbia used the most advantageous period—a 15-minute evening broadcast—for its comparisons, citing programs offered at the peak listening period of the day.
3. CBS failed to consider summer listening habits.
4. The analyst assumed that a Columbia broadcasting hookup will cover every radio set in the country.
5. CBS did not include talent charges in computing radio advertising costs, these charges often being greater than time charges.
6. Figures which CBS quoted on reader interest of advertising in newspapers were inadequate.
7. Comparisons of listeners versus readers did not take into consideration the relative

Failure of Broadcasters to Report Result of Survey on Attendance at Programs Brings License Restriction Plea

value of the printed and illustrated message with the spoken word.

Editor & Publisher, advertising trade journal, cited concrete evidence that general newspaper advertising is seen by as high as 50 per cent of all readers. Forty-six per cent read the headlines; 50 per cent remember the main picture; 16 per cent read any part of the copy, and 12 per cent read copy above the picture. The basis for these figures was a 1,225-line Standard Oil advertisement appearing in the Chicago Tribune last May. The advertisement appeared on a page with general news and a survey showed that 68 per cent of readers questioned saw something on the page where the ad appeared while no other single feature on the page was seen by 21 per cent.

Roxy to Operate Mastbaum, Large Philadelphia House

Samuel Lionel (Rox) Rothafel has completed a deal with Warner Brothers whereby he will take over personal management of the Mastbaum theatre in Philadelphia on Christmas Day. The deal actually is between the Roxy Philadelphia Corporation and the Warner circuit, the details having been arranged in New York.

The assumption of the Philadelphia post will mark the first time in 20 years that Roxy has gone outside New York for theatre operation. Coming to New York in 1913, he successively was managing director of the Strand, Rialto, Rivoli, Capitol and Roxy, subsequently having much to do with the development and operation, in its early stages, of the RKO Center and Radio City Music Hall in Rockefeller Center, resigning as managing director last year. He has since been active in radio and with his "gang" in vaudeville.

The Mastbaum, one of the largest in the country, seating 4,800, will be renamed the Roxy Mastbaum.

Radio Commentator Here

Adolfo R. Aviles, motion picture commentator for Radio Splendid of Buenos Aires, South American broadcasting company, is in New York, planning to go to Hollywood shortly. He is also a representative of *El Diario*, Buenos Aires newspaper.

Vallee in Air Contest

Rudy Vallee, on his radio broadcast this week, plans to launch a radio contest to select a title song for his first musical film for Warner, "Sweet Music." Listeners will be given two tunes from which to choose.

BRITISH NEWSREELS FACING CENSORSHIP

Fifteen Per Cent Tax on Theatres Threatened To Reach \$500,000 Charity Guarantee

By BRUCE ALLAN
London Correspondent

Some disquiet is being felt in British trade circles over the increased tendency in official quarters to supervise program material. The recent pronouncement that newsreels would be subject to censorship if the events pictured were not current events was bad enough, following as it did on a hint from the British Board of Film Censors that the mere addition of a commentary might strictly render news films liable to censorship. Now there has been a plain statement that the exemption from censorship is being continued subject to "good behavior."

This is how most individuals, at any rate, read the pronouncement of Sir John Gilmour, the Home Secretary, in the House of Commons. Asked if he contemplated a formal censorship of newsreels, he replied: "No, sir, but I have thought it my duty to see representatives of this branch of the industry and point out that it rests with them so to handle their material as to make it unnecessary for the Government to arrange for any censorship of newsreels."

A Fine Distinction

The significant point about this statement was the additional comment by Sir John that he had taken action because of complaints of the "revolting" character of newsreel scenes of the Marseilles assassinations. There could not have been a plainer indication of the Government's desire to censor not newsreels but news.

It is obvious that the distinction between official deprecation of films which the public may find unpleasant and official disapproval of films conveying opinions which the Government finds inconvenient may prove to be a fine one. Sir John's warning to the newsreel companies will be taken as a hint to watch their step in regard to other than "revolting" incidents. It certainly is so regarded by many who have felt the newsreel as the one feature of the program in which one might hope to find uncensored views as well as uncensored news. What newsreel company will take a risk in future with the threat of censorship permanently over its head?

▽

Taxing the Box Office

London exhibitors, already members of the most heavily taxed community in the country, are to be asked to pay still more.

Under Sunday Opening legislation, a contribution to charity has to be made. Legally, all Sunday profits may be taken, but there was a working arrangement by which exhibitors in the districts licensed by the London County Council paid 10 per cent of takings, with a minimum joint guarantee of \$500,000 per annum, and a provision that the percentage would be increased if this sum were not reached.

The first year's 10 per cent levy amounted approximately to \$435,000, and the next year's percentage (which also had to provide for the previous year's deficit) became 12½ per cent.

Now it is announced that a deficit on the expected \$500,000 again is anticipated, and that the Council probably will take 15 per cent of the receipts during the coming year.

Cinemas already pay, in entertainment tax,

a proportion of their receipts usually estimated as 16.33 per cent. Take 15 per cent of the remainder, allow for the fact that many Sunday patrons would come during the week if there were no Sunday showing and one will begin to understand that many managements are doubting the economic wisdom of opening on Sunday.

▽

News Notes

Ralph Bromhead, managing director of the Regent Circuit, a subsidiary of the Maxwell A.B.C., has joined County Cinemas, the 30-odd circuit controlled by C. J. Donada, as general manager. Mr. Bromhead is a nephew of A. C. and R. C. Bromhead, founders of Gaumont-British organization, and was theatre controller on the absorption of P. C. T. (Provincial Cinematograph Theatres) by the former company. He joined A.B.C. as assistant general manager in 1929.

* * *

Protests are to be made against the importation of foreign musicians for British talkers, on the ground of widespread unemployment among native musicians.

* * *

British International is so pleased with the results of the first sequences shot by Dufay-color for "Radio Parade of 1935" that it is scheduling several further sequences for color.

Toeplitz Productions has placed on permanent contract Franz Planer, cameraman, and Andre Andreiev, art director, as a result of their work on "The Dictator."

Fox British has completed its second picture at Wembley, "The Love Test," and is beginning work immediately on a third, "His Majesty and Company," a musical. Fox's first picture at the studio was "Borrow a Million."

* * *

Charles "Buddy" Rogers is to star in "Dance Band" for B.I.P., Marcel Varnel directing. The entire company of "Blackbirds of 1935" are to appear.

* * *

One of the biggest scenes ever filmed at Shepherd's Bush has just been completed by Gaumont-British for "For Ever England." Picturing the sinking of a battleship in action, it entailed the suspension of a 16-ton set representing a stokehold over the studio's biggest water-tank, and its gradual lowering into the water.

* * *

Sequences of the charge of the Scots Greys have been completed at Edinburgh for G-B's "The Iron Duke," and the production unit has moved to Salisbury Plain.

* * *

Thomas Bentley has practically finished shooting on "The Old Curiosity Shop," at B.I.P. Elstree.

* * *

Lawrence Hanray was a late addition to the cast of "Murder at Monte Carlo" (Warner-First National), now completed.

* * *

Leslie Hiscott has begun direction at Twickenham on "Valley of Fear," originally entitled "The Private Life of Sherlock Holmes." Lyn Harding is playing Professor Moriarty.

* * *

H. F. Maltby and James Raglan have been added to the cast of "The Morals of Marcus," Lupe Velez production, at Twickenham. Adrienne Allen is making her scenes.

* * *

Elizabeth Bergner has begun interiors for "Escape Me Never" at the British and Dominions studios, Elstree. The unit did three weeks of exterior shooting in the Dolomites and at Venice.

Literary Digest In Exhibitor Drive On Review Section

A. E. Siegel of the Motion Picture Division of "The Literary Digest" this week issued the following publicity statement:

The Literary Digest this week is conducting a direct-by-mail campaign to all American exhibitors.* Every theatre manager and motion picture executive in the country will receive an announcement outlining, in detail, the Digest's recently instituted department of motion picture reviews and rating method.

That a publication of the prestige of The Literary Digest, with a nation-wide reading circle of millions, should regularly review all worthwhile full-length features, is a significant tribute to the tremendous public appeal of motion pictures.

The Digest's review policy includes rating by letters. Four A's (AAAA) represent "outstanding films," three A's (AAA) represent "recommended films," etc., and ratings with a star (*) indicate films suitable for children. Alert theatre managers and exploiters, in many parts of the country, are already taking advantage of the Digest's popularity, as well as the magazine's wide and influential circulation, by tying up their advertising and publicity with Four-A and Three-A reviews appearing in the magazine every week.

While it is not generally known, the page is being edited by Richard Watts, Jr., of the Herald-Tribune, under the pen name of "Argus." Watts took first honors in the current season's "Film Critics Box Score" conducted by Variety.

*See Editorial Page.

Wanger Plans Air Film

The freight and passenger planes of the Pan-American Airlines, called "clipper ships," are to be the subject of a motion picture to be produced by Walter Wanger for Paramount release. The tentative title is "Clipper Ship."

Hears Receiver Action

Judge Benson W. Hough, in United States district court at Columbus, Ohio, last week, on motion of the Provident Savings Bank and Trust Company, Cincinnati, heard argument of counsel relative to setting aside appointment of Ben L. Heidingsfeld as receiver for the Shubert and Cox theatres.

Warner Promotes Albert

Arnold Albert has been promoted to exploitation editor assisting Gilbert Golden in charge of Warner press books. Mr. Albert succeeds Lee Blumberg, who becomes assistant production manager, under the supervision of Sidney C. Davidson.

Kenton-Schine Suit Ends

Kenton Amusement Company, Kenton, Ohio, has ended suits to compel continuation of the 20-year lease given to Schine Chain Theatres, Inc., and personal operation of the theatre and office building. A settlement was reached, with the theatre to reopen shortly.

Pathe Exchange Nets \$78,165 in 39 Week Period

A net profit for the 39 weeks ended September 29, 1934, amounting to \$78,165, after all charges, was reported this week by Pathe Exchange, Inc., through Stuart W. Webb, president. Profit before interest on the funded debt—amounting to \$110,621—was \$188,787.

According to the Pathe statement, the \$188,787 figure compares with \$508,881 for the same period of 1933, but the 1933 figure included an extra dividend of \$441,000 received from Du Pont Film Manufacturing Corp. There were also received from the Film Corporation during the first nine months of 1934 and 1933 regular dividends of \$147,000.

Profit for the third quarter of 1934, before interest charges but after deducting all expenses, taxes, amortization and depreciation of properties, was \$72,353, as compared with \$64,463 in the second quarter and \$51,971 in the first quarter.

Pathe's total assets are listed as \$7,086,789.

Comparative statement of profit and loss:

	39 Weeks Ended— Sept. 29, 1934 Sept. 30, 1933	
Net Sales	\$480,464.04	\$ 6,286.35
Less:		
Operating expenses.....	\$394,157.91	\$ 33,340.62
Depreciation	10,131.35	10,145.58
	\$404,289.26	\$ 43,486.20
Gross Operating Profit or Loss*	\$ 76,174.78	\$*37,199.85
Income from Other Operations (after deducting depreciation of properties other than the Laboratory: in 1934, \$10,263.38; in 1933, \$9,842.04).....	46,642.59	27,948.18
	\$122,817.37	\$*9,251.67
Deduct selling and general administrative expenses.....	100,762.13	99,089.39
Profit or Loss* from Operations	\$ 22,055.24	\$*108,341.06
Non-operating income:		
Interest earned.....	\$ 19,731.78	\$ 6,095.98
Dividends received from Du Pont Film Manufacturing Corp. Regular dividends.....	147,000.00	147,000.00
Extra dividend .....	.....	441,000.00
Discount on ten-year 7% Sinking Fund Debentures purchased for retirement, less unamortized discount and expenses applicable thereto.....	.....	23,125.60
	\$166,731.78	\$617,221.58
Profit Before Interest.....	\$188,787.02	\$508,880.52
Interest on funded debt.....	\$110,621.89	\$119,592.02
Amortization of debenture discount and expenses .....	.....	20,000.72
	\$110,621.89	\$139,592.74
Profit Carried to Deficit....	\$ 78,165.13	\$369,287.78

STATEMENT OF DEFICIT

Deficit December 30, 1933.....	\$4,971,405.61
Profit for the 39 weeks ended September 29, 1934	78,165.13
Deficit September 29, 1934, Carried to Balance Sheet	\$4,893,240.48

STATEMENT OF CAPITAL SURPLUS

Capital Surplus December 30, 1933.....	\$7,572,805.29
Deduct: Depreciation for the 39 weeks ended September 29, 1934, applicable to appraisal increment of properties.....	2,818.53
	\$7,569,986.76
Add: Proceeds from the sale of treasury stock in excess of \$1.00 per share.....	3,500.00
Capital Surplus September 29, 1934, Carried to Balance Sheet.....	\$7,573,486.76

"The earnings of Du Pont Film have continued at a rate considerably in excess of regu-

Exhibitor Protests Limiting of Press Books to Order on Each Film

"I have just found out something that I think is so very funny, that if more like it come out of the weird distributing layouts of this industry, you should add a regular colored comic section to your magazine, for the various jokes," writes Herman J. Brown of the New Majestic and Adelaide theatres at Nampa, Idaho.

"You perhaps are not aware of the enormous and senseless waste of the producing companies' money on leaflets, booklets, circulars that range from a foot square to the size of a 12 sheet, enormous circulars that can't be opened and read in an ordinary room for lack of space, huge handbills that fill the whole waste barrel in the post office, where of course the exhibitor throws them without reading the silly nonsense on them.

"We are swamped with inane and quite useless house organs; we receive armfuls of "surprise" and novelty "post-cards" and "ticklers" and similar tripe which is usually so silly and noncommittal that it can't be figured out as having any meaning at all.

"Well, take my word for it, we are now deluged with such stuff that it is a real handicap and a nuisance in the mail.

"Now, Mr. Editor, what do you think—while this battle of the boneheads is going on, to see who can waste the most on circulars, the exhibitor is being shut off on actual press books unless he specifically orders each, one by one. If he missed on this strange and incredible duty he gets none and on the date he is to run his picture finds that fact out with a start of horror.

"The reason given for this, Mr. Editor,

is that press books cost money and can't be—of all things, get this—wasted.

"You perhaps are not aware of the extraordinary change in our press books in the last six months. They are now so huge that to store them or use them requires an auditorium. The press stories are not as good as they were and they were and they always were so puerile no editor would run them, and they never told much about the picture—I mean the big scenes—and they seldom have had decent mats, and that is true now. But they have been made so huge they are almost impossible. I have noticed several exhibitors have complained of this. The exhibitor should now know that they are so huge they cannot be given the exhibitor at all unless he takes diplomatic action.

"Can't the producers give us press books of a sane size, and with mats and information to sell our pictures, and can't they send them when pictures are dated, and can't they stop deluging us with such quantities of circulars that the post office officials complain that they must buy bigger garbage cans to hold what we dump on the spot.

"Can't the producer advertise in the trade press where it will be read, and keep the balance of his money?

"What I say above does not apply to the one company that really knows how to run an organization, who knows so well how that it is unnecessary to name it as all know who it is. That company has sanely sized press books and gets them to its customers as soon as it is possible to get them there, and so sells its merchandise."

lar dividend requirements," said Mr. Webb. "The Bound Brook laboratories during the first nine months of this year processed over 30,000,000 feet of positive film for various motion picture producers and realized a satisfactory profit, after absorbing the full depreciation and overhead of the laboratories, in spite of the low rate of operation—only 20 per cent of capacity."

Mr. Webb said a number of new contracts had been entered into by Pathe the past few months, but that as yet the effect of these is only partly reflected in the earnings.

"The outlook is encouraging," Mr. Webb said, "and, when the plan of reorganization is effected, it may be expected that the company will be able to take advantage of new opportunities as they present themselves."

Shortly after the first of the year a special meeting of Pathe stockholders will be held to reorganize the company.

Represents French Paper

Jean Lenauer, formerly on the Paris staff of *La Cinematographie Francaise*, has been named American correspondent for the publication, making his headquarters at the DuWorld Pictures offices in New York.

Colonel Hinton, Noted Agent, Dies

Colonel George Frederic Hinton, retired theatrical manager and war veteran, died this week in the United States Military Home in Sawtelle, near Los Angeles. Colonel Hinton, who was 70, underwent an operation for a stomach ailment two weeks ago. He was buried in Arlington National Cemetery, Washington.

Born in New York, and following an education there, Colonel Hinton became a newspaper man, then the agent of such theatrical stars as John Philip Sousa, Lillian Russell, Elsie Janis, Blanche Ring, Fred Stone and others. He once estimated he had traveled 1,000,000 miles, which included 44 trips across the Atlantic.

Until recently he had been connected with United Artists in production work.

SHOWMEN'S REVIEWS



This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public



Marie Galante (Fox) Romantic Drama

A romantic drama studded with the elements of entertainment, this film should have a wide popular appeal, and at the same time presents to the motion picture public a new personality, a blondly attractive French girl, Ketti Gallian, who has been the subject of much exploitation by Fox and demonstrates a sound ability on the screen. Her personality is appealing, her French accent rather entertaining and a buildup by the exhibitor seems to be definitely in order.

The story is a screen adaptation of the highly popular novel of the same title by Jacques Deval, which has had a considerable sale over the country and offers a valuable selling point to the exhibitor. In support of Miss Gallian are players of popularity and unquestioned drawing power. Spencer Tracy plays the opposite lead, while the other good names are Ned Sparks, the vocal Helen Morgan, Leslie Fenton, who is extremely able in a Japanese characterization, and Stepin Fetchit for incidental moments of amusing comedy.

There are exploitable features in the locale and atmosphere of the story, which centers about an attempted sabotage of the all-important Panama Canal by interests who look to benefit hugely by instigated war. Armament and arms manufacture are subjects very much in the public prints at the moment. The massing and passing through the Canal of the American battle fleet is an interesting and spectacular note in the story. The singing of several numbers, notably by Miss Morgan, and a flash of girl chorus work, adds an entertainment element, while Miss Gallian sings a French number in attractive fashion.

Marie, a young, attractive and melodiously happy telegraph messenger girl in a French seacoast town, is virtually kidnapped by a drunken ship captain to whom she has delivered a telegram. To save himself, he reports the girl as a stowaway, and dumps her off at Yucatan, reporting her escape. Trying to get a ship for home, she makes her way to the Panama Canal zone, where, penniless, she attempts to earn money by singing in a cafe, from which point she is suddenly thrown into a criss-cross complication of international intelligence operatives, espionage and sabotage, centering about damage to the Panama Canal.

Unwittingly, having difficulty with her English, the girl comes into contact with Siegfried Rumann, posing as a bazaar owner, actually an espionage agent; Fenton, as a Japanese merchant, appearing also to be an agent; Tracy, who is early revealed as an intelligence officer from Washington, and Robert Loraine, an English navy operative. They are concentrating, under the supervision of Arthur Byron as the general in command of the zone, on the capture of a mysterious agent who has been causing trouble. There is a thorough complication of driving suspicion, with the girl, approached by first one, then another of those involved, while Tracy seeks to help her, believing her kidnapping story and falling in love with her.

The film moves at a rapid pace, with murder, romance and comedy moving against a background of militarism, fleet maneuvers and investigations. Eventually, in an active and suspense filled sequence, Rumann is revealed as the mysterious agent, and Fenton as a Japanese

naval officer. Miss Gallian is free with home and Tracy in the future.

Lively, entertaining and exploitable, the film abounds in showmanship assets.—AARONSON, New York.

Produced and distributed by Fox. Produced by Winfield Sheehan. Directed by Henry King. Screen play by Reginald Berkeley. Based on novel by Jacques Deval. Photographed by John Seitz. P. C. A. Certificate No. 283. Running time, 88 minutes. Release date, Oct. 26, 1934.

CAST

Crawbett	Spencer Tracy
Marie Galante	Ketti Gallian
Plosser	Ned Sparks
Tapia	Helen Morgan
Brogard	Siegfried Rumann
Tenoki	Leslie Fenton
General Phillips	Arthur Byron
Ratcliff	Robert Loraine
Sailor	Jay C. Flippen
Ellsworth	Frank Darien
Tito	Tito Coral
Bartender	Stepin Fetchit

The President Vanishes (Paramount-Wanger) Drama

This is a showman's exploitation show as well as audience entertainment. Topical time-liness, made unusually significant by the daring novelty of its subject matter, qualifies it for the showmanship classification. It is entertainment not only because of the highly imaginative idea of its theme but because of its unique familiarity as contemporary history.

"The President Vanishes" is present day drama of fictional, yet possible, current events. In character, the President of the United States is the hero. With the full force of every entertainment and exploitation value being smartly realized, the picture is based on one courageous idea.

All Europe is at war. The president advocates a hands-off policy. Because of his personal popularity and the soundness of his policy, the country is with him almost to a man. On the other hand, and to the tune of the pre-conceived slogan, "Save Our Honor," a group composed of industrialists, international bankers, newspaper publishers and politicians—the profiteers—fan the nation into a fury of fanatic patriotism. Under the leadership of Lincoln Lee, the Grey Shirts, counterparting the Nazi-Fascist storm troopers, secretly financed and sponsored by the profiteers, use typical headline violence to aid the war hysteria cause.

To forestall the cataclysm into which the nation is being rushed, the president vanishes. Ostensibly he is kidnapped. As the slogan "Save Our Honor" is drowned in the surging roar, "Find Our President," the enraged profiteers try everything to discount the president and bamboozle the public. Unable to force the vice-president into assuming presidential prerogatives, the war-makers are helpless. Then, when the cause of the president's enemies is weakest, he reappears. The country is in the mood for a sane, sensible, fireside radio broadcast. War is averted and peace advocated.

So powerful is the dramatic tenor of the picture that the accompanying theatric elements, romance, comedy, color of inserted news-reel shots, and so on, are merely sustaining and necessary contrasting qualities. While there have been other current history political pictures, none seems to have captured the psychological popular spirit as completely as this. The elements with which it deals are either actual

newspaper headlines or the subject of more erudite but nevertheless well read editorials or special articles. As a matter of fact, during the past year and a half the question "What would happen if something happened to the president?" has been mouthed times without number.

Here against a visionary situation, but one in which the lives and destinies of all in the country is concerned, the question is answered. That topicalness of kidnapping would lend vitality to the keynote of any interest-creating campaign. Approached from either a controversial or straight topical current history angle, the job of arousing patron curiosity should not be difficult. The big value in exploitation or publicity is a convincing implication that the picture has a personal interest for all potential patrons, that in this picture they will be taken behind the scenes of history in the making as it effects each one of them.—McCARTHY, Hollywood.

Distributed by Paramount. Produced by Walter Wanger. Directed by William A. Wellman. Screen play by Carey Wilson and Cedric Worth. Adapted by Lynn Starling. Photographed by Barney "Chick" McGill. Musical director, Dr. Hugo Reisenfeld. Running time, when seen in Hollywood, 85 minutes. Release date, to be determined.

Cast

Wardell	Edward Arnold
President	Arthur Byron
Chick Moffat	Paul Kelly
Alma Cronin	Peggy Conklin
Val Orcott	Andy Devine
Mrst. Stanley	Janet Beecher
Harris Brownell	Osgood Perkins
D. L. Voorman	Sydney Blackmer
Lincoln Lee	Edward Ellis
Mrs. Orcott	Irene Franklin
Richard Norton	Charley Grapewin
Sally Voorman	Rosalind Russell
Roger Grant	Douglas Wood
Drew	Walter Kingsford
Cullen	DeWitt Jennings
Judge Corcoran	Charles Richman
Kilbourne	Jason Robards
Skinner	Paul Harvey
Molleson	Robert McWade
Kramer	Harry Woods
Nolan	Tommy Dugan
Mrs. Dellings	Martha Mayo

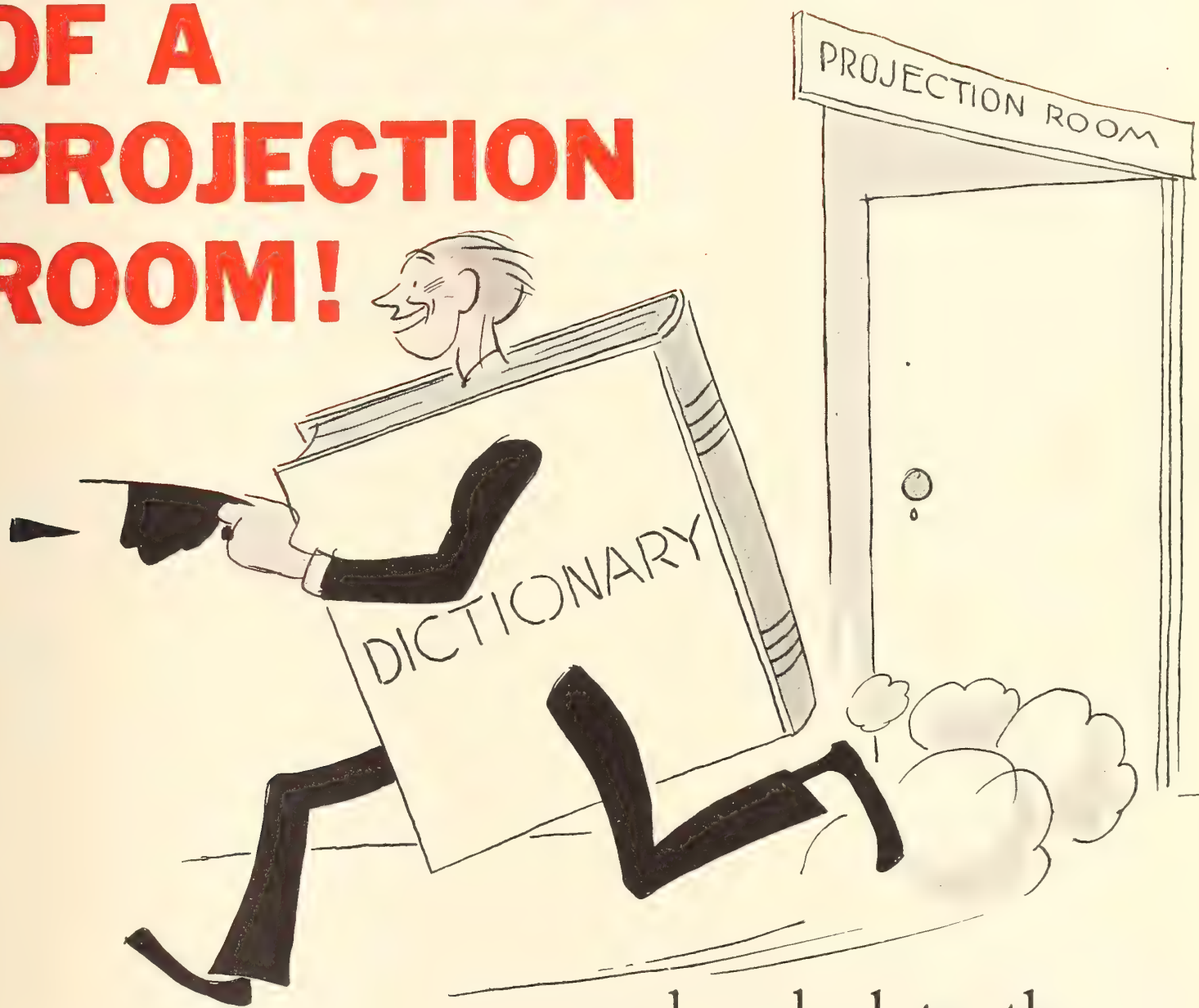
Babes in Toyland (MGM - Hal Roach) Fairyland Fantasy

As a seasonal holiday feature this fairyland fantasy appears to possess one quality which most of its predecessors lacked in that while it is exceptional juvenile entertainment it also is a potential adult attraction. Fundamentally and to the accompaniment of all the alluring spectacle and charming music that captivates the child mind, it is motivated by a comedy tinged melodramatic romantic story.

Because of the characters who portray "Babes in Toyland," the Mother Goose nursery rhyme folk, the picture is a natural exploitation feature. Paraded are The Old Woman Who Lived in a Shoe, Mother Goose, Little Bo-Peep, Tom-Tom the Piper's Son, Tweedle (Stanley) Dum and Tweedle (Oliver) Dee, Little Boy Blue, Jack and Jill, Jack Horner, Curly Locks, The Sand Man, the Bogeyman, Santa Claus, Red Riding Hood, King Cole, Little Miss Muffet, Barnaby and all the rest. All are part of the story, made charming by fantastic settings and the well-known Victor Herbert music and thrilling by the climactic spectacle in which, to the tune of "Babes in Toyland," the toy soldiers repel the menace of Barnaby and his Bogeymen.

In the story, Mother Goose and her brood

THE DICTIONARY THAT CAME RUNNING OUT OF A PROJECTION ROOM!



—and rushed to the telegraph office so that 60 of the World's Foremost Critics could blanket the globe with the good news—

(next page is JOYFUL!)

The telegraph wires are flashing it to every corner of the waiting world— **GARBO's GREATEST!**

(Quick! Put these reviews into your lobby!)

"'PAINTED VEIL' is a truly fine picture. GARBO is more beautiful and more sincere than ever before . . ."

—Dan Thomas, NEA (Syndicated to 700 daily newspapers)

"A most striking picture that will be popular everywhere. GARBO is at her best . . ."

—Rosalind Shaffer, Chicago Tribune Syndicate (Syndicated to 500 daily newspapers)

"GARBO retains her magic. GARBO as lovely as she looked in 'The Torrent.' In 'PAINTED VEIL' GARBO has life, charm and unforgettable beauty . . ."

—Mollie Merrick, No. American Newspaper Alliance (Syndicated column in 50 metropolitan dailies)

"'PAINTED VEIL' is fine as a production and affords GARBO full sway of her emotional talents of which she takes full advantage. It presents a greater, more beautiful and sympathetic GARBO . . ."

Warren Stokes, Associated Publications

"GARBO's performance is truly magnificent . . ."—Jerry Hoffman, Los Angeles Examiner

"'PAINTED VEIL' is great. GARBO is more vitally human, more fascinating than ever before. MARSHALL is superb . . ."

—William Mooring, Daily Express Film Weekly, England

"'PAINTED VEIL' presents tense drama with human appeal. From beginning to end the performances of GARBO and MARSHALL superb in emotional delicacy. . ."

—Colonel Duckworth-Ford, Reuters (all papers throughout British Empire)

"GARBO surpasses GARBO in 'PAINTED VEIL . . .'"—Paula Walling, L'Intransigeant, Paris

"GARBO is more beautiful than ever before. 'PAINTED VEIL' as a picture is superb . . ."

—Ruth Waterbury, Editor Movie Mirror

"GARBO at her best. MARSHALL fine..."—Dorothy Donnel Calhoun, Western Editor Motion Picture Pub.

"GARBO again proves her great superiority. . ."

—Leonard Clairmont, Film Jurnalen Sweden

"Blessed by GARBO's magic presence 'The PAINTED VEIL' is distinguished and powerful. You will enjoy it. . ."

—Katherine Dougherty, Editor Photoplay

"'PAINTED VEIL' presents first lady of the screen in all that is first in fine entertainment . . ."

—Regina Cannon, Western Editor Modern Screen

"Never before has GARBO been more appealing than in 'PAINTED VEIL . . .'"

—Toto Davidson Ecran of Chile Sintonia Argentina,

"In 'PAINTED VEIL' GARBO gives convincing flawless performance. There is a new quality in her voice and acting and most appealing mellowness with a tinge of the mysteriousness of the land which is the locale of the story. 'PAINTED VEIL' is undoubtedly her greatest achievement . . ."

—Dr. Albin Peterson, Swedish Tribune News

"GARBO more human than ever before in a really interesting story. MARSHALL and BRENT fine in support . . ."

—J. D. Spiro, Cleveland Plain Dealer

"GARBO's work finer than ever before. Her performance offers greater versatility . . ."

—Edwin Schallert, Los Angeles Times

"GARBO more alluring and fascinating than ever before . . ."

—Elizabeth Wilson, Western Editor Silver Screen

"This picture brings to screen a different GARBO. She is more human, more fascinating than ever before . . ."

—John Mitchell, Western Editor, New Movie

"A greater GARBO and a truly great picture. It should do a great deal to enhance her popularity the world over . . ."

—Eugene Chrisman, Western Editor, Fawcett Publications

"A new and more human GARBO. 'PAINTED VEIL' is her most entertaining picture..."

—James Fidler, Western Editor, Screenland



**Get ready for the
GARBO SMILE!**

are to be turned out of the shoe, because Bo-Peep refuses to marry terrible old Mr. Barnaby. There is a spectacle of the toyland characters finding Bo-Peep's always lost sheep, before romance is established with Tom-Tom. Laurel and Hardy's clowning continually intervening, Barnaby frames Tom-Tom into being arrested for stealing one of the three little pigs. But Dum and Dee, finding the pignaped victim, frustrate Barnaby's villainy. Fleeing before the aroused fairyland folk, Barnaby arrives in Bogeyland with all his monsters. Endeavoring to capture him, Dum, Dee, Bo-Peep and Tom-Tom are trapped in the caverns to be scared out of their wits by the Bogeymen. Getting back to Toyland, they are besieged by the Bogeymen. As panic grips the town, Dum and Dee release the wooden soldiers, who in a thrilling sequence, made more dramatic by the stirring "March of the Toys" music, rout the menacing raiders, put Mr. Barnaby in his place, make the Bo-Peep-Tom-Tom romance possible, restore the shoe to Mother Goose and her brood, and make heroes of Dum and Dee.

Nobody should encounter any difficulty in obtaining sponsored backing of the groups advocating better films for this picture. For audiences, it's straightaway amusement every foot of the way; for exhibitors it's an exploitation gold mine, to be sold so that the maximum interest of both adults and children is aroused. —McCARTHY, Hollywood.

Distributed by Metro-Goldwyn-Mayer. Produced by Hal Roach. Directed by Gus Meins and Charles Rogers. Photographed by Francis Corby and Art Lloyd. Film editors, William Terhune and Bert Jordan. Recording engineer, Elmer Raguse. Musical director, Harry Jackson. Composed by Victor Herbert. Books and lyrics written by Glen MacDonough. Screen play by Frank Butler and Nick Grinde. Running time, when seen in Hollywood, 67 minutes. Release date, Dec. 14, 1934.

CAST

Stanley Dum.....	Stan Laurel
Oliver Dee.....	Oliver Hardy
Bo-Peep.....	Charlotte Henry
Tom-Tom.....	Felix Knight
Barnaby.....	Henry Kleinbach
Widow Peep.....	Florence Roberts
Mother Goose.....	Virginia Karns
Santa Claus.....	Ferdinand Munier
Toymaker.....	William Burrell
Little Boy Blue.....	Johnny Downs
Curly Locks.....	Jean Darling

Maybe It's Love

(Warner)

Comedy Romance Drama

While there is nothing great in cast, story or production value of this picture, there is plenty of reason to assume that it should prove better than satisfactory average entertainment for the run of the mill picture fans.

In character, dealing with regular every-day folk, the yarn is a comedy romance drama. Two qualities, the menace of the wealthy employer's son attempting to come between the working boy and his working girl sweetheart, and the menace of the in-laws interfering with the young folk's married life, serve to add interesting and laugh-creating color to the basic idea. The familiar domestic angle gives the picture an intimate and understandable tone. As such, it is a family picture, one with entertainment for the more mature as well as for the 1934 moderns. Playing up the vital significance of family interference, financial difficulties and real and fancied jealousies, it hits a human note, the kind of entertainment that the general public is more apt to appreciate than any one else.

Bobby and Rims, working for the Mengle Shipping Company, are in love. Demon jealousy rears his head when Mengle's son, Adolph, comes to work in the office and takes a shine to Bobby. Between Bobby's natural inclination to keep her sweetie on the anxious seat and the smart advice of Rims' sister Florrie, the pair split. Offered a job in the Havana office, Rims realizes that his acceptance would leave Adolph a clear field. Instead of accepting, he marries Bobby. Between family interference, trying to keep the budget balanced and the continued threat of Adolph, plus in-law interference, things go haywire. Adolph, realizing his responsibility, decides that it's up to him to do something. To reunite the little family, he has to have Rims

pinched for stealing his car. His explanation of the unusual act proving satisfactory, Rims and Bobby are in a clinch, when in troops the whole Sands melange with an idea of how they all can live happily in one house. Bobby and Rims put their respective feet down on that pronto, the family is invited to pass out of the picture as the young folk decide to work out their destiny alone.

While the leading names, Gloria Stuart and Ross Alexander, imply little of what to expect of the picture, this shortcoming is more than accounted for in the presence in the cast of Frank McHugh, Joseph Cawthorne, Ruth Donnelly, Helen Lowell and Henry Travers.—McCARTHY, Hollywood.

Produced and distributed by First National. Directed by William McGann. Based on the play "Saturday's Children" by Maxwell Anderson. Screen play by Jerry Wald and Harry Sauber. Adaptation by Lawrence Hazzard. P. C. A. Certificate No. 381. Running time, when seen in Hollywood, 69 minutes. Release date to be determined.

CAST

Bobby Halevy.....	Gloria Stuart
Rims O'Neil.....	Ross Alexander
Willie Sands.....	Frank McHugh
Mrs. Halevy.....	Helen Lowell
Adolph Mengle, Sr.....	Joseph Cawthorne
Adolph Mengle, Jr.....	Philip Reed
Florrie Sands.....	Ruth Donnelly
Lila.....	Dorothy Dare
Mr. Halevy.....	Henry Travers
Mrs. Gorlick.....	Maude Eburne
The cop.....	J. Farrell Macdonald

Pursued

(Fox)

Drama

Located somewhere in South America, this rather sordid story of a cafe hostess in a seaport town who was the object of too emphatic and unscrupulous attention of a crooked and evil-appearing plantation operator, hardly has the value of a standard major studio production.

The rejuvenation of the girl, through romance developing when she nurses a man who has been brutally attacked near her dwelling, despite the efforts of the crook to keep her for himself, forms the backbone of the not particularly new yarn around which the story is built.

The small cast is headed by Rosemary Ames, as the cafe girl; Victor Jory, as her pursuer; Pert Kelton, as her friend and sister hostess, and Russell Hardie as the man with whom she falls in love. These names will mean comparatively little to the box office in drawing power. Copy lines might be developed about the title, conveying the idea that the girl, pursued by the stigma attached to her position, nevertheless found her way to freedom and romantic happiness.

Jory, it is understood, is posing as owner of a plantation he is operating, after having successfully disposed of the rightful owner, the father of Hardie, who is en route to claim his property following the death of his father. Jory is ready and waiting to meet him. After cleverly relieving him of his suitcase which he drops in the sea, Jory has his employees follow Hardie, slug him, remove his papers and leave him for dead. Miss Ames finds him, brings him into her own house, and nurses him back to health, although he is afflicted with temporary blindness caused by a blow on the head. She, meanwhile, is the object of the greasy and extremely unappetizing affection of Jory, who tries to bribe her with pearls and promises. She is obdurate, although Miss Kelton cannot quite appreciate her fussiness.

She and Hardie fall in love with one another, he, still unable to see, believing she is a wealthy girl, an idea fostered through the connivance of the knowing doctor. When he asks her to marry him immediately, she leaves, with the cooperation of the doctor, planning to rehabilitate herself in San Francisco, then return to Hardie when she feels she is fit to marry him. Finding her gone, Hardie, now able to see, tries to find her, and finally goes to his plantation, where he finds Jory and Miss Ames, who, trying to leave the country, had been kidnaped by Jory. When Jory attempts to kill Hardie, Miss Ames saves his life, and in the ensuing rough

and tumble, she kills Jory. The conclusion is as expected.

It is midweek material, and an adult attraction only. —AARONSON, New York.

Produced and distributed by Fox. Produced by Sol M. Wurtzel. Directed by Louis King. Screen play by Lester Cole and Stuart Anthony. Adapted from a story by Larry Evans. Photographed by L. W. O'Connell. Gowns by Royer. Settings, Duncan Cramer. Sound, S. C. Chapman. Musical director, Samuel Kaylin. P. C. A. Certificate No. 109. Running time, 68 minutes. Release date, Aug. 24, 1934.

CAST

Mona.....	Rosemary Ames
Beauregard.....	Victor Jory
Gilda.....	Pert Kelton
David Landeen.....	Russell Hardie
Dr. Steiner.....	George Irving
Hansen.....	Torben Meyer

It's a Gift

(Paramount-LeBaron)

Comedy

As may be readily imagined, W. C. Fields heading the cast, this picture is nonsensical, laugh-packed comedy. For both commercial and entertainment purposes, Fields with his brand of comedy, is the whole show. Gags that follow fast and furiously in dialogue, action and situations, are the basis of all the fun-making. In each, absurd foolishness is stressed.

In this character of entertainment, the sustaining story is insignificant. While one idea carries all the way through, the picture is actually an amalgamation of a series of situations, wherein when the last drop of hilarity is squeezed out of one, the whole melange moves on to another. Bissonette, a successful failure at running a country grocery store, comes into an inheritance which enables him to realize his life's dream, a California orange ranch. Bought through a sales pamphlet, and also as a mean of furthering the romance of his daughter Mildred and salesman John Durston, he auto-caravans to the state of lemonade, wells and rock-candy mines. His beautifully depicted orange grove is a sun-baked desert and the junk of a broken-down shack, but when fortune is at its lowest ebb, along comes a race track promoter to buy up the ground at a fabulous figure to make Bissonette a 1934 Midas.

Not much to that, but plenty in what accompanies it. The shaving gag with which the picture opens has all the fun necessary to put audiences in the proper mood. The fun with the blind man in the grocery store gives way to more with Baby Dunk and Everett Ricks. Field's attempt to get some sleep on the back porch is a riot of nonsense. The auto trip is funny and the California climax is clever, laugh-loaded satirical buffoonery.

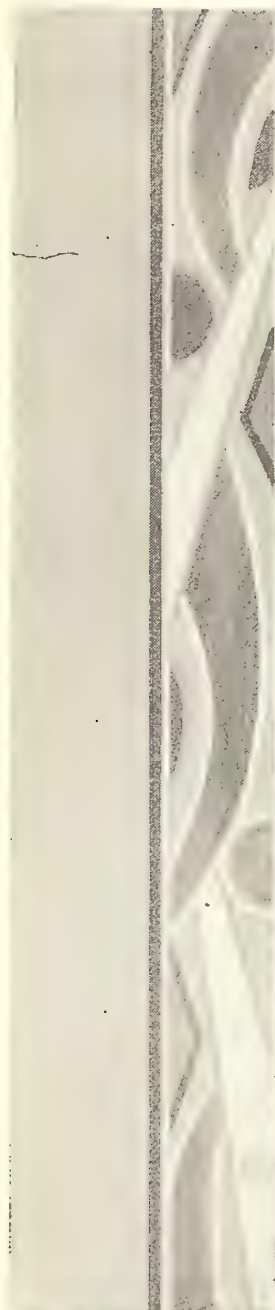
By this time, most patrons know what to expect of Fields, but his value in this particular instance should be completely realized. It automatically suggests endless interest-creating gags, all of which can be adapted from sequences in the show, promising audiences nothing but laughs and using the title significance to assure them that this attraction is a gift to everybody's happiness.—McCARTHY, Hollywood.

Distributed by Paramount. Produced by William LeBaron. Directed by Norman McLeod. Original by Charles Bogle and J. P. McEvoy. Screen play, Jack Cunningham. Sound, Earl S. Hayman. Art directors, Hans Dreier and John B. Goodman. Photographed by Henry Sharp. P. C. A. Certificate No. 343. Running time, when seen in Hollywood, 70 minutes. Release date, Nov. 30, 1934.

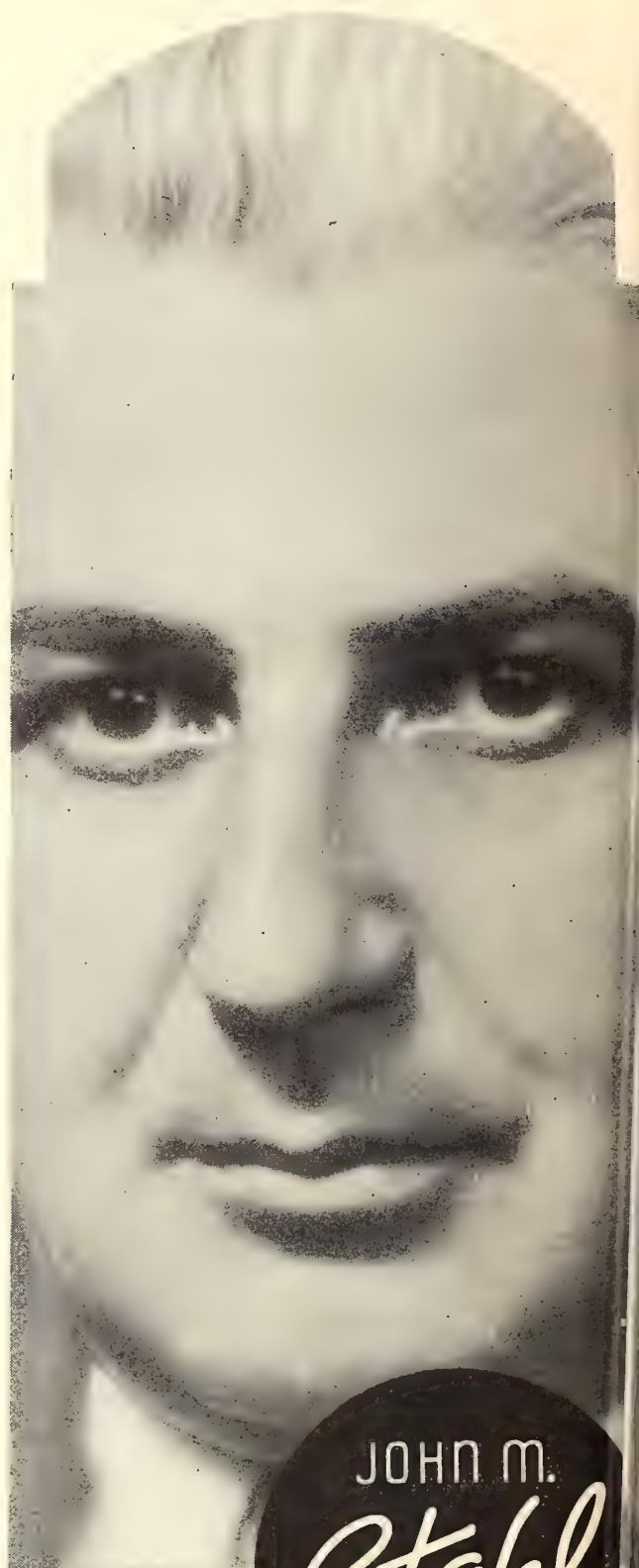
CAST

Harold Bissonette.....	W. C. Fields
Mildred Bissonette.....	Jean Rouverol
John Durston.....	Julian Madison
Amelia Bissonette.....	Kathleen Howard
Norman Bissonette.....	Tom Bupp
Everett Ricks.....	Tammany Young
Baby Dunk.....	Baby LeRoy
Jas. Fitchmueller.....	Morgan Wallace
Mr. Muckle.....	Charles Seilon
Mrs. Dunk.....	Josephine Whittel
Miss Dunk.....	Diana Lewis
Insurance Salesman.....	T. Roy Barnes
Gate Guard.....	Spencer Charters
Harry Payne Bosterly.....	Guy Usher
Mr. Abernathy.....	Del Henderson
Vegetable Man.....	Jerry Mandy
Ice Man.....	James Burke
Old Man in Limousine.....	Wm. Tooker
Old Woman in Limousine.....	Edith Kingdon
Mrs. Frobisher.....	Patsy O'Byrne

(Continued on page 42)



FANNIE
Hurst



JOHN M.
Stahl

"IMITATION OF LIFE". . The most genuine smash hit the box office has known in years . . . By the author of "Back Street," and a finer story . . . By the director of "Back Street," and a far greater production! . . . An unbeatable draw from an unbeatable combination! . . .



CLAUDETTE
Colbert



WARREN
William

PLUS A GREAT STAR CAST . . . Headed by Claudette Colbert, today's biggest box office draw, and Warren William . . . Including Rochelle Hudson, Ned Sparks, Baby Jane, Alan Hale and Henry Armetta . . . Proudly presented by Carl Laemmle as one of Universal's mightiest! . . .

Name the Woman

(Columbia)

Drama

There is plenty of action and punch in this lively little yarn of a young newspaper reporter, crooked politics, romance and comedy. An unpretentious story, well handled, the picture may well fill an action position on the theatre program.

There is a murder, but not a murder mystery, to add momentum to the story, which is paced rapidly throughout, and an automobile pursuit over many miles injects thrill and suspense. In the fact that a woman is seen leaving the house where the murder takes place, the film acquires its title, although it is not an altogether happy choice, giving implication rather of a society drama.

The reasonably popular young Richard Cromwell has the lead, supported by Arline Judge, Rita La Roy and Charles Wilson, while several other familiar names are scattered through the cast.

Cromwell is the young, ambitious and wholly incompetent reporter on a large local daily, ridden by his fellow reporters, and the bane of the existence of city editor Wilson. Henry Kolker is running for mayor on a clean platform, opposed by the figurehead, Crane Wilbur, in the employ of Stanley Fields, the "boss" of the city. The district attorney tells Kolker's daughter, Miss Judge, that he has valuable papers which will incriminate Wilbur and Fields, and insure the election of Kolker. She goes to the house of the district attorney and is followed by Bradley Page, one of the Fields henchmen, who kills the district attorney.

When the flash comes in, Cromwell is the only reporter in the place, and Wilson unwillingly sends him. Unable to get in, he discovers that Miss Judge has been in the place. He visits her, apologizes for the trouble into which he has gotten her, and the two frame a method of getting the papers, electing her father thereby and freeing Miss Judge of the suspicion of murder.

From that point the film moves rapidly, as Cromwell and she take the papers from the district attorney's desk, trap Page, and Cromwell discovers the hideout of a woman with whom Wilbur has been friendly. Then there's the chase as Cromwell is pursued by the Fields gang. With Cromwell accepted as a capable newspaper man, he and Miss Judge conclude the film on the expected romantic note.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Albert Rogell. Screen play by Fred Niblo, Jr., and Herbery Asbury. Assistant director, Arthur Black. Cameraman, John Stumar. Sound engineer, George Cooper. Film editor, John Rawlins. Running time, 63 minutes. Release date, July 25, 1934.

CAST

Clem Rogers	Richard Cromwell
Betty Adams	Arline Judge
Marie	Rita La Roy
Joel Walker	Charles Wilson
Frank Martin	Thomas Jackson
Dave Evans	Bradley Page
Judge Adams	Henry Kolker
Forbes	Furnell Pratt
Dawson	Stanley Fields
Blake	Crane Wilbur
Chuck	Eddie Chandler
Jeffries	Wallis Clark
Louie	George Humbert
Maxie	Al Hill

In Old Santa Fe

(Mascot)

Western

More or less routine western material, this film moves rather slowly, not hitting the real action, riding, shooting, scrapping sequences looked for by western audiences, until the last half of the picture. The chief showmanship value lies in the name of the star, Ken Maynard, who has a considerable following among youngsters and the adult western fans, and his horse, Tarzan.

In support of Maynard are Evalyn Knapp and H. B. Warner, two good names in western material, and George Hayes, who, as the old cow-

boy partner of Maynard, has developed popularity which he justly earns.

The locale is a dude ranch in the west, with the usual romance having its part in the story, and a cross-country horse race adding a bit of early excitement. The dude ranch setting adds something of a different touch in westerns, but on the other hand, the film, especially in the earlier sequences, loses out in anticipated action.

Maynard and Hayes, itinerant cowboys who move from race to race where Maynard and Tarzan are consistent winners, accidentally meet Miss Knapp, and are invited to visit at her home, the dude ranch operated by her father, Warner. Arriving at the same time are Kenneth Thomson and his employee, Wheeler Oakman, Thomson having "something on" Warner, as the result of an episode in Warner's past. Sensing danger in the presence of Maynard, Thomson and Oakman arrange to beat him in the race, by means of a cut saddle strap and a wire stretched across the course. The trick works, after Hayes has been talked into betting everything he and Maynard have, including Tarzan. Maynard loses the race, but finds evidence of the crooked work, and has his own suspicions.

Thomson and Oakman arrange the holdup of the stage carrying gold from Warner's mine back in the hills, with Oakman doing a bit of double crossing on the side. Thomson makes a play for Miss Knapp, threatening Warner with exposure if he does not arrange the affair. But Maynard trails and traps the employed stage bandits, catches Thomson trying to rob the safe in the ranch office, and despite an attempt to frame him, which includes a jailbreak, he causes Thomson's arrest. Then it is learned that the old charge against Warner has long since been dropped. The romance completes the picture.—AARONSON, New York.

Produced and distributed by Mascot. Directed by David Howard. Supervised by Victor Zobel. From an original story by Wallace MacDonald and John Rathmell. Screen play by Colbert Clark and James Gruen. Photographers, Ernie Miller and Wm. Nobles. Sound technician, Terry Kellum. Film editor, Thomas Scott. Running time, 63 minutes. Release date, November 15, 1934.

CAST

Ken Maynard	Ken Maynard
Lila Miller	Evalyn Knapp
Mr. Miller	H. B. Warner
Chandler	Kenneth Thomson
Tracy	Wheeler Oakman
Cactus	George Hayes
Gene Autry	Gene Autry
Smiley Burnett	Smiley Burnett
Nick	George Cheseboro
Red	George Burton

Fugitive Road

(Chesterfield)

Drama

A somewhat different story, this picture contains elements of mild entertainment. It combines a somewhat unusual romance with some comedy and an unusual setting, an Austrian border post on the Italo-Austrian frontier. Its theme is the manner in which a wanted American crook is ready to sacrifice his freedom to aid a girl in distress, and the assistance rendered by the hard-bitten captain of that post.

Along those lines the title may be developed for selling purposes in copy. The only outstanding name in the cast is that of Erich von Stroheim, with Wera Engels and Leslie Fenton in chief support.

Stroheim is the typically tough German officer in charge of the border post, who is disgusted with his assignment and takes it out on the men under his command. Among a group of emigrants crossing the border at his location is Wera Engels, Russian girl bound for a seaport and a brother in Brooklyn, from whom she has not heard recently. Stroheim is attracted to her and plans to enjoy her company for a few days, pleading an inaccuracy in her passport which makes it necessary to detain her. Trying to crash through the town comes Leslie Fenton, who is recognized by Stroheim as a wanted American criminal.

In the detention room Fenton suddenly discovers the girl is a sister of a prison companion who had been killed in the jailbreak through which he had escaped. Determined that the girl

shall not be molested by Stroheim, Fenton exercises his American ingenuity and nerve to surprise Stroheim at dinner with the girl, hold him up with his own pistol and force him to accompany them to a neighboring town, there to be married by the burgomaster, in order to give the girl the protection of Fenton's American citizenship. Stroheim is stunned by the sheer nerve of the American, and does his part at the point of the gun, which he later shows Fenton to have been empty all the time.

Stroheim does the decent thing by permitting the two to go after making them comfortable, while Fenton, falling in love with the girl, takes her with him, the implication being that she will be waiting for him when he completes his prison term in America.—AARONSON, New York.

Produced by Invincible. Distributed by Chesterfield. Presented by Maury M. Cohen. Story by Charles S. Belden and Robert Ellis. Directed by Frank Strayer. Assistant director, Melville Shyer. Art director, Edward Jewell. Sound engineer, L. E. Clark. Photographed by M. A. Anderson. Film editor, Roland Reed. P. C. A. Certificate No. 186. Running time, 66 minutes. Release date, June 1, 1934.

CAST

Hauptmann Oswald Von Traunsee	Erich von Stroheim
Sonia Vallanoff	Wera Engels
Riker	Leslie Fenton
Papa Vinocchio	George Humbert
Johann	Hank Mann
Burgomaster	Harry Holman
Doctor	Ferdinand Schumann-Heink
Civilian	Michael Visaroff
Lieutenant Berne	William Von Brincken
Herbert Smith	Harry Allen
Mama Vinocchio	Anna DeMetrio
Interne	Leonid Kinskey
Burgomaster's Wife	Florence Enright
Sergeant	Harry Schultz
Woman Tourist	Edith Kingdon
Woman Tourist	Vangie Beilby
2nd Lieutenant	Hans Ferberg

Love Time

(Fox)

Romantic Drama

With much of the beautiful music of Franz Schubert forming a background, Fox has woven a sentimental story about the life and love of the composer, drawing an entirely sympathetic and somewhat moving portrayal of the young, emotional and brilliant Austrian and his romance with a simple country girl who turns out to be one of the nobility. Set in the early nineteenth century, during the reign of Francis I, the story has been presented with the attractive atmosphere of middle Europe of that early day.

It is a picture in which music lovers may well find much that is enjoyable, and a picture which may have a reader appeal to women than to men, by reason of its concentration on a wholly romantic theme almost throughout the film. It has been performed engagingly and often with excellent use of genuinely amusing comedy. It is not a big picture in the spectacular sense that that word is often applied to films depicting stories of the time about which this centers, but in its simplicity lies an asset.

The exhibitor may well make full use of the title in directing his selling appeal to the feminine portion of his patronage, and make an effort to contact women's groups.

Heading the cast is the attractive "Pat" Paterson, who, a comparative newcomer, has developed a reasonable popularity which may make emphasis on her name worthwhile. Nils Asther, in the role of Schubert, offers an engaging side to his personality in the type of role in which he rarely has appeared, one that he handles intelligently. Other familiar names in a highly competent cast are those of Herbert Mundin, Henry H. Walthall and Lucien Littlefield.

Miss Paterson, living in the country, is understood to be the daughter of Walthall, a duke to whom the king is greatly indebted. The girl is not aware of the relationship. Accidentally she meets Schubert, living in the small house in the woods which has been offered him by a noble patron of the arts. They fall in love and when Schubert is suddenly forced to leave for Vienna, she determines to leave with him. But an emissary from the king comes for her. She escapes, falls in with friendly tramps, and, dressed as a boy, makes her way with them to Vienna. Schubert, meanwhile, not wanting the

girl to undertake the hardships which bare existence would impose, leaves without her.

In Vienna she finds him, living in a garret, hounded by a stubborn landlady, whose husband, Littlefield, is his only friend. Miss Paterson nurses him when he is ill, but finally is spirited away during his absence by searching soldiers. Established in her rightful place at court, she gains the king's intercession for Schubert, who is accorded royal approval, a certain step to success. Walthall forced him to promise not to see her again, their stations permitting of no marriage, but after a royal concert, Miss Paterson refuses to countenance such conventionality, and goes to Schubert.

Whatever may be the historical accuracy of the story is of little importance. The film is a wholly entertaining, simple, romantic story, the Schubert music being an asset.—AARONSON, New York.

Produced and distributed by Fox. Produced by John Stone. Directed by James Tinling. Screen play by William Conselman and Henry Johnson. Based on a story by Richard Carroll. Adaptation by Lynn Starling and Sally Sandlin. Photographed by Arthur Miller. Sound, George Leverett. Settings, Duncan Cramer. Gowns, Royer. Lyrics, Sidney Clare. Musical adaptation and direction, Samuel Kaylin. P. C. A. Certificate No. 230. Running time, 73 minutes. Release date, September 21, 1934.

CAST

Valerie	.....	"Pat" Paterson
Franz Schubert	.....	Nils Asther
Caesar	.....	Herbert Mundin
Adam	.....	Harry Green
Duke of Johann von Hatzfeld	.....	Henry B. Walthall
Willie Obenbiegler	.....	Lucien Littlefield
Emperor Frances I	.....	Henry Kolker
Nicholas	.....	Albert Conti
Istvan	.....	Herman Bing
Innkeeper	.....	Roger Imhoff
Benjamin	.....	James Burke
Mrs. Obenbiegler	.....	Josephine Whittell
Sergeant	.....	Earle Foxe
Countess Bertaud	.....	Georgia Caine
Lieutenant Friedrich	.....	Paul England
Charlotte	.....	Mary Blackford

Man of Courage

(Eureka)

Italy and Il Duce

Termed "the American adaptation of the Italian epic, 'Carmicia Nera,'" this picture is said to have had considerable of the guiding hand of Il Duce, Benito Mussolini of Italy. The picture appears to be straight Fascist propaganda, despite the weaving of a plot structure involving an ordinary poor Italian family.

In a lengthy screen "after-word" there is an apparent effort to offset what is propaganda by an emphasis on the idea that the film is rather an exemplification of the honor that lies in the fidelity of a people to its country and its leaders, with an indirect reference to President Roosevelt and the United States, and designed for American consumption. But the "after-word" is too obvious. The English dialogue which has been dubbed in is stilted, unnatural and not so well synchronized.

As far as exhibition generally in this country is concerned, the only real market for the film lies in those communities where the population is predominantly Italian, or where the exhibitor may feel reasonably certain of drawing on that nationality for his audience. For them the film offers a highly laudatory presentation of the accomplishments of the master of Italy, indicating via the story the manner in which the common people of the country gained by his achievements.

The picture is divided, by subtitle, into three periods, the first depicting the conditions immediately prior to the World War, and centering about this family in the malaria-infested Pontine Marshes near Rome, with the first appearance of the sharp newspaper utterances of this man Mussolini, coming to be a voice of increasing import. The second phase concerned is the uprising of the Black Shirts after the war, the almost bloodless March on Rome, where thousands of his followers hailed the new leader. This phase indicates the manner in which the family is aided by the Black Shirts, who were for the most part returned war veterans, dissatisfied with the treatment their country accorded them when they returned for their jobs and found nothing. The third division pictures that which Mussolini has accomplished for his

country in industry, agriculture, militarization, and the training of the feminine element of the population for one major purpose, to beget children, preferably men-children.

The film comes back to the family, as is pictured the engineering achievement which resulted in the draining and complete rehabilitation of the treacherous and disease-breeding Pontine Marshes. Through the entire film runs the voice, the personality and finally the person of Benito Mussolini. In certain sequences, obviously newsreel material, are pictured Mussolini addressing vast throngs which greet him everywhere, the Pope, following the re-establishment of amicable relations between the Vatican and the Italian government, and the royal family of the country, wisely left undisturbed by Il Duce.

There are values in the pictures for communities where there is a definitely nationalistic feeling.—AARONSON, New York.

Produced in Rome by the Luce Studios. Distributed by Eureka Productions. Presented by Samuel Cummins & Jacques A. Koepel. American adaptation of "Carmicia Nera." Directed by Forzano. Running time, 95 minutes. Release date, Nov. 12, 1934.

CAST

Father	.....	Giuseppi Terracina
Son	.....	Carlo Manenti
Son's Wife	.....	Anna Petroni
Daughter	.....	Filomena Petroni
Grandson	.....	Tonino Villani
Padre	.....	D. Venanzio Sammartino
Orator	.....	Carlo Strinati
Daughter's Fiance	.....	Luigi Petransito
Communists' Agent	.....	Pietro Fosca

The Forbidden Territory

(Gaumont-British)

Drama

American values are offered, in this British production, by the appearance of Gregory Ratoff and Binnie Barnes in leading parts. There is good story appeal of the melodramatic type and the background of Soviet Russia is one which can be made a selling point.

Without any pretensions to be a super picture, and with a suggestion of the old type silent "thriller" about some of its details, "The Forbidden Territory" nevertheless has its appeal, though it is not the sort of fare which will appeal to connoisseurs of the ultra-sophisticated. It is popular material which will appeal to those who put incident before finesse and a happy ending before probability of detail.

The story pictures an expedition to Russia by Sir Charles Farrington and his son Michael, in search of another son Rex, a victim of the Red government. Although they believe their identity is secret, their guide is really a Soviet secret service man instructed by Leshkin, a Moscow official. After adventures in the underworld of Moscow and meetings with mysterious British secret service agents and others, they encounter Valeria Petrovna, a singer with whom Michael fell in love in London.

Valeria assists them to discover and rescue Rex and finally effects their getaway after they have been captured and sentenced to execution when an attempt to escape from Russia by airplane is frustrated.

The ultra-melodramatic action is balanced by excellent settings, both interior and exterior, and there is a good musical element.

The line of salesmanship likely to be most successful with this feature is an insistence on its realism as a lurid picture of Russia, even if it is the Russia of the yellow press rather than of fact. You can safely promise them thrills in a story which shows Westerners at war with the Soviet's secret forces.—ALLAN, London.

Produced by Progress Pictures and distributed by Gaumont-British. Production manager, Joe Rock. Director, Phil Rosen. Story by Denis Wheatley. Script by Alma Reville. Photography, C. van Enger and R. Angst. Sound, P. Dorte. Running time, 87 minutes.

CAST

Alexei Leshkin	.....	Gregory Ratoff
Sir Charles Farrington	.....	Ronald Squire
Valeria Petrovna	.....	Binnie Barnes
Marie Louise	.....	Tamara Desni
Michael Farrington	.....	Barry Mackay
Rex Farrington	.....	Anthony Bushell
Jack Straw	.....	Anton Dolin
Fenyo	.....	Marguerite Allan
Runov	.....	Boris Ranevski

One In a Million

(Chesterfield)

Comedy-Drama

Here is moderately entertaining comedy-drama. Mistaken identity and a light romance feature largely in the plot structure of this mild affair, with a portion of comedy which serves to enliven proceedings to an extent.

When a wealthy young man is thrown over at the last minute by his fiancée, he is attracted to and avidly pursues a young dressmaker's assistant, and that is approximately all there is to the story. On that premise the exhibitor will have to attract his patronage, with the possibility that the gowns incidentally displayed and worn may open the way for an exploitation idea or two, perhaps with the cooperation of the local stores.

Of cast there is little of drawing caliber, the leading names being Dorothy Wilson, Charles Starrett, "Big Boy" Williams and Gwen Lee. In general the film is an amiable little yarn of a boy and girl, with the complications resulting from the girl's mistaken idea of her own guilt of theft, and the stubbornness of the boy's father, who has had previous experience with the romantic episodes in his son's career.

Miss Wilson, employed as a clerk in a department store, is called to the home of Francis Sayles, a major employee, there told that she is under suspicion for store thefts, but will be safe if she is nice to him. She pushes him, he stumbles and falls to the street from an open window and is injured. Miss Wilson, afraid he has been killed, rushes away, and Miss Lee, a dressmaker's assistant, who is to go to a smart country hotel to bring the trousseau of a wealthy girl about to be married, takes Miss Wilson with her to hide out.

Starrett, at the hotel with his bodyguard and companion, Williams, mistakes Miss Wilson for his fiancée, and kisses her. When Starrett's fiancée jilts him, he pursues his initial attraction for Miss Wilson to the home of his aunt, to which he has had the girls decoyed by a fake telegram. A store detective, meanwhile, has trailed the girl, and arrests her, with Starrett declaring he will stick by her. Eventually the girl is cleared and the father made to see the light of real love, while Williams and Miss Lee decide to follow suit.

The film's locale seems chiefly concerned with moving from hotel room to hotel room, and from house to house, with very little action, and a not particularly accelerated pace. Somewhere in the midweek might be the place to show it.—AARONSON, New York.

Produced by Invincible. Distributed by Chesterfield. Presented by Maury M. Cohen. Directed by Frank Strayer. Assistant director, Melville Shyer. Continuity and dialogue by Karl Brown and Robert Ellis. Film editor, Roland Reed. Photographed by M. A. Andersen. Recorder, L. E. Clark. Art director, Edward Jewell. P. C. A. Certificate No. 189. Running time, 66 minutes. Release date, September 15, 1934.

CAST

Dorothy Brooks	.....	Dorothy Wilson
Donald Cabot	.....	Charles Starrett
Spike McGafferty	.....	Guinn (Big Boy) Williams
Kitty Kennedy	.....	Gwen Lee
Cabot, Senior	.....	Holmes Herbert
Dickman	.....	Francis Sayles
Frankie	.....	Fred Santly
Patsy	.....	Barbara Rogers
Detectives	.....	Lew Kelly and Robert Frazer
Miss Arnold	.....	Maude Turner Gordon

The Port of Lost Dreams

(Chesterfield)

Drama

Well executed, this independently produced drama has the elements of satisfying entertainment, uniformly good performances and rather effective atmosphere. Set in and about San Francisco's water front and the sea outside the harbor, it presents a somewhat different setting to a yarn which is hardly new but is well developed, with a twist at the end which in novel fashion sets everything right.

In the rejuvenation of a girl through romance with a fisherman, the complication into which their marriage runs, through unexpected contact with a shadow of her past deviation from the straight and narrow, and her effort to sac-

This year Xmas comes on

DEC.

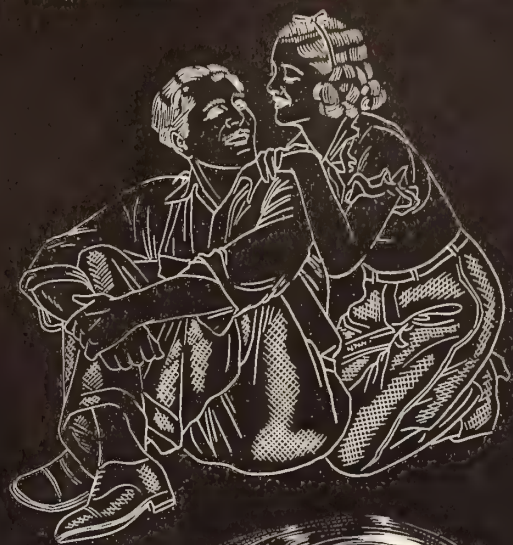
27th

..... because
that's the day
exhibitors will
celebrate the
national
release date of



World Premiere (PRE-RELEASE) **RADIO CITY**

Columbia's Grandest Romantic Comedy Of All Time!



WARNER

MYRNA

BAXTER • LOY

In **FRANK CAPRA'S PRODUCTION**

BROADWAY BILL

By Robert Riskin

Based on the story by Mark Hellinger

with **Walter Connolly • Helen Vinson**

MUSIC HALL *Thanksgiving Day!*

rice herself and her liberty to save her husband, lies the exhibitor's opportunity for copy selling lines.

Bill Boyd and Lola Lane are the two really familiar names in the cast, although Ed Gargan, as Boyd's best friend, offers considerable amusing comedy, and George Marion, as an old sea captain, is good in his portrayal of an excellent character role.

Boyd and Gargan, ashore after a good catch on the fishing boat which Boyd owns, are having a good time in the saloon of Evelyn Carrington, playing as Mother McGee, when Gargan's instrumental effort on a small accordion arouses neighboring ire and causes a riot. Boyd and Gargan escape before the police arrive, and make a quick getaway in their ship. At sea in the harbor, Boyd finds Miss Lane stowed away in his bunk. Involved in a holdup with gangster, Harold Huber, she sought refuge at first with Mother McGee, then escaped as the police arrived on the riot call.

Boyd makes life as miserable as possible for the girl, not believing her lame excuses for being aboard, and not daring to put back to shore until the riot excitement has quieted down. Despite Gargan's effort to promote harmony between the two, they are constantly bickering, until a truly explosive argument ends in Boyd's asking Miss Lane to marry him. She accepts, and Boyd refuses to listen to her effort to tell him something about her. Determined to live ashore, he sells his boat to a ship line. But Huber escaped, saw Miss Lane and took Boyd's gun from their luggage. The ship line owner is killed shortly after Boyd leaves, his holster is found and he is arrested for the murder.

When Huber attempts to escape, Marion, taking him into the harbor, sees to it that he does not return, and Boyd is released when Huber's body is discovered with Boyd's gun in the clothing. Miss Lane, to save Boyd, incriminates herself, and she is imprisoned on the old charge. When Boyd finally sees the light, he deliberately commits a crime, and is sentenced to the penitentiary, in order to be near his wife and be "in the same boat" as she. Early parole, and reconciliation, is the pleasant prospect as the story ends. It appears to be good midweek material.—AARONSON, New York.

Produced by Invinible. Distributed by Chesterfield. Story by Robert Ellis. Directed by Frank Strayer. Continuity and dialogue by Charles Belden. Additional dialogue by Norman Markwell. Assistant director, Melville Shyer. Photographed by M. A. Andersen. Art director, Edward Jewell. Sound engineer, L. E. Clark. Film editor, Roland Reed. Musical director, Lee Zahler. Running time, 68 minutes. Release date, October 15, 1934.

CAST

Lars Christensen	Bill Boyd
Molly Deshon	Lola Lane
"Porky"	Ed Gargan
Morgan Rock	George Marion
Louis Constolos	Harold Huber
Mother McGee	Evelyn Carter Carrington
Lieutenant Anderson	Robert Elliott
Jensen	John Beck
The warden	Charles Wilson
Doyle	Harold Berquist
Bartender	Pat Harmon
Justice of peace	Lafe McKee
Lawyer	Eddie Phillips
First dock detective	Gordon DeMain
First hospital detective	Lew Kelly
Concertina player	Dan Borzoge
Second hospital detective	Ed Tiel
Second dock detective	Al Price

Once Upon a Time (Metropolitan Life)

Exploitable

Produced by Audio Productions for the Metropolitan Life Insurance Company, this subject, excellently done in Technicolor, is nominally a part of a motoring safety promotion campaign by the insurance company, but actually becomes a valuable piece of exploitable material for any exhibitor.

In entertaining cartoon style, it pictures the famed characters of fairy tales committing those careless acts which lead to common street accidents in automobiles. When the king of Once Upon a Time becomes angry, the magician prepares a concoction of carefulness and courtesy, and safety comes to the land. Police department, school and general community tieups are ready to the hand of any exhibitor showing the film,

which becomes a good will builder of real importance. The film is free to all exhibitors, and may be obtained through the welfare division of Metropolitan Life. Sales accessories are available, and the subject is entirely devoid of any company advertising material.—Running time, 10 minutes.

The Girl from Paradise (Educational)

Excellent Entertainment

Here is entertainment in its fullest sense, with good singing, brisk comedy, and likable flash of girl dancing groups. Elements for all types of audiences have been compiled in a production which demonstrates what the short feature field really can achieve. N. T. G. (Nils T. Granlund), night club impresario, and the Paradise Revue are the foundation of the picture. Sylvia Froos, cashier, and Frank Luther and George Shelton are the other principals. Miss Froos' singing is good, with the Maurice Kusell chorus routines, piquant and colorful. Story, music and lyrics for the Al Christie production are by Charles Williams and Marcy Klauber, additional music by Sam Stept, and Johnny Johnson's band does the work.—Running time, 22 minutes.

It's a Bird (General Films)

Fair

Supposedly a picturization of a prize winning example of the efforts of members of the Tall Story Club, with an introduction by Lowell Thomas, this short subject is certainly a tall story, but so tall as to border on the completely ridiculous, and thereby be weakened for general appreciation. It is an amazing yarn of the man whose job it is to break up old automobiles, who hears about a metal eating bird, and goes to capture one. The bird is an ingenious mechanical concoction of long neck and shoes, which decimates machinery with neatness and dispatch, then hatches a complete automobile.—Running time, 14 minutes.

Rural Romeos (Educational)

Good Second Half

After a first half in which there is little action and much dialogue, though Gribbon's crooner burlesque has its moment, partly because of his clear enunciation, the comedy really gets down to business and from that point on there's an abundance of swift-moving laugh material. The hog-calling contest with its characterizations is uproarious both in content and reaction. Shortened, the production would be strengthened. It's a Coronet piece produced by Al Christie.—Running time, 20 minutes.

How to Break 90 at Croquet (RKO Radio)

Enjoyable

The clever and amusing Robert Benchley, humorist of note, indicates pictorially and vocally, the how, why and what have you concerning the viciously active and rough and tumble sport of croquet. Benchley, as the player of the piece and engagingly attired, is definitely amusing in his comment, the subject rating as highly entertaining and amusing.—Running time, 15 minutes.

The Hollywood Gad-About (Educational)

Good

A personality picture-story of the studios, continuity is achieved with a Film Frolic in which stars are introduced in various elements of locomotion, from horseback riding to chariot racing, and there's Walter Winchell's broadcasting, and the pursuit of Mary Astor's pearl necklace. The peddler, who has hidden it in a toy balloon, promises Spanky McFarland a penny for each balloon that he can puncture, and

when Winchell tells 'em all about it by loud-speaker they all join in the game. It's a fair lot of fun. This is one of the Treasure Chest group and is produced by Louis Lewyn.—Running time, 9 minutes.

Crossroads of the World (Fox)

Humanly Interesting

Often missing in the travelogue is the human touch, the pictorial study of out-of-the-way peoples in small groups of two or three individuals. Not so in this Magic Carpet visit to Singapore. True, there are shots of masses of men, but where, for example, a crowded downtown intersection is shown, the predominant figure is the Sikh policeman. That intimate contact with subject matter obtains throughout.—Running time, 9 minutes.

The Big Mouthpiece (RKO Radio)

Weak

A comedy which is something less than comic features Chick Chandler and Tom Kennedy, the latter as the hapless truck driver who engages in an altercation with a girl motorist, and who gets a ticket for parking beside a hydrant, and Chandler, acting as his attorney, insisting on a jury trial, and successfully complicating matters. When eventually the case is dismissed, the two crash into another car, and its occupant turns out to be the judge who had dropped the case.—Running time, 20 minutes.

The Magic Fish (Educational)

Swimming in Fun

Ideas—or gags, if you will—make the cartoon comedy, and the wealth of story-freshness in "The Magic Fish" establishes this Terry-Toon as fast-moving and enjoyable. An asset of more than average standard also is the music, scored and conducted by Philip A. Scheib. From the standpoint of child entertainment, the appearance of the skeleton and wrathful octopus is something of a drawback.—Running time, 6 minutes.

Dumb-bell Letters (RKO Radio)

Laugh-Spotted

In common with the earlier numbers of this series, of which this is Number four, the subject, with musical accompaniment, pictures the actual letters which are said to have been received by various business houses by not-too-literate questioners. There is almost certainly a laugh for every one somewhere in the subject.—Running time, 5 minutes.

Your Stars for 1935 (Educational)

Some Interest

With Wynn doing the astrology work, background shots relieve somewhat the dialogue, vigorously-presented though it is. Current news articles of the daily press are interwoven into the predictions, at times obvious, at times cautious, the entertainment value lying chiefly in the tieup with background. The picture ends on a note of Administration ballyhoo. It's a Treasure Chest production.—Running time, 11 minutes.

An Old Spanish Onion (RKO Radio)

Fair

Only fair as entertainment material, this number has as its asset the voice of Ruth Etting, radio star, rendering two songs in effective style. Miss Etting, visiting friends in a setting of old Mexico, saves a young girl from losing her fiancé by impersonating her at a festival, singing from a balcony while the girl moves her lips appropriately. A fair subject.—Running time, 20 minutes.



WHEN A SHORT MAN GROWS LONG!

Congratulations Hal Roach! "BABES IN TOYLAND" is sensational. Your biggest and most ambitious full-length feature is everything you dreamed it would be when you selected Victor Herbert's greatest musical stage success.

"A money-maker," *says Coast Variety*

"Grand entertainment," *says Hollywood Reporter*

"Something new under the sun," *says L. A. Times*



—and Leo
says:

HOORAY FOR LAUREL-HARDY IN "BABES IN TOYLAND"!

FILMING CLASSICS AIDS TICKET AND BOOK SALES

Teachers' Chairman Urges All Bookstores to Cooperate in Sales of the Study Guides

Transformation of literary classics from the book to the screen is stimulating interest of students everywhere in both mediums of dramatic expression, and aid to theatre owners and publishers.

To the booksellers, according to their own *Publishers' Weekly*, an extraordinary opportunity has been created through public demand for good books, and, conversely, it has been found that many films are now being chosen by patrons because they read the books. Progress in the sale of theatre tickets and in the sale of the classics lies in the development of closer relationships between booksellers, theatre managers, librarians and teachers.

Urges Cooperation

Concluding a firsthand field investigation, William Lewin, chairman of the Committee on Photoplay Appreciation of the National Council of Teachers of English, made this observation: "Every local bookstore will do well to cooperate in the sale of packets of study guides in relation to film books, with a view to having local theatre managers, perhaps, offer copies of photoplay editions of books as prizes for essays comparing photoplays with their literary sources." This would throw the spotlight of interest on the theatre showing such films.

Paramount, on October 1, set out to enlist some 10 million high school and college students in a study and discussion of the treatment of history in motion pictures as related in the Cecil B. DeMille production of "Cleopatra." Some 20,000 teachers of English were contacted personally by the company—all being members of the National Council. A special "Study Guide and Manual" was prepared by educators with the cooperation of Mr. Lewin and the Motion Picture Producers and Distributors of America, Inc. Several \$500 scholarships were offered by Paramount for the best essays. (MOTION PICTURE HERALD, September 22, page 22.)

At about the same time Metro-Goldwyn-Mayer got out a national study guide for "Treasure Island," the Robert Louis Stevenson classic. Working closely with the National Council, MGM prepared a manual for teachers and students in comparing the photoplay with the book. (MOTION PICTURE HERALD, September 29, page 31.)

Require Viewing Films

All these study guides require that the student view the motion picture. In some places the student is given English credit for having seen the film.

Any idea that attendance at photoplays tends to decrease reading was exploded by the findings of Mr. Lewin and his National Council, and the Council has now set out to encourage interest in both the classic and its photoplay version.

Statistically, the study dealt with the habits of high school children in 44 groups in 21 cities.

It was found that the new units of instruction sent pupils to libraries and bookstores in greater numbers, stimulated the reading of difficult texts, and created new consumers of books and a greater interest in the motion picture.

Tens of thousands of letters were said by

Mr. Lewin to have been written to producers by students asking more screen versions of literary classics.

At this moment the motion picture industry is releasing or preparing for release dozens of screen translations of classics, among them "David Copperfield," "Tale of the Two Cities," "Pickwick Papers," "Pride and Prejudice," "Last Days of Pompeii," "Vanity Fair," "Kim," "Gulliver's Travels," "Rip Van Winkle," "Treasure Island," "Les Miserables," "Cyrano de Bergerac," "Captains Courageous," "Green Mansions," "Hoosier Schoolmaster," "Puddin' Head Wilson," "Great Expectations," "Age of Innocence," "Joan of Arc," "What Every Woman Knows," "Jane Eyre," "Mrs. Wiggs of the Cabbage Patch."

Library Copies Exhausted

Mr. Lewin, predicting "an unprecedented box-office success for pictures of this type," said that as a result of the interest created in the motion picture "Treasure Island" it is almost impossible to obtain a copy of the Stevenson book at any public library without going on the waiting list. "Indications are that additional hundreds of thousands of reprints of the Stevenson classic of adventure, which would not ordinarily be sold during the 1934-35 season, will be sold as a direct result of the photoplay version, aided by the distribution of study-guides in cooperation with Metro-Goldwyn-Mayer," Mr. Lewin declared. And the fact that the study guides require the child to read the book before or after seeing the film caused thousands of theatre tickets to be sold.

"In general," added Mr. Lewin, "it may be said that two-thirds of the children attending American high schools can mention books they have read as a direct result of seeing photoplays."

"Conversely, there are many examples of films which pupils chose because they had read the books, indicating that photoplays increase children's enjoyment of books as much as books increase their enjoyment of photoplays. As a result of experimental instruction it was found that the ratio of such pupils could be increased by about 14 per cent within a few months."

See Aid to Juvenile Programs

"The democratization of good taste in literature can go hand in hand with the democratization of good taste in photoplays."

Neighborhood exhibitors are interested in the development of "juvenile programs." Educators believe these shows, usually conducted on Saturday mornings, are most beneficial to pupils. The new book-film movement, it was felt, should do much to develop these programs.

Teaching of discrimination in motion pictures in an effort to instill in the students an adequate sense of film values is as much an obligation of schools as the teaching of arts, sciences and literatures, declared Dr. Edgar Dale, associate professor in the College of Education, Ohio State University.

The possibility of motion pictures as a teaching device was stressed by W. C. Dyer, principal of McKinley High School, Columbus, Ohio, in an address last week before the Central Ohio Teachers' Association.

That educators have not fully come to realize the powerful means of the film as a teaching element to the child was expressed by Dr. W. W. Charters, director of educational research of Ohio State University.

Dr. Leon H. Westfall, surveying 25 fifth-grade classes in New York's schools, which have some 2,000,000 students enrolled—all prospective theatre customers—found that talking pictures in the classroom are a five-to-one

DICKENS PREMIERE IN HIS OWN STUDY

The world premiere of Universal's screen adaptation of Charles Dickens' "Great Expectations" was held last week, appropriately enough, in the study of Dickens' house at 48 Doughty Street, London. A small audience, comprising trustees of the Dickens house and the council of the Dickens Fellowship, was reported as raptly attentive during the showing. At its conclusion Walter Dexter, editor of *The Dickensian*, paid tribute to Universal's faithful adaptation of the story.

preference over the old stereopticon slide with a lecture by the teacher.

"The quite general belief among educators that motion pictures can effect economies both educationally and financially has been brought about by conclusive evidence," reported Dr. Westfall, wellknown in the East for educational research.

The American Museum of Natural History reported an increase in the number of pupils who have seen its educational films, from 1,576,000 in 1928 to 10,450,000 in 1933.

Dickens Study Starts

The National Association of Teachers of English will use the Universal screen adaptation of Charles Dickens' "Great Expectations," starring Henry Hull, to aid high school students in the study of literature. A radio dramatization of scenes from the film was broadcast last Friday over WEAF, New York, with school pupils in the cast.

Study guides have been issued to the pupils of 18,000 high schools over the country, to be used when the film is shown in the community. Dr. Walter Barnes of New York University prepared the guides.

The MPPDA has prepared a teachers' manual on the RKO Radio screen version of "Anne of Green Gables." The manual includes an adaptation of a scene from the film suitable for classroom dramatization by children. A students' study guide also has been prepared on the film by the MPPDA.

Theatre Suit in Brooklyn

Dave Rosenzweig, Mitchell Kay and Max Shapiro have filed suit in Brooklyn, N. Y., supreme court, against Louis Frisch, Sam Rinzler and Foxrand Realty Corporation, contending the defendants are "depriving the plaintiffs of 50 per cent interest in the ownership, management and control of the newly constructed Waldorf in Brooklyn."

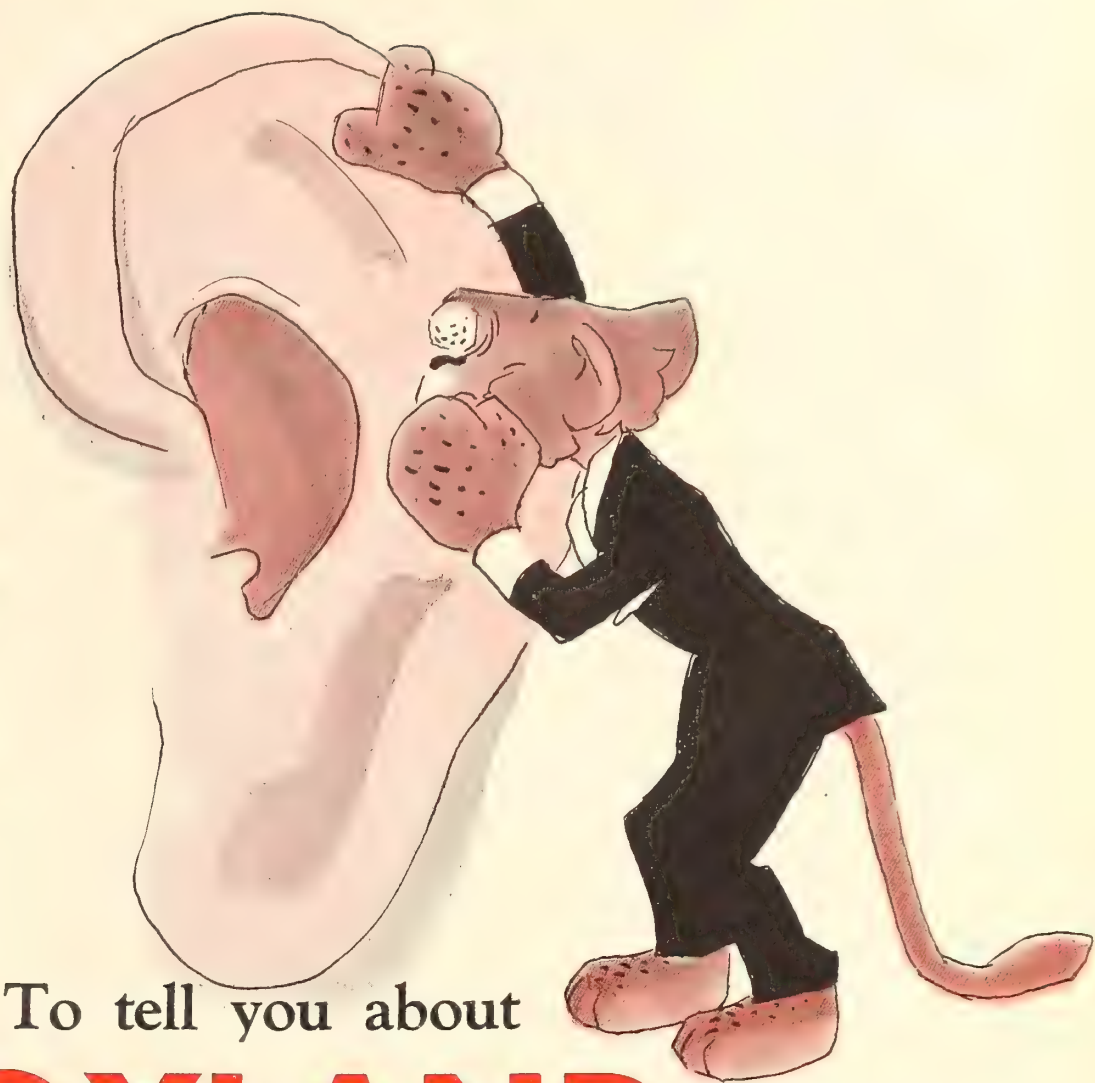
Nizer in Charity Drive

James G. Blaine, chairman of the Citizens Family Welfare Committee, New York, has announced the acceptance of Louis Nizer, of the New York Film Board of Trade, as head of the motion picture division of the commerce and industry committee of the forthcoming \$2,000,000 appeal to aid private home welfare activities.

Educational Signs Aces

Goodman Ace, former film critic of the *Kansas City Journal Post*, and his wife, Jane Ace, the "Easy Aces" of the radio, have been signed by Educational for a series of two-reel comedies, "Marriage Vows." They will make a series of travel comedies for Van Beuren, as well.

Lend me YOUR EAR!



To tell you about

TOYLAND BROADCAST

- 1 — A Single Reel (*filmed in magnificent color*) that makes screen history!
- 2 — Cleverly presenting in holiday fantasy many radio stars (*Bing Crosby, Kate Smith, Four Mills Brothers, Paul Whiteman, etc.*) charmingly caricatured at a toyland broadcast.
- 3 — One of M-G-M's brilliant series of Happy Harmonies produced by Harmon-Ising, one reel each, blending gorgeous color and music.
- 4 — Film Daily says: "A swell holiday special." Motion Picture Daily says: "Exceptionally fine cartoon. Tremendous appeal."
- 5 — It's so good, M-G-M has prepared a Special Campaign Book, available free at your branch.
- 6 — "TOYLAND BROADCAST" on your Christmas program is the happiest holiday gift you can give your patrons. Act now and thank M-G-M later!

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

BRIGHT EYES

Fox

In this production Shirley Temple again is starred with James Dunn, with whom she appeared in "Baby Take a Bow." There being plenty of showmanship in that combination, the fact that the yarn is a different kind of Christmas story to be released during the Yule season provides a ray of hope for exhibitors who have come to look gloomily upon the holiday seasons. The story is not a seasonal fantasy, rather it is one packed with heart interest, romance, laughs and thrills.

The original is by David Butler and Edwin Burke; the screen play by William Conselman. Butler also is directing. The music and lyrics, which feature Shirley in one song, "On the Good Ship Lollipop," are by Richard Whiting and Sidney Clare and Sammy Lee has staged the accompanying dance number.

The story has Shirley, daughter of an aviator who cracked up, living with a family of newly rich snobs. On Christmas Day her dad's old flying buddies, headed by Dunn, give a party for the child in a big plane. Her mother, en route to the festivities, is killed. To inform Shirley, Dunn takes her up to the skies, the heaven where she knows her father is, to break the news.

Litigation for the child's guardianship developing, Dunn is making a sensational cross-country flight to provide funds to fight the case when he finds Shirley a stowaway on the plane. A storm provides the big thrill as the pals have to bale out. Coincidentally, Dunn is reviving romance with a former sweetheart, and the trio with the assistance of Charles Sellon present a case to the judge that assures the happiness of all when his decision is made.

In support of the two leads will be seen Jane Darwell, a sensation of "The White Parade;" Judith Allen, Lois Wilson, Theodore Von Eltz, Dorothy Christy, little Jane Withers, now to be seen in "Kid Millions" and "Great Expectations" and "It's a Gift," Charles Sellon, Brandon Hurst, Walter Johnson, currently in "The White Parade," and George Irving.

MILLION DOLLAR BABY

Monogram

The idea on which this story is based should be productive of much enthusiastic natural showmanship. It's the story of a search for another Shirley Temple, a great hoax, topped off with an exciting climax in which the world is held spellbound as every law-sustaining agency in the country is turned out to find the million dollar baby.

The original story, screen play and direction is by Joseph Santley, who also contributed incidental music and lyrics. He will be remembered for the direction of "Young And Beautiful," and the screen play of "I Like It That Way."

The yarn is told against a typical Hollywood atmosphere. Colossal Pictures conducts a nationwide contest for another Shirley. A pair of pork and bean vaudevillains dress their young son in girl's clothes and he is selected as the million dollar baby. The feted kid, tired of being a girl, runs away and to the tune of gripping suspense and hilarious comedy the search for him or her is staged.

Jimmy Fay, 4 years old boy and new to

pictures, plays the million dollar baby role. His parents are Arline Judge and Ray Walker. Colossal's publicity man with the big idea is George E. Stone. Others in the cast are Eddie Kane, Willard Robertson, Ralf Harolde, Lee Shumway, Ed Peil, Paul Porcasi, Wilbur Mack and Jeanette Loff.

Comedy in action, dialogue and situation being the outstanding entertainment element inasmuch as anything savoring of romantic love interest is ignored, the story type suggests its own showmanship exploitation. The star resemblance contest, always an interest creator and particularly so in this case as it pertains to Shirley Temple, looks to be only one of the many ideas that can be used.

SWEET MUSIC

Warner

While the combination of the title and Rudy Vallee's name graphically indicates this production's entertainment character, there is much additional, from a showmanship point of view, that should not be overlooked. It's a story of radioland and radio folk. Fundamentally it's comedy with music, elements which accompany the romantic love interest story of a celebrated crooner and band leader, who falls in love with a song and dance artist. Applying a unique technique, he gets her one big job after another, continually kids and ridicules her, and with the unlooked for assistance of her ambitious press agent, gets her fired. Eventually the girl uncovers the nigger in the woodpile for the expected surprise and happy ending.

Vallee, still the idol of the airways, is teamed with Ann Dvorak in the leads. Six noted comics, Ned Sparks, Robert Armstrong, Allen Jenkins, Joseph Cawthorn, Al Shean (Gallagher and Shean) and Alice White are featured in support. Included also are Helen Morgan, noted piano-sitting blues singer, Vallee's Connecticut Yankees, the Frank and Milt Britten instrument-demolishing comedy band, and Chic Ender and Charley Farrell, song team.

The picture is being directed by Alfred E. Green, recently credited with "Gentlemen Are Born" and "A Lost Lady." A specialty dance number featuring several score girls is directed by Bobby Connolly, who created the routines for "Flirtation Walk." The music and lyrics, which feature Vallee in six numbers, were provided by Harry Warren, Al Dubin, Sammy Fain, Irving Kahal, Allie Wrubel and Mort Dixon.

Settings and costumes for the production are unusually elaborate and beautiful. The picture, which is being built around a showmanship idea, should, by merely adapting ideas utilized in its telling, be a carnival for aggressive exploiters.

ONE HOUR LATE

Paramount

Essentially this is a modernly timed comedy romance. It is the first starring picture for Joe Morrison, radio and vaudeville stage favorite, who previously was seen in "Old Fashioned Way." Being directed by Ralph Murphy, the story is adapted from a Libbie Block yarn by Kathryn Scola and Paul Gerard Smith. Accompanying music and lyrics, which feature

Morrison in several numbers, are by Sam Coslow, Lewis Gensler and Leo Robin.

Helen Twelvetrees, last seen in "All Men Are Enemies" and "Now I'll Tell," is teamed with Morrison in the lead. Prominent in the support is Conrad Nagel. Others are Arline Judge and Ray Walker, currently in Monogram's "Million Dollar Baby," also several of Paramount's younger feminine juveniles including Toby Wing, Gail Patrick, Gladys Hulette and Diana Lewis. Other names are Charles Sellon, Ray Milland, George E. Stone, Bradley Page, Jed Prouty and Alfred Delcambre.

An atmosphere of gayety and sparkle predominating the yarn is basically a love story of many unexpected complications. Morrison, in love with Helen Twelvetrees, is given the air because, instead of being just a good mechanic, he aspires to be a radio crooner. When the demon jealousy lifts his head, a situation, packed with potential comedy, develops that not only makes it possible for the hero to prove he is a good mechanic but smooths the pathway to realization of his burning ambition.

Aided by peppy music, the production seems to have that color and appeal which always has proved its popularity. Comedy, however, which is wrapped up in a lot of theatrical hokum, appears to be the best selling quality. The title has unusual value, permitting its adaptation in many tricky ways.

THE DEPTHS BELOW

Columbia

This story is an action thriller. The title providing a ready clue to the atmosphere and establishing it as a drama, potential showmanship in the story is of the type that should stir the enthusiasm of any exploiter. Basically it is the romance-tinged yarn of conflict between two men, buddies, separated and made foes by a series of circumstances. It promises a new and novel lot of undersea stuff. Paced by an undersea rescue, the story moves into a unique diamond smuggling plot which places the former buddies in open conflict. Anticlimaxed by a battle with sharks, the thrill finish is below the water where a diving bell is destroyed and the fight for life and the rescue hit a smashing page.

The original story is by Kurt Kempler, who did "Shriek in the Night." The screen play is by Ethel Hill and Bruce Manning, with direction by Erle Kenton, who did "Island of Lost Souls," "From Hell to Heaven" and "Search for Beauty."

Jack Holt and Edmund Lowe, who have scored some of their best successes in this kind of entertainment, are teamed in the leading roles. Florence Rice is the reason for the romantic vein. Supporting players include Bela Lugosi, Forrester Harvey, Frank Sheridan, Mitchell Lewis, Harry Holman, Irma Harrison, Adda Gleason and many others.

With the title serving as a premise and the names of Holt and Lowe featured, the production looks to be one that can be given an unusually interesting campaign. The dramatic glamour surrounding deep sea divers can be furthered by special lobby displays of all kinds of available or specially constructed diving paraphernalia.

TREE
CHEERS

from

WALT
DISNEY

"SANTA'S
WORKSHOP"



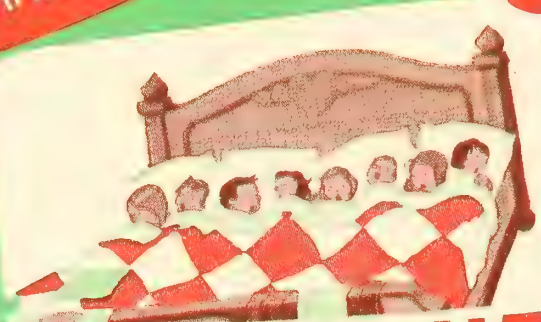
A
SILLY
SYMPHONY
in
TECHNICOLOR

THE GRANDEST CHRISTMAS WEEK SUBJECTS EVER CONCEIVED!



MICKEY
MOUSE

in "MICKEY'S
GOOD DEED"



"THE NIGHT
BEFORE
CHRISTMAS"

A SILLY SYMPHONY
in
TECHNICOLOR

BOOK ONE...OR ALL OF THEM NOW!

AT YOUR NEAREST
UNITED ARTISTS EXCHANGE

THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO

Hollywood Correspondent

WITH 8 per cent more stars, featured players and directors under long term contract than last year, the large studios have settled down to a heavy production season. In the comparison were taken MGM, Fox, Paramount, Radio, Columbia, Warner and Universal. Of these, MGM leads the field with 17 stars, 59 featured players, and 26 directors: a total of 102. Paramount follows with 6 stars, 68 featured players, and 21 directors: a total of 95. Warner comes next with 88, including 17 stars, 48 featured players, and 23 directors. Fox is fourth with 5 stars, 44 featured players, and 19 directors: altogether, 68. Universal follows with 10 stars, 33 featured players, and 16 directors: a total of 59. Columbia and Radio tie with 42 each. Radio has 7 stars, 22 featured players and 13 directors. Columbia reports 3 stars, 38 featured players and 11 directors. This makes a grand total of 596 stars, featured players, and directors under long term contract to seven major studios.

▽

Keep Screen Free, Says Wanger

Walter Wanger speaking:
"I don't believe films should be played down. The world today is crowded with events of expanding proportions. They belong on the screen. The public is interested in vital subjects. Motion pictures ask no favors of anybody. People of their own free will go to pictures and pay their money to see them."

"To me there is no reason other media should have a monopoly in disseminating the facts and impressions of the world drama."

"That's what I mean by not playing the screen down."

"Motion pictures are recognized as the potent form of entertainment, and the picture industry is too big to permit organizations of ice men, cut-rate chain stores, racketeers, lawyer groups, quacks, cultists, and even nudists, to tell us what and how we should produce."

"Things are happening today as great as any movement of the past. In my estimation it is the plain duty of producers to record these happenings in simple story and stirring romance. I've tried to blaze a trail with 'Washington Merry-go-Round,' 'Gabriel Over the White House' and now with 'The President Vanishes.'"

"I am against the indecent film. I have never made one and I don't intend to. But as important as the trend of decency is to keep the screen vital, free."

"If the newspapers can print, and do print, those things surging across the country today, the screen ought to catch today's portentous parade, while it is passing and not wait for historians to dry it up in heavy volumes."

▽

Selznick, Mystery Man

David O. Selznick zoomed into the headlines last week with so many conflicting stories concerning his future affiliations, following expiration of his current contract with MGM in March, that he has become a mystery.

One day reports have him affiliating with

John Hay Whitney, another says he will revive the old banner of Selznick Productions with his brother Myron contributing his share of the finances and influence with so many of Hollywood's top line artists and directors. That story links Louis B. Mayer with the venture, which seems incredible in view of Mayer's long years of association and financial interest in the MGM organization.

Mr. Selznick himself is non-committal.

▽

And now it seems that the reason for the visit of Edward J. Flynn, Bronx Democratic poobah, is to establish Young Democratic Clubs throughout the state, and to have a chat with Governor Frank F. Merriam.

▽

Awaiting Marion Davies Plans

Major Albert Warner arrived in town this week by plane for conferences with Jack Warner regarding plans for the Marion Davies films and other Cosmopolitan productions which Warner will release next year. Accompanying Major Warner were A. W. Smith and Gradwell Sears. Miss Davies' first picture may or may not be based on the life of Marie Antoinette. MGM has postponed a similar vehicle for Norma Shearer who is expecting a blessed event. Whatever the picture is, Frank Borzage has been signed to direct.

The famous Davies bungalow at MGM is being moved, in seven parts, to the Burbank studio where, with no other space available, it will repose on the front lawn.

▽

News Flashes

Virginia Charlotte Rogers and Lewis Fredrick Ayres, well known to the box-office as Ginger Rogers and Lew Ayres, invited Hollywood to a champagne wedding reception at the Ambassador hotel last week following their marriage. A young woman long known to the box-office, Miss Lois Wilson, caught the bridal bouquet.

* * *

Fay Wray is on her way to London after obtaining a release from her contract with 20th Century. She will play the feminine lead in "Alias Bulldog Drummond" for Gaumont-British.

* * *

Having already planned a trip to the South Seas for her health and a long rest, Ann Harding is said to be contemplating retirement from the screen following the completion of her current picture, "Enchanted April," for Radio.

* * *

The Independent Theatre Owners of Southern California are petitioning Sol A. Rosenblatt to rescind his order of setting up a new wage scale for projectionists comparable to union wages. Many exhibitors claim the tariff will work considerable hardship in operation.

* * *

Emanuel Cohen declared he would not file a claim for salary cuts voluntarily accepted with his Paramount contract amended the last two years. Inasmuch as others in his organization without contracts had accepted cuts to help the company, he felt he had no moral right to claim back salary even though his

**STUDIO TALENT SHOWS GAINS
DON'T PLAY DOWN FILMS: WANGER
OPPOSE OPERATOR PAY CHANGE
LAEMMLE LAUNCHES CABINET**

contract called for a much larger figure.

* * *

A new contract signed by Claudette Colbert gives Paramount her exclusive services for the next two years with the exception of two outside commitments made before the new pact was signed. She will make a minimum of six pictures for Paramount, for approximately \$450,000.

* * *

Overloaded with the responsibility of overseeing production and distribution, Carl Laemmle, Sr., last week set up a production cabinet at the Universal studios with Frank Mastroly and Stanley Bergerman as co-chairman, and associate producers as members.

* * *

George W. Weeks spent the week setting up the physical operation of Gaumont-British distribution, which will be handled here in conjunction with Fox Film Exchanges. The first move of the Western exploitation man, Harry Eagles, was to stage an invitational preview of "Chu Chin Chow" with a cocktail party at the Ambassador hotel theatre.

* * *

Frank Buck is making final preparations for another African expedition, to film one more wild animal picture for Paramount release.

▽

Nine Pictures Start

Nine new productions went into work in the past week, as four were completed. Fox, MGM and Paramount each started two, Columbia, Universal and Monogram one each. Completed pictures are two for Fox and one each for Radio and Universal.

"Charlie Chan in Paris," ninth of the series starring Warner Oland, started at Fox. The second is "Mystery Blonde," featuring Mona Barrie, Gilbert Roland, John Halliday and Mischa Auer.

Both the new MGM pictures have the earmarks of importance. "West Point of the Air," will feature Wallace Beery, Robert Young, Maureen O'Sullivan, Russell Hardie and Robert Taylor. In "Vanessa," Robert Montgomery and Helen Hayes will be starred.

In "Rumba," Paramount is reuniting George Raft and Carole Lombard, the dancing stars of "Bolero." "Mississippi" features Bing Crosby, with Joan Bennett and W. C. Fields. It also will introduce the radio favorites Queenie Smith, and Molasses and January.

Columbia put "Against the Evidence" before the cameras. The cast includes Norman Foster, Donald Cook, Sheila Mannors, Frank Darien and Pat O'Malley.

Universal's new feature is "The Mystery of Edwin Drood," a Charles Dickens classic, with Claude Rains, Douglass Montgomery, Heather Angel.

Monogram's "Texas Terror" will have John Wayne, Lucille Brown.

Richard Arlen and Madge Evans head the cast of "Helldorado," completed by Fox, and "Lottery Lover" features "Pat" Paterson, Lew Ayres and Peggy Fears.

Radio transferred "The Little Minister" to the cutting rooms. Katharine Hepburn is starred.

Fourth of the finished pictures, Universal's "Rendezvous at Midnight" features Ralph Bellamy, Valerie Hobson. Catherine Doucet, Irene Ware, Purnell Pratt, Edgar Kennedy, Arthur Vinton and Helen Jerome Eddy.

I'll be there, too!

"A LITTLE OF BOTH, Please"



**A little light meat and
a little dark, pleases
everybody at the Thanks-
giving feast. Some drama
and some comedy, pleases
everybody at your screen feast.
And when the laughs are served
up by one of *Educational's* big-
star-name comedies, it's a banquet.**

Laughs, Thrills, Good Music, Big Stars in These New Featurettes for year-end programs:

TWO-REEL COMEDIES

"THE GIRL FROM PARADISE"

Musical Comedy
with SYLVIA FROOS
Frank Luther, George Shelton
N.T.G. and the Paradise Revue

"THE CAMPUS HOOFER"

Frolics of Youth
with Junior Coghlan, Dorothea Kent

"RURAL ROMEOs"

Coronet Comedy
with Harry Gribbon, George Shelton

"THREE CHEERS FOR LOVE"

Young Romance
with SYLVIA FROOS
Warren Hull

ERNEST TRUEUX in

"GENTLEMEN OF THE BAR"

"TWO LAME DUCKS"

Coronet Comedy
with Billy Gilbert, Vince Barnett

ONE-REEL ATTRACTIONS

TREASURE CHEST PRODUCTIONS

"YOUR STARS FOR 1935"

with WYNN, Famous Astrologer

"HOLLYWOOD MOVIE PARADE"

SONG HIT STORIES

"THE HOUSE WHERE I WAS BORN"

with Sylvia Froos, Frank Luther

"THE BOUNDING MAIN"

with Norman Cordon, the Singing Mariners

"WAY DOWN YONDER"

with The Cabin Kids, Mabel Horsey Singers

TERRY-TOONS

"HOT SANDS"

"TOM, TOM, THE PIPER'S SON"

"JACK'S SHACK"

"SOUTH POLE OR BUST"

Presented by
W. HAMMONS



Distributed in U.S.A. by
Fox Film Corporation

Settle Libel Suit On "American Tragedy"

The libel suit brought against Paramount Publix last summer by Minerva Brown, mother of Grace Brown, whose tragic romance with Chester Gillette formed the basis of "An American Tragedy," was settled in Syracuse, N. Y., last week. The specific amount of settlement was reported to amount to "several thousand dollars."

Chester Gillette was executed for the Grace Brown murder shortly after the turn of the century.

Universal Cooperates in Weekend Family Shows

Work was being rushed last week at Universal City in editing Buck Jones' latest western feature, "When a Man Sees Red," for release Saturday, a week in advance of the scheduled date. The change in the schedule, Universal said, is to meet the demand of weekend Family Shows.

Originally tried out in selected sections, reports from exhibitors to Universal sales executives on weekend family shows are said to have been so favorable that it has been made part of Universal's policy.

Court Sustains Ban on Cleveland Double Bills

Judge Alva Corlett of common pleas court, Cleveland, this week upheld the permanent injunction against double featuring locally when he overruled a motion for a new trial in the case of the Family theatre, operated by Harry Kaplan, against the Center Woodland Amusement Company, operated by M. B. Horwitz. A rehearing of the case had been asked by attorneys for Morris Israel of the Erie theatre, an interested party. Martin Printz, manager of the Alhambra, reports first run double features are playing to capacity at his theatre.

Bradley with First Division

George E. Bradley has been named head of First Division's newly created art department. First Division Productions has leased office space in the RKO Building. Abe Blumstein, formerly in the Chicago Columbia exchange, has joined First Division as assistant to Morris Epstein, New York branch manager. First Division has signed to distribute 12 Liberty features in the Atlanta, Charlotte and New Orleans areas.

Skouras Brothers Sued

Meyer Hessel, St. Louis attorney, has filed suit in circuit court against Spyros, Charles and George Skouras, and Clarence Turley, for \$6,420, claiming he owned six \$1,000 bonds on the Ambassador, Missouri and Grand Central theatres, which he said, were guaranteed by the defendants.

Baer Picture Postponed

The production of the Paramount picture, "Kids on the Cuff," starring Max Baer, heavyweight boxing champion, has been postponed until next February, so that it may be released concurrently with his next fight, scheduled for next June.

Handles Martin Publicity

Josephine Baumgarten has been named to handle publicity for Lester Martin, secretary and treasurer of the Allied Theatres organization of Iowa and Nebraska.

IN THE NEWS

Dr. Paul Lux has resigned as impartial member of the Kansas City grievance board. Fred Walton, alternate, has been recommended for the post. . . .

M. M. Jacobs, attorney, has purchased the Rex in Cleveland from Mr. and Mrs. Dominic Grillo. . . .

Frances Marion has been signed to a new long term contract by MGM. . . .

George Smith, Paramount manager transferred from Cincinnati to San Francisco, was tendered a farewell dinner last week by the Cincinnati Variety Club. Joseph Oulihan succeeds Mr. Smith. . . .

Consolidated Film Industries, Inc., last week declared a dividend of 50 cents per share on the preferred stock, payable January 2 to stockholders of record December 10. . . .

Paul Mans has been elected president of the newly organized Paramount Pep Club in Minneapolis. Roy Palmquest is vice-president; Stella Lettus, treasurer; Mary Staddan, secretary. . . .

Federal Judge John C. Knox in New York last week granted Mrs. William C. Taylor right to file a \$25,000 action against MGM, Robbins Music Corporation, and Ben Marden's Riviera, Inc., charging plagiarism of a song, "I'm in a Fog," written under the name of Juanne Arliss. . . .

The Broadway-Capitol theatre, Detroit, opened by George W. Trendle last September, closed last week. It had been playing first run attractions chiefly. . . .

Nicholas M. Schenck arrived in Hollywood this week on his periodical visit to the MGM studio. He will remain on the Coast, with Mrs. Schenck, about one month. . . .

Members of the Independent Exhibitors Protective Association will hold a Thanksgiving dinner and dance at the Bellevue-Stratford Hotel, Sunday of this week. . . .

Loew's Dayton Theatre Company has been admitted at St. Louis to do business in the state of Missouri. . . .

The annual requiem mass in memory of the deceased members of the Catholic Actors' Guild was sung last Saturday in the Actors' Chapel at St. Malachy's Church, New York. . . .

Sydney Bernstein, well known British exhibitor, has purchased the Hippodrome, famous Manchester vaudeville house, and will rebuild it to seat 3,000. . . .

Philip C. Moore, manager of the Riviera, a Comerford house at Scranton, Pa., died at his home last week after a brief illness. His wife and four children survive. . . .

Regina Opoczynski, Polish actress recently signed by Fox, was detained at Ellis Island, New York, by immigration authorities last week. She was released, however, when Fox representatives posted a bond guaranteeing her departure from the country at the end of her contract term. . . .

Carl Crawford, manager of the First Division Boston exchange, died suddenly last week. . . .

Ninety-three cents of every dollar raised goes to relief, according to statements issued in New York last week by Albert L. Warner, chairman of the theatrical and film division of the drive for support of the Federation of Jewish Philanthropic Societies. . . .

The Hippodrome theatre, old Salt Lake City house, originally the Grand, was badly damaged by fire last week. Damage to building and contents was estimated at \$30,000. . . .

Marie Sermolino, formerly of the editorial staff of Time magazine, has been assigned to the March of Time newsreel as head of the research department. . . .

Tom Moore of Moore Theatre Circuit of Washington, has announced that he has disposed of his interest in the business known as Charles J. Winninger and Associates, New York. . . .

Bert Wheeler and Robert Woolsey, RKO Radio comedy team, in the future plan to make only two features each year, instead of three or four, as in the past. . . .

New Radio Firm Offers Plan for Air Advertisers

A new company, Radio Announcements, Inc., has been formed in New York, with Franklin Baker, Jr., as president, which is designed to insure radio network program sponsors adequate representation in newspapers having a combined circulation of 7,250,000 in 30 cities having National Broadcasting and Columbia Broadcasting outlets. The feature will be sold to network advertisers at a cost of \$325 per broadcast. Under the title "Network Headliners," chain sponsors may advertise their programs in limited space, it is pointed out by the company.

Ambassador Rosso Studies Hollywood

Ambassador Rosso of Italy was in Hollywood this week to obtain firsthand information for Premier Benito Mussolini on the inner workings of the motion picture industry.

"Premier Mussolini is anxious to build up the motion picture industry in Italy," was the Ambassador's only response to questions.

Wolf Heads Variety Club in Indianapolis

Mark Wolf, general manager of the Young Theatres in Indiana, has been elected president of the Variety Club of Indianapolis, Tent No. 10. Floyd Brown, Universal manager, is first vice-president; Kenneth Collins, Apollo theatre, second vice-president; Carl Niesse, Central City Amusement, treasurer; A. C. Zaring, Zaring theatres, secretary, Joe Cantor, United Artists, is the retiring president.

Paramount Acquires "Legong"

Paramount has acquired world distribution rights (United States and Canada excepted) to "Legong," Technicolor film record of the Island of Bali which was produced by Marquise Henri de La Falaise, husband of Constance Bennett.

E. A. McAuliffe Dies

E. A. McAuliffe, well-known exhibitor, died suddenly last week in Cincinnati of a heart attack. He was former Fox division manager in Cleveland; later operated theatres in Ohio. His wife and three children survive.

Mrs. Pollard in Film Post

Mrs. Channing H. Ward, Richmond, Va., dramatic and music critic, has been succeeded by Mrs. Robert N. Pollard as chairman of the Richmond Motion Picture Forum.

Pollak a Stage Producer

Joe Pollak, one of the founders of National Screen Service and its president for a long period, is engaged in stage production, with "All Rights Reserved" currently at the Ritz in New York. "Lola," a German play, he plans as his next attraction.

Thomas Joins "Smart World"

John A. Thomas has been named dramatic and film editor of the Smart World. Mr. Thomas formerly was editor of Cinema, and conducts a column in theatre programs.

FILM AND STAR 'BOUND FOR STUDIO'

Says DeCasseres of the Selwyn-Franklin "Conversation Piece" and the Chic Yvonne Printemps

By BENJAMIN DE CASSERES

CONVERSATION PIECE

Arch Selwyn and Harold B. Franklin, in association with Charles B. Cochran, of London, put on "Conversation Piece," a glamorous romantic musical comedy by Noel Coward. It has a mechanical music-box flavor which makes it tiresomely enchanting.

As it starred the famous French comedienne, Yvonne Printemps, there is no doubt in my mind that "Conversation Piece" and the enticing Printemps are bound for the studios. And there are certainly fine picture possibilities both in La Printemps and the curious piece of highly colored Franco-English life that Mr. Coward has put together. La Printemps' personality is comic and alluring. Her English is full of tang and twirls.

It is all moonlight (without pretzels), sophisticated romance and uniforms, uniforms, uniforms, costumes, costumes, costumes, costumes. For it is laid in Brighton, England, in 1811, when Bonaparte was the big noise in the world and the English were not over-sure of who was who on the high seas.

The story is thin—just thin enough for a good musical score to lift it up when it reaches the films. For the music in the play, mainly from the trained and melodious vocal chords of Mademoiselle Printemps herself, is nothing to boast of, although some of her songs are at times pleasing enough.

The story tells us of how Paul, Duc de Chaucigny-Varennnes (played somewhat gorgeously by Pierre Fresnay), a refugee from France, has trained Melanie (Yvonne herself) for the high-stakes marriage market in England—Paul himself looking for a high time out of the dough that will come to Melanie when she hooks her titled English sucker (the English language has a piercing four-letter word for this Duke—and it is used on the stage). Shakespeare veiled it as Sir Pandarus.

Melanie was a French music-hall singer, and is not above playing Paul's game in her chic and comic way.

After this and that, it looks as if Melanie has hooked the Marquis of Sheere, when Noel Coward (that exotic and unexpected Noel!) goes suddenly sentimental.

For—od zooks!—Melanie falls desperately in love with Paul himself, who passes in Brighton as her guardian.

And further zooks!—Paul is in love with her too. And the end is about as pretty and as enchanting a piece of saccharine hokey as you'd want to see anywhere. In fact, you've seen it six thousand times in pictures.

It's a lady's show and will be a lady's picture. It is now marred by too much French dialogue and a cheap, pediculous song about "the French are a fishy people." Noel Coward is clever; but when he attempts to be "smart" he's not so caloric.

A nice bit of Lubitsch bric-à-brac.

Picture value (with Printemps), 70 per cent.

GERANIUMS IN MY WINDOW

This play, "Geraniums in My Window," will make a pretty little picture comedy of no great moment.

There is a lot of hard-knuckled slang in it which might suggest Ned Sparks or some other hard-boiled guy (and, incidentally, for the kind of work that he is cut out for they do not make them more entertaining than Ned. It's time they headlined him—I hear they have).

This amusing opus is by Samuel Ornitz and Vera Caspary, two persons who know what's what in writing and in Hollywood (Laura Wilck and Accordeon Phil Baker producing). It was ragged more than necessary by our sometimes over-careful New York critics and it may not have a long run. But the audience reaction was decidedly in its favor.

And then, too, Ornitz-Caspary-Wilck-Baker probably already in their mind's eye have split the Hollywood buy of this play four ways. For a little robin on my windowsill told me that it was written for no other purpose.

We open on an employment agency. Toby Starr, poet and romancer, lots of jack, swell family, turns up for a job under the name of Slater Jones (Bruce MacFarlane).

Toby-Slater's game is the old one of getting "local color" in the Lower World and "sociological data" for his romances.

There are many comedy angles in an ex-pug teaching the cultured Toby how to use slang and sling it like a native of the Lower World, where the impeccable English of Swinburne and William Powell are barred forevermore.

Slater, who pretends he cannot even write, gets a job as a dishwasher in the same Sixth Avenue eats joint as Nellie Quinn (Audrey Christie).

Nellie is a comely waitress. Slater met her in the employment agency, where he soaked a guy in the mug for insulting Nellie (Hey, Harry Miner, where are ye?). They are going to arrest Toby-Slater, but Nellie ups and pays for the damage done to the property of the agency. (And the ghost of Corse Payton walks again!)

After work Nellie teaches the bogus Slater "how to write." This is pretty stuff and is giggle-potential.

Marriage. And now all is sweetly idyllic between the waitress and the swell fakir until some one in the boarding-house discovers Toby-Slater's picture and the whole story of his experiment in the Lower Depths in Mr. Crowninshield's smart monthly.

A blow-up. Wow!—Nellie is angry! But—you know the end. You guessed? Smart boy!

It is described as a "Manhattan folk-comedy." Just Folks will enjoy it on the screen.

Picture value, 60 per cent.

BETWEEN TWO WORLDS

Elmer Rice having recovered from the terrific emotional jamboree that gave Broadway "Judgment Day," piped down so low on his newest product (he is now both author and producer) that "Between Two Worlds" is lost completely in a maze of words and the meaningless (but photographically correct) entrances and exits of a raft of competent actors and actresses.

Add, unfortunately, here again is Rice the Communist tomtomer. The craftsman is lost in three snoreful acts of nothing-at-all.

It all takes place on the promenade deck of one of those transatlantic floating hotels bound for New York to the old cockpit, Europe.

Mr. Rice's object, no doubt, was to show us the comedy, the tragedy and the intrigues of such a holiday at sea, where all the inhibitions let down like a bunch of Up-lifters in an old Turkish harem. He didn't near do it.

For picture purposes there is hardly any story. "Characters" swarm everywhere, and they are all dialogue-addicts.

The ghost of the story is woven around N. N. Kovolev, a Russian Communist picture director, who has just been shooed out of Hollywood for trying to make pictures that will point a moral, adorn a proletarian tail, razz our capitalistic democracy and otherwise give you a pain wherever you are most subject to pains. This part is played more than well by Joseph Schildkraut.

He swaggers around, emptying his Moscow slaver into everybody's ears. Among them a Margaret Bowen, a good bourgeois girl who falls for his "biological necessity" stuff, goes to his cabin (the moon is shining, you know) and—yes, just what you think.

She has an admirer, a poet, who is rather dumbfounded at the swift neck-work of the Moscow arty boy. But poets do nothing—they were made, like this one, to remain everlastingly dumbfounded.

There is also a Russian Princess on board. The White Russian and Red Russian come to talk. He tells her that he butchered all her relatives because her relatives, under the late Uncle Nicky, did the same to his *mespocah*. So he slaps her in the face just for quits. And he also quits Margaret, Russian style, as they all get into port. His only friend on the boat is a negress, a maid—a "Comrade"!

Picture value, 15 per cent.

Universal Promotes Sharick

Andrew J. Sharick was this week appointed manager of accessory sales for Universal. He will enter upon his duties immediately. Mr. Sharick has had a long experience in exploitation, publicity and advertising, in the home office and the field.

He will retain supervision of his other duties in the home office under the direction of J. R. Grainger, general manager of distribution.

WILL PLEASE ALL AUDIENCES 100%

—SHOWMEN'S ROUND TABLE

MONOGRAM'S SUCCESSOR TO THE "SWEETHEART OF SIGMA CHI" GIVEN HIGH PRAISE BY TRADE PRESS

"Chock full of good clean fun . . . A swell show . . . Will please audiences 100% . . . A thorough search of Hollywood couldn't reveal players more suited to their roles or with greater drawing power."

—*Showmen's Round Table*

"Lively activity of a big track meet entertaining . . . Picture's appeal is to the younger patrons in particular."

—*Motion Picture Herald*

"Lively co-ed campus frolics . . . Made for the youth of both sexes . . . Lively cheery fare."

—*Film Daily*

"Clicks as entertainment with plenty of genuine comedy . . . A credit to all concerned."

—*Motion Picture Daily*

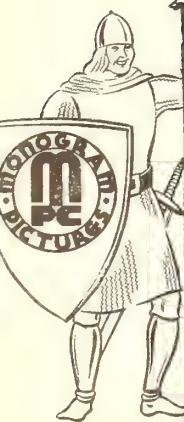


IT'S A HIGH CLASS
ENTERTAINMENT
and
IDEALLY SUITED
for
HOLIDAY
AUDIENCES

Mary Carlisle IN "GIRL OF MY DREAMS"

Directed by RAYMOND McCAREY
Music by EDWARD WARD
Lyrics, Story and Screen Play by
GEORGE WAGNER
A W. T. LACKEY PRODUCTION

with
STERLING HOLLOWAY — EDDIE NUGENT
ARTHUR LAKE — CREIGHTON CHANEY
GIGI PARRISH





WHAT THE PICTURE DID FOR ME



Chesterfield

MURDER ON THE CAMPUS: Shirley Grey, Charles Starrett—This is better than average for Chesterfield but at that is only fair entertainment. Like most independent mystery films, it is rather talky and is best suited for double feature programs. Sound and photography are fair.—New Liberty Theatre, Ft. Worth, Texas. General patronage.

RAINBOW OVER BROADWAY: Joan Marsh, Frank Albertson, Grace Hayes—With the exception of an unusually good musical sequence, this feature is below average and did not please the customers. The cutting on this film is very poor and sound is bad.—New Liberty Theatre, Ft. Worth, Texas. General patronage.

Columbia

BLIND DATE: Neil Hamilton, Ann Sothern—Fair play of a girl being in love with one man who she owed nothing to and another man who she was engaged to, and owed him everything. Fair business and good characters in the play. Running time, 72 minutes. Played Oct. 30-31.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

CAPTAIN HATES THE SEA, THE: Walter Connolly, John Gilbert, Victor McLaglen, Wynne Gibson—Positively disappointing and should have never been released. Trade paper reviews would lead you to believe this feature compares with "It Happened One Night." Better see this one before you play it.—L. H. Lano, Cozy Theatre, Long Prairie, Minn. General patronage.

FIGHTING CODE, THE: Buck Jones, Diane Sinclair—We were a little disappointed in the business for this Buck Jones picture, but it gave satisfaction to the western fans who were present. Running time, 65 minutes. Played Nov. 3.—C. W. Mills, Arcade Theatre, Sodas, N. Y. Family patronage.

FIGHTING RANGER, THE: Buck Jones—A good western picture. Jones is one of our best drawing western star.—J. O. Smith, Paramount & Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

I'LL FIX IT: Jack Holt—A good play. Jack Holt plays the part of a politician who has everything his own way for a while, but in the end his political ring is broken up and he falls in love with the girl who broke it up. Running time, 64 minutes. Played Nov. 6-7.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

KING OF WILD HORSES: William Janney, Dorothy Appleby—We played this very old as a fill-in, but it did a better business than a lot of new ones have done. Played Oct. 26-27.—G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

PARTY'S OVER, THE: Stuart Erwin, Ann Sothern—A mighty good comedy drama. Very funny. Story good and a splendid cast. Erwin is in a class by himself as a comedian and he pleases them all. Played on a double bill but the picture would have stood alone and given satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SHADOW RANCH: Buck Jones—This is a good Western full of action, thrills and fighting with a touch of romance. This is one of Jones' best pictures, presenting him as a cowhand who finds the killer of his best friend and wins the hand of the heroine. This is a reissue but pleased much better than many of the new ones. We played this one day (Saturday) to very good business. Running time, 62 minutes. Played Nov. 3.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

VOICE IN THE NIGHT: Tim McCoy, Billie Seward—I'm not a fighting man, but I believe I could whip any man after Tim had worked on him a while. In this story, two telephone companies were fighting each other and Tim was fighting any and every man who was on the wrong side. You can't go to sleep on Tim unless you stop one of his uppercuts. But he ought to have some daredevil "double" to do his kissing. He has a new leading lady in every picture. Can that be the reason? Played Nov. 6.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

DuWorld

DAWN TO DAWN: Julie Hayden—Do most of your customers enjoy opera, read Shakespeare and encourage the finer arts? If so, they will enjoy this artistic little featurette which runs 35 minutes. It is

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

art at its artiest, for the story is sad, the settings are drab, and the actors are unattractive. Few words are spoken and a symphony orchestra furnishes background music. All of the action takes place on a lonely farm and there are only three characters. The acting is excellent and the whole film is daringly different. It will please your class patronage. Our customers did not like it but had little to say as we played it with an excellent feature, "Twenty Million Sweethearts" (First National).—New Liberty Theatre, Ft. Worth, Texas. General patronage.

First National

BRITISH AGENT: Leslie Howard, Kay Francis—For some reason this failed to click at the box office. Those who did come out were glad they had done so, but business was only slightly above average. It's a fine picture and deserved to do a better business. Used it on a Sunday to Tuesday change.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

CIRCUS CLOWN, THE: Joe E. Brown—Good entertainment but not as amusing as some of the Browns have been. Played No. 3.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—Will be pleasant entertainment in any theatre. Dick Powell and Josephine Hutchinson are good. The Vitaphone orchestra is getting monotonous; it is too harsh. Have heard several comments about it. I am not a musician but I think there is too much brass. Am I right? Running time, 86 minutes. Played Nov. 10.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

I SELL ANYTHING: Pat O'Brien, Ann Dvorak—This is a very good picture of the comedy type and will appeal to all classes. The story deals with the inside workings of the "auction sale" racket, with spicy dialogue, action and romance. This is good entertainment and has an excellent supporting cast. The trailer will sell the picture and is sure to draw the crowd. Played one day to very good business. Running time, 70 minutes. Played Nov. 2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MANDALAY: Kay Francis, Ricardo Cortez, Lyle Talbot, Warner Oland—Our customers enjoyed this picture, which is a little different from the average program picture. Kay Francis has appeared in better films but this will prove acceptable if the women will come not expecting to see too many dresses.—New Liberty Theatre, Ft. Worth, Texas. General patronage.

MAN WITH TWO FACES, THE: Edward G. Robinson, Mary Astor, Ricardo Cortez—A very good picture but not up to the Robinson standard. Pleased all who came but not so good at box office. Mary Astor gives a very good performance and so does Mae Clark. Good if you can get them in. Running time, 72 minutes. Played Oct. 31-Nov. 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

RETURN OF THE TERROR: Lyle Talbot, Mary Astor—A good horror picture. Very interesting story. Well acted but did not draw any business.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SIDE STREETS: Aline MacMahon, Paul Kelly, Ann Dvorak—A splendid program picture. Story good and splendid acting by a great cast. Good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Fox

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor—The Fox Corporation can also take a bow on this one. While this little lady may not grow up to be an adult star, she and her parents as well can always point back with pride to her record while a juvenile. Her future, of course, is on the knees of the gods. May they be kind to her. Played Oct. 31-Nov. 1.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

CARAVAN: Charles Boyer, Loretta Young, Jean Parker—"Caravan's" music and chorus work is entrancing. The picture is semi-opera and is an innovation. It is marred by a rather thin story of the wine spoiling if the Gypsies don't play during the harvesting. Phillips Holmes went through his part like a wooden soldier. Noah Beery with his marvelous bass voice leads one chorus. It has spectacle and beauty of scenes with the high spots being the "Hot Cha Cha" and wine song numbers. The class that supports opera will like it but the fact that the second day's business was practically nothing shows that the average audience is not ready for this type.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CAT'S PAW, THE: Harold Lloyd—We must admit it was a good picture but not the kind of picture the patrons expected of Lloyd. The recording could have been much better. Business not so hot for a Lloyd picture.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—He's through, although this one is a good picture. Harold Lloyd don't mean a thing at the box office. What makes it worse is that I paid big money for it. The next Lloyd will have to be at program picture prices. Running time, 100 minutes. Played Nov. 3-4.—Harold Haubert, Cozy Theatre, Lockwood, Mo. General patronage.

CAT'S PAW, THE: Harold Lloyd—Lloyd has made another good comedy picture but he has been off the screen too long. The public has forgotten him. Receipts far below average even with heavy advertising. Running time, 100 minutes. Played Nov. 8-9.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

CHARLIE CHAN'S COURAGE: Warner Oland—More women patrons complimented us on this than, I might say, any mystery picture we have ever run here. They all went for it in a big way. The men and kids liked it too. Business fair for these times.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

GRAND CANARY: Warner Baxter, Madge Evans—This is an entertaining, though not outstanding, film which will appeal to women more than men, as it is rather slow. Baxter has made better films. We find Fox our most dependable product as, with but few exceptions, the pictures are entertaining and most of them have box office names. The Dallas exchange has given us excellent service.—New Liberty Theatre, Ft. Worth, Texas. General patronage.

JUDGE PRIEST: Will Rogers—Will gets better and better at the box office and dearer and dearer to the hearts of the American people. This picture, however, reflects at its worst the current art trend to slurred and mushy photography, of bad and inadequate lighting. The expression of the faces of the principal actors was impossible to see in big scenes. Someone should shoot people who sacrifice the story and the work of real artists to faddy, arty photographic ideas that fail miserably in clicking.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

LOVE TIME: "Pat" Paterson, Nils Asther—The too often repeated comment—those who came liked it! You know what that means—another Viennese picture that will go better in Vienna than America. Good, but unappreciated! Swell music. Running time, 75 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

LOVE TIME: "Pat" Paterson, Nils Asther—Based on the life of the composer, Franz Schubert, this picture for some reason fails to rise above the mediocre stage. Slow moving, obvious plot, stilted dialogue, but the musical score and the musical numbers are beautiful. Even though they are classical, and moviegoers are supposed to be unappreciative of the classics, our patrons stuck to the final fadeout and came out with nothing but praise for the picture, particularly for the music. And was I surprised? Especially when we had used it on a midnight surprise show, where comedy or fast action pictures are favorites. All of which proves something or other—but I don't know what.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

NOW I'LL TELL: Spencer Tracy, Helen Twelvet-

trees—Good picture. Pleased all who saw it. Fair business, two days. Played Nov. 5-6.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

PECK'S BAD BOY: Jackie Cooper—Very good picture for the whole family. The trouble we had was getting the adults to attend. Played Oct. 25-26.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PECK'S BAD BOY: Jackie Cooper, Thomas Meighan, Dorothy Peterson—Super, Colossal! Oh, yeah? This is sold as a special and it belongs on the kerosene circuit and the ten, twenty, thirty days. I'm a monkey's cousin if this is not the cheapest picture they have so far turned out this year. You will get a lot of kids and some of the old timers but watch the regulars take a runout on it or they are a different audience than this of mine. The large house in a neighborhood city pulled it and then double-featured it in their second-run house. It isn't exactly terrible, but it is so decidedly ham in theme that it burns me up.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SERVANTS' ENTRANCE: Janet Gaynor—A very good picture. Gaynor, as usual, steals the whole show. Drawing power way off, probably due to the poor title. Played Nov. 1-2.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—While Ayres and Faye were the leads, Durant and Mitchell provided the sparkle and fun. They kept the audience in an uproar throughout the entire picture. Incidentally, they proved that one can be funny without being vulgar. I am glad to state that this is one picture that can be seen and enjoyed by the whole family. Played Oct. 30.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

SHE LEARNED ABOUT SAILORS: Alice Faye, Lew Ayres—Mitchell and Durant deserve most of the credit for the success of this, while the others were capable enough; but without Mitchell and Durant it is hard to imagine what this would be like. There is a distinct place for these two comedians and acrobats. Business above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

STATE FAIR: Will Rogers—Did well on a repeat run.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

THREE ON A HONEYMOON: Sally Eilers, Zasu Pitts, Henrietta Crosman, Charles Starrett, John Mack Brown—This is an amusing little picture that our patrons enjoyed. Zasu Pitts was the whole show and did better than she has done in some of her starring efforts.—New Liberty Theatre, Ft. Worth, Texas. General patronage.

WORLD MOVES ON, THE: Madeleine Carroll, Franchot Tone—No, I'm not acting as press agent for the Fox Corporation. It just happened that I booked three of their pictures in one week and it also happened (or did it just "happen") that they were all good. No company can win a favorable report from me that is not justified. It may happen later, that I will get two or three that do not deserve praise. In that case, what I write will not be preserved by the Fox Corporation. "The World Moves On" had very little comedy, but it taught a very good lesson in that it pointed out the great difference between Cupid and cupidty. In other words, two people, though wedded, cannot remain as one where their ideals drift apart. In this case, the World War completely wrecked the once lofty ideals of the man and in so doing nearly wrecked the happiness of the married lovers, but not quite. A good picture. Running time, 10 reels. Played Nov. 2.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

365 NIGHTS IN HOLLYWOOD: Alice Faye, James Dunn—Hard to classify, and opinion divided, but it will get by if bolstered up with good shorts. A burlesque on "acting schools." Some thought it silly; others said "different." Running time, 80 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

365 NIGHTS IN HOLLYWOOD: Alice Faye, James Dunn—Another "She Learned About Sailors," possibly not quite as good, but will please. Mitchell and Durant are O. K. So is Alice Faye's singing. Would have done more business if I had played it a month later. Too hot is worse than too cold in this town. Played Oct. 31-Nov. 1.—Harold Haubein, Cozy Theatre, Lockwood, Mo. General patronage.

365 NIGHTS IN HOLLYWOOD: James Dunn, Alice Faye—This is way off from Fox's usual standard. Alice Faye is too good to be wasted with such poor material. They never have made a story of Hollywood that had any box office pull. Better luck next time, Fox. Played Oct. 17-18.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

Majestic

WORLD GONE MAD, THE: Pat O'Brien—This is a nice little picture and more entertainment than lots of the high price ones. Played Nov. 7-8.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

LIKE THOUSANDS OF OTHER EXHIBITORS

Writes J. W. Noah of the advertising department of the New Liberty theatre at Fort Worth, Texas, to the "What the Picture Did for Me" department:

"Like thousands of other exhibitors, the manager of the New Liberty finds the reports on current pictures invaluable."

MGM

BARRETT'S OF WIMPOLE STREET: Norma Shearer, Charles Laughton, Fredric March—One of the best of the year—step on it. Played Oct. 7-8-9.—Carl E. Anderson, Liberty Theatre, Kalispell, Mont. General patronage.

CHAINED: Joan Crawford, Clark Gable, Otto Kruger, Stuart Erwin—A very good picture that drew and satisfied. Played Sept. 30, Oct. 1-2.—Carl E. Anderson, Liberty Theatre, Kalispell, Mont. General patronage.

CHAINED: Joan Crawford, Clark Gable—The story is an old timer that we have all seen lots of times but the presence of an excellent cast, good photography and all-around class in the production, makes this worth while entertainment. Satisfied the cash customers and did fairly good business. Played Oct. 27.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HAVE A HEART: Jean Parker—Just a fair program picture. No kicks, no boosts and just fair at the box office. Running time, 80 minutes. Played Nov. 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HIDE-OUT: Robert Montgomery, Maureen O'Sullivan—Not as good as "The Thin Man" but still a very satisfactory program picture. Played Oct. 5-6.—Carl E. Anderson, Liberty Theatre, Kalispell, Mont. General patronage.

MANHATTAN MELODRAMA: Clark Gable—This is one of the very best from Metro this season. Pleased everyone. Pictures like this and "Sadie McKee" will improve anyone's business. Metro has given us consistently good pictures this year with the exception of "Riptide," which was the world's worst. Played Oct. 25-26.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

MERRY WIDOW, THE: Maurice Chevalier, Jeanette MacDonald—A great show that pleased all. Played Nov. 4-5-6.—Carl E. Anderson, Liberty Theatre, Kalispell, Mont. General patronage.

OPERATOR 13: Marion Davies, Gary Cooper—Did a nice business and pleased the patrons. Running time, 86 minutes. Played Oct. 19-20.—G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

OUTCAST LADY: Constance Bennett, Herbert Marshall, Hugh Williams—The folks in this oasis in the desert don't dislike Constance Bennett more than the smallpox—on the other hand, they would rather have a medium severe toothache than attend one of her pictures. Why don't these titled aristocrats get off the screen and make room for some proletarians who act like human beings on and off stage. Here is an example of publicity or rather notoriety that misses fire at the B. O. A bad flop.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

SADIE MCKEE: Joan Crawford, Franchot Tone—I can but add my feeble voice and stumbling pen to what has been voiced and written before. It does not soar way beyond the grasp of the everyday mind. It is not a "class" picture but has class written all over it. It is that type that makes a hit on Broadway, on Main Street in the small town; yes, even the dirt road in the sticks. It's both class and mass. When any picture is all that, nuf sed. Edward Arnold as the drunk was convincing and at the same time quite lovable. Running time, 100 minutes. Played Nov. 4-5.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

STRAIGHT IS THE WAY: Franchot Tone, Karen Morley, May Robson, Gladys George—A very good week end picture. However, the title of the play was a bit misleading; it drew them in. Played two days to very good business. Running time, 59 minutes. Played Nov. 2-3.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

STRAIGHT IS THE WAY: Franchot Tone, Karen Morley—This is very poor entertainment based on the gangster theme. It is a romantic drama but will not appeal to the masses. This has an excellent supporting cast and they play their parts well but this is not enough to pull up a poor story. Too bad the producers cannot get away from the gangster stories. Played on late Saturday night show to only fair business. Running time, 59 minutes. Played Nov. 3.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THIN MAN, THE: William Powell, Myrna Loy, Maureen O'Sullivan, Nat Pendleton—Did a nice average business and seemed to please the patrons. Running time, 91 minutes. Played Nov. 2-3.—G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger—Did a nice business with this one. The kids particularly fall for this sort. Beery and Cooper put on a very good performance. Running time, 110 minutes. Played Nov. 9-10.—G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—Another good picture to help along the new season. Little better than average business. Played "Poor Cinderella" with it and the women liked it better than feature. Running time, 111 minutes. Played Sept. 23-25.—Mrs. T. C. McElroy, Rex Theatre, Vale, Ore. Small town patronage.

Monogram

CITY LIMITS: Ray Walker—A nice little picture; nothing big but OK. Played this with a vaudeville act and it seemed to please. Running time, 60 minutes. Played Nov. 12-13.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

GIRL OF THE LIMBERLOST: Marian Marsh, Ralph Morgan—Got the money but not what we expected. If this had been made by a major company it would have been better. However, it's OK, as is and worth running anywhere. Go after the older patrons on this type of picture. Extra nice weather hurt our Sunday business; too many went to the mountains or just "drove around." Running time, 86 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

HE COULDN'T TAKE IT: Ray Walker, Virginia Cherrill, George E. Stone—A pleasing little program that pleased about ninety per cent. Small town patronage.—L. Gordon Evanson, McIntosh, S. Dak. Small town patronage.

MAN FROM UTAH, THE: John Wayne—This western was really above the average and pleased quite a few of our patrons who usually are not what might be called "Cowboy Conscious." As I heard no word of adverse criticism, it must have pleased 100 per cent and that's something. Played Nov. 3.—Peter Bylsma, Victory Theatre, Napoleonville, La. General patronage.

MOONSTONE, THE: David Manners, Phyllis Barry—A good program picture. Played on a double bill and gave satisfaction as half the show.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SWEETHEART OF SIGMA CHI, THE: Buster Crabbe, Mary Carlisle, Charles Starrett, Sally Starr—When independents can produce pictures of this type, they should not be passed by. Played it a little late. An exhibitor does not have to hide away after this show. Pleased ninety-five per cent.—L. Gordon Evanson, McIntosh, S. Dak. Small town patronage.

TRAIL BEYOND, THE: John Wayne, Verna Hillie—It is a great Western picture. Well acted and wonderful scenery. I call it extra good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

BELLE OF THE NINETIES: Mae West—We had the best business of the year on this play. Mae West spells prosperity in the show business. Give us more Mae Wests, Paramount. Played Oct. 19-20-21.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

BELLE OF THE NINETIES: Mae West, Roger Pryor, John Mack Brown, Katherine DeMille, Duke Ellington and his orchestra—Mae West is through, I'm afraid. The "kick" they expected wasn't there. A few expected "cracks"—but after all day Sunday run, people "heard it wasn't up to expectations" and it was a flop after that. The Decency Campaign, with everybody hearing the picture had been changed, re-titled twice, etc., took the edge off Mae. Running time, 75 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

ELMER AND ELSIE: George Bancroft, Frances Fuller—Just another worry for the exhibitor. Can't understand why such pictures are made.—L. Gordon Evanson, Lyric Theatre Circuit, McIntosh, S. Dak. General patronage.

HERE COMES THE GROOM: Jack Haley—Pretty good picture. Folks seem to like Haley. Good for



142 out of 150

Western Electric Sound Systems—installed
seven years ago—operate today in the same
theatres, with unmatched quality.



*Unit design—highest possible standards of manufacture
—ERPI Service—have made this possible.*

Western  **Electric**
SOUND **SYSTEM**

Northern Electric in Canada

Distributed by

Electrical Research Products Inc.

250 West 57th Street, New York

Sunday showing. Lots of laughs.—Jack Greene, Genesee Theatre, Genesee, Ill. Small town patronage.

KISS AND MAKE UP: Cary Grant—Fair play of a doctor who specializes in beauty work and how he moulds an artificial beauty and thinks he is in love with her but is in love with his cute little secretary. Will do a fair business for any theatre. Running time, 70 minutes. Played Oct. 23-24.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

LAST ROUND-UP, THE: Randolph Scott, Barbara Fritchie, Monte Blue—A western that draws the second night even if there is very little plot to the picture.—L. Gordon Evanson, Lyric Theatre Circuit, McIntosh, S. Dak. General patronage.

LEMON DROP KID: Helen Mack, Lee Tracy—Lee Tracy in another of his characteristic roles, supported by Helen Mack and Baby Leroy. With lots of punch, this one is a real program picture that everyone liked. Not too much race track stuff, as is so often the case in pictures of this type. A well-balanced production. Running time, 68 minutes. Played Nov. 7-8.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

LEMON DROP KID: Lee Tracy—A good picture. Will please everyone. A few complained about it

being too sad. Running time, 77 minutes. Played Oct. 15-16.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

MENACE: Gertrude Michael, Paul Cavanagh, Henrietta Crossman, John Lodge—No stars to help the draw, but our patrons thought it a swell mystery. Only sixty minutes, but they said it seemed like 10—due to the suspense. Ran one night with big shorts bill and everybody was more than pleased. Running time, 60 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael, Paul Cavanagh—A good play. A story of two noted criminals playing against the other and in the end falling in love with one another. Good play and fair business. Running time, 64 minutes. Played Oct. 9-10.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

NOW AND FOREVER: Gary Cooper, Carole Lombard, Shirley Temple—Do they like Shirley Temple! Hope they keep her busy for the next year, hold back the pictures, and give us one every other month! We lost Marie Dressler, but a new star is born. Running time, 82 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

NOW AND FOREVER: Gary Cooper, Carole Lombard, Shirley Temple—Just fair and that is all that can be said about it and that it had Shirley Temple in for some short sequences. Just gets by as a program picture and that says it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NOW AND FOREVER: Shirley Temple, Gary Cooper, Carole Lombard—Our folks came out to see Shirley Temple, giving us a little better than ordinary business. The kid is wonderful and we had no kicks. Played Oct. 24-25.—C. W. Mills, Arcade Theatre, Sodas, N. Y. Family patronage.

READY FOR LOVE: Richard Arlen—A fairly good program picture with no drawing power. Will please with strong shorts in support. Running time, 74 minutes. Played Oct. 29-30.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

PURSUIT OF HAPPINESS, THE: Joan Bennett, Charles Ruggles—This is a good picture with plenty of comedy. The fans will talk about "bundling" for a long time. This story is laid in the revolutionary war times, and it did not draw, but if you can get them in, it will please. Running time, 76 minutes. Played Nov. 5-6-7-8.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

SCARLET EMPRESS, THE: Marlene Dietrich, John Lodge—The star alone was the picture. Not for small towns; slow and has no drawing power.—L. Gordon Evanson, Lyric Theatre Circuit, McIntosh, S. Dak. General patronage.

SCARLET EMPRESS, THE: Marlene Dietrich, John Lodge—13 reels—100 minutes of "opus" acting, direction and camera work—but unappreciated! Hot in spots—a real picture—better than "Rasputin"—but how many small towns care about Russia? Wake up, fellows! Kick about these Hollywood American versions of pictures intended for Europe! A few are O. K., but they're making too many. Running time, 100 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

SHE LOVES ME NOT: Bing Crosby, Miriam Hopkins—Bing Crosby at his best as an actor and singer. This one was well received by the regular fans. Played three days to satisfactory business. Running time, 85 minutes. Played Nov. 4-5-6.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston—The Zane Greys seem to be losing their grip. This was a big flop here. As a westerner it is okay. Played Nov. 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WAGON WHEELS: Randolph Scott—A re-take of "Fighting Caravans" by Zane Grey. Not as good as the "Last Round-up" but still way ahead of most westerns. Play it; it will make money. Played Oct. 5-6.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick—Another of Zane Grey's famous stories, which was well received by everyone. This one brought in the regular patrons as well as a large number of new ones. A very satisfactory business for the two-day run. Running time, 57 minutes. Played Oct. 31-Nov. 1.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

YOU'RE TELLING ME: W. C. Fields, Joan Marsh, Larry "Buster" Crabbe, Adrienne Ames—Here is a small town natural. If we could secure more pictures of this type, we might get some sleep after the show.—L. Gordon Evanson, Lyric Theatre Circuit, McIntosh, S. Dak. General patronage.

Pathe

KING OF KINGS: H. B. Warner—A fine picture that every one should see. No one tires of a picture depicting Christ. Any exhibitor should play this pic-

ture. It will do business for him. No talking, just sound. Beautiful music and recording good. Churches will buy out your house. It is really a great production. My theatre received favorable comments from church heads and it means a great deal to have the churches behind you on a picture. Packed house every performance. This is a good picture for the entire family. One does not need to run shorts as the picture is two hours long. Running time, 120 minutes. Played Nov. 7-8-9-10.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Child and adult patronage.

RKO

BACHELOR BAIT: Pert Kelton, Stuart Erwin—Patrons thought it extra good. Can run two days anywhere. Sorry we only ran it one night. A little snappy in dialogue in spots, but the laughs kill the reaction of anybody. Running time, 74 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—There was a time when this team was a mop-up. Dirt was added more and more to each release in which they appeared; as a result, they are very little above a program picture draw. Too late to clean them up now.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—This play starts out with singing, but soon changes to their usual foolishness. Some liked it and others didn't. It looks like this team is losing out with the public. Running time, 72 minutes. Played Oct. 6-7.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—Our patrons stated that they liked this Wheeler and Woolsey offering better than any they had seen before. Several remarked that it was not as smutty as previous pictures, and commended this. Business normal. Played October 27.—C. W. Mills, Arcade Theatre, Sodas, N. Y. Family patronage.

DANGEROUS CORNER: Melvyn Douglas, Virginia Bruce, Conrad Nagel—This is very poor entertainment and will appeal only to the sophisticated type of patrons. It is different from the usual run of pictures, depending entirely upon conversation to please the patrons. The action is lacking and the continual talking will bore the average person. The trick ending spoiled the entire show. Played one day to poor business. Running time, 64 minutes. Played November 7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DOWN TO THEIR LAST YACHT: Sidney Blackmer, Sidney Fox—Funny and in many ways silly. Some thought it was fair; others thought it was punk. Not in the same class as "Flying Down to Rio," though. Running time, 64 minutes. Played November 3-4.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

FINISHING SCHOOL: Ginger Rogers, Bruce Cabot—Fair play with a lot of sex in it. We did a fair business on just another love play. About the same thing as Paramount's "Eight Girls in a Boat." Running time, 73 minutes. Played October 2-3.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

GAY DIVORCEE, THE: Fred Astaire, Ginger Rogers—Listen! Our patrons said this was better than "Rio." Undoubtedly, it is extremely excellent entertainment. Dancing by the two leads is remarkable. Music is splendidly recorded and it is certainly pleasing in every respect. If the "Continental" spectacle had been in the new Technicolor, what a scene it would have been! This picture is deserving of all the exploitation you can command. If you haven't presented this feature, then you and your patrons have something to look forward to. It is a sensation! Entire cast is above average. Running time, 102 minutes. Played November 7-8.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

HAT, COAT AND GLOVE: Ricardo Cortez, Barbara Robbins, John Beal—Mystery drama that proved to be just a fair piece of entertainment. We used it on a midnight surprise show, where it got by nicely, but it is hardly strong enough to stand a run on its own merits.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

HIS GREATEST GAMBLE: Richard Dix—Dix is a great actor and was supported with a great cast. Will make any show a fair business. Running time, 70 minutes. Played October 27-28.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. Fair patronage.

HIS GREATEST GAMBLE: Richard Dix, Dorothy Wilson—Good dramatic offering that is different. Did not please generally, on a Friday-Saturday change, and pulled just an average business, even though Dix is a favorite here.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

HIS GREATEST GAMBLE: Richard Dix, Dorothy Wilson—The Chamber of Commerce provided free tickets to all school children for our first performance and we had a crowded house, although we gave a greatly reduced price in the matter of tickets. The object was to keep the youngsters from Halloween depredations. It worked out very nicely. We had

(Continued on following page)

BOOKING Calendar

FOR 1935

Used by thousands of exhibitors as an important aid in the successful operation of their theatres. Its list of national and State holidays directs your attention to opportune times for booking appropriate pictures supported by special exploitation campaigns. An indispensable feature in every manager's office. Order your copy today.

**LIMITED SUPPLY
ORDER PROMPTLY**

**25 CENTS
EACH** postpaid

use this blank

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me one Booking Calendar for 1935. I enclose herewith twenty-five cents to cover cost of calendar and postage.

Name

Theatre

Address

City State

snow the second night, which killed the attendance. Picture very good, but hardly a family offering. Running time, 70½ minutes. Played October 31-November 1.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

LIFE OF VERGIE WINTERS, THE: Ann Harding, John Boles—This story is sad. The story of a woman waiting patiently for the man she loved and when she was about to get her happiness, the man was killed. Running time, 82 minutes. Played October 13-14.—Wm. Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

OF HUMAN BONDAGE: Leslie Howard, Bette Davis, Frances Dee, Kay Johnson, Reginald Denny—This is a fine intelligent picture that was never intended for the masses. Personally, I consider it one of the best films of the year as it has a story that is different, superb acting, and excellent production. Although Leslie Howard receives top billing, it is really Bette Davis who is the star, for her acting, in view of her past efforts, is nothing less than amazing; she is so thoroughly convincing as the heartless little waitress, that you cannot help but dislike her after she has been on the screen only 10 minutes.—New Liberty Theatre, Ft. Worth, Texas. General patronage.

THEIR BIG MOMENT: Zasu Pitts, Slim Summer-ville—Just a fair program production to poor business. Played October 31.—B. Hollenberg, Rose Theatre, Sumas, Wash. Small town patronage.

THEIR BIG MOMENT: Zasu Pitts, Slim Summer-ville—This is absolutely the worst attempt at comedy that any company has ever made. With a vaudeville act, we barely grossed film rental. Universal made some good pictures with these stars which drew fine, but leave it to RKO to kill them. RKO's have sure been poor this season, which makes me glad that my competitor has them next season. They won't do any one any good. Played October 10. J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

WE'RE RICH AGAIN: Marian Nixon, Billie Burke, Reginald Denny, "Buster" Crabbe, Edna May Oliver—Very good comedy that seemed to please my family night patrons. Edna May Oliver is very good. Marian Nixon and Billie Burke put on a talking marathon for speed and endurance. Nothing to write home about, but got a lot of laughs. Running time, 71 minutes. Played November 7-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WILD CARGO: Frank Buck—This is a very good picture that is very interesting and entertaining. It is a typical jungle expedition, presenting the many dangers encountered only in the jungle. This is really a circus by itself and will prove good entertainment for every one. The photography is excellent as well as the narrative by Frank Buck himself. Played one day to very good business. Running time, 96 minutes. Played November 9.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

United Artists

AFFAIRS OF CELLINI, THE: Fredric March, Constance Bennett, Frank Morgan, Fay Wray—What a pleasant surprise this one proved for us. Expected a flop and enjoyed two better than average days in mid-week, in spite of a bad storm. Ordinarily, this would not be a small town picture, but here was an exception. And it pleased, for our patrons stopped to say they had enjoyed it. Not for the kiddies.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

BULLDOG DRUMMOND STRIKES BACK: Ronald Colman, Loretta Young—Our patrons enjoyed this more than anything we have had for some time. It's real entertainment from start to finish and the laughs are plentiful. Did only average business on a three-day run, but the weather kept many away. O. K. for the family, with the exception of a couple of spots in the dialogue.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

Universal

GIFT OF GAB: Edmund Lowe, Gloria Stuart, Alice White—This is a big picture. A lot of the biggest stars on the stage and radio. It did not draw business here, but no fault of the picture. All that saw it liked it. But could not advertise it properly. All I can say is I think too many stars and not enough story. They all worked hard to make it interesting.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HUMAN SIDE, THE: Adolphe Menjou—Entertaining little show that had no drawing power for us. Played October 28-29.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MILLION DOLLAR RANSOM: Mary Carlisle, Edward Arnold, Phillips Holmes—A fine entertainment. Great acting. Interesting story. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ONE MORE RIVER: Diana Wynyard, Colin Clive, Frank Lawton, Jane Wyatt, Reginald Denny—A mighty good picture. Fine story. Good picture. No drawing power in this town, but no fault of the picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ROMANCE IN THE RAIN: Roger Pryor, Heather Angel, Esther Ralston, Victor Moore—Good entertainment that pleased generally. Not a special, but it is slightly above the program class and is good for all the family. We used it on a Friday-Saturday change to an average business.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

Warner

AS THE EARTH TURNS: Jean Muir, Donald Woods—Very good show of rural life in Vermont. Played October 27.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

AS THE EARTH TURNS: Jean Muir, Donald Woods—This is a very good picture, based on the book of the same name, but will not appeal to the masses. It is a story of the people who earn their living from the earth—a typical farm picture. This is good entertainment with plenty of romance, drama, comedy, human interest and should please the whole family. The trailer sold the show and we played one day to good business. Running time, 73 minutes. Played November 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BIG-HEARTED HERBERT: Guy Kibbee, Aline MacMahon, Patricia Ellis, Phillip Reed—A clever comedy that pleased. The last 20 minutes is positively a panic. As it is very short, would advise building it up with select short subjects. Did fair business. Running time, 60 minutes. Played October 27-29.—Harold Haubien, Cozy Theatre, Lockwood, Mo. General patronage.

CASE OF THE HOWLING DOG, THE: Warren William, Mary Astor—Clever detective mystery drama, that pleased generally. If there is any fault to find, it is in the slow action and the fact that it is a very talking talkie. Entertained and business O. K.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

CASE OF THE HOWLING DOG, THE: Warren William, Mary Astor—Drew above average business and many favorable comments were given this one. Personally I thought it was a mystery of the highest type. It's grand entertainment and should please any audience. Running time, 73 minutes. Played November 7-8.—Harold Haubien, Cozy Theatre, Lockwood, Mo. General patronage.

COLLEGE COACH: Dick Powell, Ann Dvorak, Pat O'Brien, Lyle Talbot—This is a pleasant little picture that is a little different from most pictures of college life in that it deals principally with the coach and his affairs. Dick Powell has an unimportant part, but he manages to sing most of one song, "Lonely Lane."—New Liberty Theatre, Ft. Worth, Texas. General patronage.

DAMES: Ruby Keeler, Dick Powell, Joan Blondell—Another very good musical from Warner Bros. Guy Kibbee almost steals the show and furnishes most of the comedy. Several good song hits and some beautiful dance sequences. Not so good at the box office on account of being shown in an adjoining town and thoroughly advertised here. Running time, 90 minutes. Played November 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DAMES: Ruby Keeler, Dick Powell, Joan Blondell—This is the last thing in the musical productions to date. I ain't got room to tell you how big it is. See it and you will see the best yet. The story in this is the best entertainment of any of these big musicals we have played. Lots of comedy that was funny and not tiresome. Gave 100 per cent satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DESIRABLE: Jean Muir, George Brent—Sweet little show. Jean Muir is a honey and should get places with the proper stories. Played October 21-22.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HEAT LIGHTNING: Aline MacMahon—An old one we picked up that should have been left. Played October 23-24.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—Here was a picture ballyhooed to the skies and, believe it or not, lived up to the advance raves. You can promise your patrons entertainment and spell it with capital letters. Pleased in our case just about 100 per cent, and while business was off, that was due to a terrific storm and not the picture. Family picture, too.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

KANSAS CITY PRINCESS: Joan Blondell—It has what it takes for the masses. Plenty of wisecracking fun. Played November 1-2.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

KANSAS CITY PRINCESS: Joan Blondell, Glenda Farrell, Robert Armstrong—Typical of the light farces that this company has been putting out for so long that the patrons know the plot as soon as they have read the cast of characters. Just another picture, with a few laughs, but it missed fire for us. Played on a Friday-Saturday change to slightly better than average business.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

KANSAS CITY PRINCESS: Joan Blondell, Glenda Farrell—This is only fair entertainment and not as good as "Havana Widows." It is straight comedy

with spicy dialogue and fast moving. It is the story of two girls who are interested only in money. There are no objectionable scenes and this will prove good entertainment for the entire family. The trailer will do the selling. Played one day to good business. Running time, 64 minutes. Played November 8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MADAME DU BARRY: Dolores Del Rio, Victor Jory—Extremely lavish production that pleased the few that saw it. It is not a small town picture. Warners spared no expense in producing this picture. Running time, 76 minutes. Played November 5-6.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

MADAME DU BARRY: Dolores Del Rio, Victor Jory—If Warner Bros. are out for an all-time record for poor pictures, they certainly scored here. Pleased about three per cent. Seven per cent walked out and five per cent stayed, evidently to tell me what they thought of the picture. The other 85 per cent showed their good judgment by staying away. I would like to sentence Warner Bros. to thirty days continuous performance of this masterpiece (?). If you have to run this one, double feature it and then tell the operator to forget to run it. One show like this does more harm to the small town theatre than the good shows can overcome in two months. If the cities want this kind of bunk, why don't they sell it to them exclusively and give the small town theatres down-to-earth every-day shows that are liked and patronized? The only big thing about this is the press book and the price. All I got out of showing this one was a fifteen-dollar overdraft and a bad headache. Running time, 77 minutes, but it seemed longer. Played November 3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MADAME DU BARRY: Dolores Del Rio, Victor Jory—This is a very good picture of its type, but did not please our patrons. This is not a historical drama, as many will think, but is more of a farce comedy. It presents the intimate life of Louis XV, King of France, and is another costume picture. This would be great for the larger cities, but in the small towns it will not go over. Played two days to only fair business. Running time, 78 minutes. Played November 5-6.—J. J. Medford, Oxford Theatre, Oxford, N. C. General patronage.

ST. LOUIS KID: James Cagney, Allen Jenkins—If your patrons like plenty of action, this picture will make a hit. It is packed with wallops. Is clean and story is just strong enough to hold interest. Good picture for Cagney and Jenkins admirers. They are good. Running time, 67 minutes. Played November 13-14.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

UPPER WORLD: Warren William—Okay entertainment with comedy and action. Played October 30-31.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Short Features

Columbia

MICKEY'S MEDICINE MAN: Mickey McGuire Comedies Series—Mickey McGuire comedies are the big things on Saturday, for the kids, with a western feature. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

MICKEY'S TENT SHOW: Mickey McGuire Comedies—This is a fairly good two-reel comedy featuring Mickey McGuire and his gang putting on a tent show. Good entertainment for the kids, but the adults did not care for it. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MICKEY'S TENT SHOW: Mickey McGuire and his gang—I nominate this two-reeler as the best short comedy of the past six months. Our audience was kept laughing from beginning to end at the clever antics of these youngsters who make you forget they are small.—New Liberty Theatre, Ft. Worth, Texas. General patronage.

TRAPEZE ARTIST, THE: Krazy Kat Kartoons—This is a fairly good cartoon that pleased most of my patrons, especially the kids. It presents the popular song, "The Man on the Flying Trapeze," with good music and drawings. Running time, seven minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TRIPPING THROUGH THE TROPICS: Musical—A good comedy with lots of laughs and some good singing. Running time, 20 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

Educational

DOG-GONE BABIES: Star Comedy Specials—Absolutely the worst attempt at comedy that we have had. Leave it in the can.—J. O. Smith, Paramount & Dixie Theatres, Ashland & Lineville, Ala. Small town patronage.

DOMESTIC BLISS-TERS: Marriage Wows Series—Not the poorest attempt at comedy, but it sure is second to the worst.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HELLO, SAILOR: Coronet Comedy—Good slapstick with some good eccentric tap dancing.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MICE IN COUNCIL: Terry-Toon—This is our first cartoon from Education and if the others are no better, I hope this will be the last. Educational seems to be falling down on their product lately. They should wake up before it is too late. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NO SLEEP ON THE DEEP: Mermaid Comedies Series—Poor comedy. Twenty minutes wasted. Running time, 20 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. General patronage.

ONE MORE CHANCE: Bing Crosby—Reissue that doesn't compliment Bing Crosby.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

WHY MULES LEAVE HOME: Extra good cartoon. Most of this series is fine.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

Fox

FOX MOVIE NEWS: This newsreel is now far above other newsreels and is more than a filler. Its various departments, sports, fashions, etc., are excellently presented and beautifully photographed. Our patrons no longer resent the newsreel since it is being so carefully produced.—New Liberty Theatre, Ft. Worth, Texas. General patronage.

MGM

DISCONTENTED CANARY, THE: Happy Harmonies (Technicolor)—This is the best single reel I ever exhibited. Advertise it like a feature. It pleased the adults as much as the children. Coloring is beautiful. You can't go wrong on this series. Running time, 9 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GENTLEMAN OF POLISH: A good musical comedy. Plenty of slapsticks, very suitable for Saturday booking.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

HELLO, POP! Ted Healy and his Stooges—I find it increasingly difficult to get a two-reel comedy that merits a report of any kind. The color in this was pleasing to the eye. The loud and continual shouting about nothing in particular, as a prologue or introduction, or whatever you want to call it, is something like putting salt in your ice cream. The so-called funny sequences were funny only in the sense that they were so altogether out of place. Had the director pruned all this nonsense away, instead letting it clutter up the artistic and musical features, it would have been good. It was good, but it could have been better.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

HELL FIRE: Willie Whopper—This one is in color. Better than the average Metro cartoon but still not good.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

HI, NEIGHBOR: A good gang comedy. Plenty of laughs.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

JAIL BIRDS OF PARADISE: Colortone Musical Revue—This is a very good two-reel all done in beautiful color. The recording seems bad in several places, especially when Shirley Ross sings. However, this pleased my patrons and is good entertainment with many beautiful scenes. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MAID IN HOLLYWOOD: Thelma Todd, Patsy Kelly—Poor. The worst one this team has ever made.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

NOSED OUT: Irvin S. Cobb—Have seen worse comedies, but Cobb is such a good writer, perhaps we expect too much from his comedies.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

ROAMIN' VANDALS: Musical Comedies—One of the best musicals. Has plenty of comedy. Fine for Saturday booking.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

TALE OF THE VIENNA WOODS, A: Happy Harmonies (Technicolor)—One of MGM's new series, Happy Harmonies, and it is excellent. Beautiful color and very clever story. Running time, 9 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THEM THAR HILLS: Laurel & Hardy—Another good Laurel & Hardy comedy. They always please.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

Oliver Film

ROSS-McLARNIN FIGHT: Good fighting by light-weights, good photography, etc., but these boys were so evenly matched it got tiresome during 33 minutes. Doesn't get the money the big fighters do. Running time, 33 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

THREE MORE FROM WEST CONTRIBUTING

From Northwest and Southwest come three new contributors this week to "What the Picture Did for Me." They are:

New Liberty Theatre, Ft. Worth, Texas.

L. Gordon Evanson, Lyric Theatre Circuit, McIntosh, S. D.

L. H. Lano, Cozy Theatre, Long Prairie, Minn.

Read their reports in this issue.

Paramount

BETTY BOOP'S LITTLE PAL: A good cartoon. Much better than average.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

CLUB CONTINENTAL: Headliner—Not much to this one. Better skip it.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

A DREAM WALKING: Popeye the Sailor—Another good Popeye cartoon. Helps the drawing power almost as much as the feature.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

HI DE HO: Cab Calloway—Not so good. Not near as good as some of Calloway's previous shorts.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

HOLLYWOOD ON PARADE: No. 10:—This is a very good one-reeler, but not as good as some of the previous issues. It presents many of Hollywood's famous movie stars and also a Hollywood premiere which was very interesting to our patrons. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MADHOUSE MOVIES: No. 1:—Only fair. Recording bad.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

NERVE OF SOME WOMEN, THE: Paramount Variety—An unusually good short, showing daring stunts. Will please; book it.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

PARAMOUNT NEWS: We find this the best newsreel on the market and the recording is excellent.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

POOR CINDERELLA: Color Classics—Positively the best color cartoon we have ever played. The most beautiful color, and Paramount's new process sure makes the figures stand out on the screen. Will cause plenty of comment.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

RADIO ANNOUNCER'S REVUE, THE: Headliner—Not much to this short. Might interest a few radio fans.—J. O. Smith, Paramount and Dixie, Ashland and Lineville, Ala. Small town patronage.

RHYTHM ON THE ROOF: Headliner—A very good short. Has plenty of singing of Crosby's tunes from "She Loves Me Not."—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

THERE'S SOMETHING ABOUT A SOLDIER: Betty Boop—Good Betty Boop cartoon. Will please.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

RKO

BLASTED EVENT: Edgar Kennedy Comedies Series—Average comedy in the "Average Man" series. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

HIZZONER: Bert Lahr—This is very poor entertainment of the slapstick variety. This series of shorts appear to be reissues of shorts produced many years ago. RKO should specialize in features and they might improve them. As for shorts, they produce poor entertainment.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LA CUCARACHA: Steffi Duna, Don Alvarado—Color that is unbelievable. Certainly was different from old process. Let us have more like it. Why not feature some popular orchestras in a series? There are many that have yet to appear on the screen. And our patrons are waiting for more colored subjects like this one. Running time, 20 minutes.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

SONGS OF THE COLLEGES: Headliner Series—Great short for college towns. Will please others, too. Another neat recording job by Faulkner and Spivack, who gave us the "Gay Divorcee." Was liked here.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

United Artists

KING NEPTUNE: Silly Symphonies—These colored Silly Symphonies are good, but they are still not worth the price we paid for them.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

Universal

AT THE MIKE: Mentone No. 3-A—Extra good Mentone musical. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

GOING PLACES WITH LOWELL THOMAS: No. 1—First of this series of travel subjects. Extra good—particularly because there are three or four subjects in the reel, instead of 10 minutes of boredom as in the average scenic filler. Running time, 9 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

Vitaphone

ALL SEALED UP: Ben Blue—This is a very good comedy of the slapstick variety with plenty of laughs throughout. Blue is very good in this one and it pleased all of my patrons. Come on, Ben, let's have more of these shorts to cheer up the patrons. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BUSINESS IS A PLEASURE: Broadway Brevities Series—Color musical of a jazzed-up department store, with each department putting on a dance spectacle, vying for a prize. Very good. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

CAMERA SPEAKS: Pepper Pot Series—Old time reel. If your show is long enough, don't even take this one to the booth. Better—don't book it. Running time, 9 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

ISN'T THAT AWFUL?: Easy Aces—"Easy Aces" trying to do a "Burns and Allen" with mild results. Running time, 10 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

KING FOR A DAY: Bill Robinson—Colored acts, with Bill Robinson the hit of the show with his dancing. Swell on any program. Running time, 21 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

LITTLE GIRL WITH BIG IDEAS, A: Broadway Brevity—This is very poor entertainment of the musical type and entirely too slow moving. Molly Picon did not go over well here and many left before this was over. It would have made much better two-reel entertainment. Running time, 29 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LITTLE JACK LITTLE: Pepper Pot Series—This is what I call a swell short. Enough talent for a couple of ordinary shorts.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LITTLE JACK LITTLE: Pepper Pot Series—An entertaining short subject; will build up any program. Cleverly produced. Running time, 10 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. General patronage.

SONG OF FAME, THE: Ruth Etting—This is one of the best of this Broadway Brevities series. Our patrons like the specialties in these subjects. If they are not included then it is a failure. Hill Billies were the sensation here. Why not feature them in a subject? Running time, 19 minutes.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

SONGS THAT LIVE: Gus Edwards—Another good Pepper Pot. Will please most audiences. Running time, 11 minutes.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

YEAST IS YEAST: Tom Patricola—Short two-reel comedy with musical numbers. Tom Patricola dances, Hollywood Hawaiian beauties do several dance numbers with overhead shots. Good, but not extra good. Running time, 17 minutes.—M. P. Foster, Granada, Monte Vista, Colo. General patronage.

Serial

Universal

VANISHING SHADOW, THE: Onslow Stevens—On the seventh chapter and going good. Pleases the Saturday action fans.—J. O. Smith, Paramount and Dixie, Ashland and Lineville, Ala. Small town patronage.



PRODUCTIONS IN WORK



TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
CHARLES CHAPLIN Chaplin Prod. No. 5	Original screen play, Charles Chaplin. Director: Charles Chaplin.	Charles Chaplin, Paulette Goddard, Carter DeHaven, Henry Bergman, Alan Garcia.	Shooting
COLUMBIA "Passport to Fame"	Original, W. R. Bernet. Screen play, Robert Riskin, Jo Swerling. Director: John Ford.	Edward G. Robinson, Jean Arthur.	Editing
"Carnival"	Original and screen play, Robert Riskin. Director: Walter Lang.	Lee Tracy, Jimmy Durante, Sally Eilers, Fred Keating. Florence Rice.	Editing
"The Depths Below"	Original, Kurt Kempler. Screen play, Ethel Hill, Bruce Manning. Director: Erle Kenton.	Jack Holt, Edmund Lowe, Florence Rice, Forrester Harvey.	Editing
"Behold the Evidence"	Original and screen play, Harold Shumate. Director: Lambert Hillyer.	Norman Foster, Donald Cook, Sheila Mannors, Frank Darien, Pat O'Malley, Charles Sabin, Gordon de Main, Dutch Hendrian, Stanley Mack.	Shooting
FOX "County Chairman, The"	From the play, George Ade. Screen play, Gladys Lehman, Sam Hellman. Director: John Blystone.	Will Rogers, Kent Taylor, Evelyn Venable, Louise Dresser, Charles Middleton, Robert McWade, Wm. V. Mong.	Shooting
"Mystery Blonde"	Story, Dudley Nichols. Screen play, Philip MacDonald. Director: Eugene Forde.	Mona Barrie, Gilbert Roland, John Halliday, Mischa Auer.	Shooting
"Charlie Chan in Paris"	Based on original, Philip MacDonald. Screen play, Stuart Anthony, Edward T. Lowe. Director: Hamilton MacFadden.	Warner Oland, Mary Brian, Henry Kolker, John Miljan, Murray Kinnell, Erik Rhodes, Ruth Peterson, Thomas Beck.	Shooting
MASCOT "Little Men"	Original, Louisa Alcott. Screen play, Ken Goldsmith, Gertrude Orr. Director: Phil Rosen.	Erin O'Brien-Moore, Ralph Morgan, David Durand, Frankie Darro, Tommy Bupp, Bobby Cox, Dickie Moore.	Shooting
LIBERTY "Sweepstake Annie"	Story, Evalyn Law. Screen play, Scott Darling. Director: Bill Nigh.	Tom Brown, Marion Nixon, Wera Engels, Inez Courtney, Ivan Lebedeff, Dorothy Peterson, Lucien Littlefield, William Janney, Carol Tevis, Gigi Parrish, Lucien Prival, Wilma Cox, Eddie Kane.	Shooting
METRO-GOLDWYN-MAYER "David Copperfield"	Original, Chas. Dickens. Scenario, Howard Estabrook. Dialogue adaptation, Hugh Walpole. Director: Geo. Cukor.	Lionel Barrymore, Elizabeth Allan, Lewis Stone, Maureen O'Sullivan, W. C. Fields, Frank Lawton, Hugh Williams, Roland Young, Edna May Oliver, Maude Evans, Basil Rathbone, Jean Cadell, Una O'Connor, Herbert Mundin, Marilyn Knowlden.	Shooting
"The Winning Ticket"	Director: Charles Reisner.	Leo Carrillo, Louise Fazenda, Ted Healy, Irene Hervey, Louis Alberni, Purnell Pratt, James Ellison, Akim Tamiroff, Johnny Inderaso, Betty Jane Graham, Billy Watson.	Editing
"Town Talk"	Story, Laurence Stallings, Dale Van Every. Director: Robert Z. Leonard.	Constance Bennett, Clarke Gable, Stuart Erwin, Henry Travers, Frank Mayo.	Shooting
"Vanessa"	Story, Hugh Walpole. Adaptation, Lenore Coffee. Screen play, Lenore Coffee, Hugh Walpole. Director: Wm. K. Howard.	Robert Montgomery, Helen Hayes, Otto Kruger, May Robson, Constance Collier, Agnes Anderson, Donald Crisp.	Shooting
PARAMOUNT "Wings in the Dark"	Original, Nell Shipman, Philip D. Hurn. Adaptation, Dale Van Every. Director: James Flood.	Cary Grant, Myrna Loy, Roscoe Karns.	Editing
"Vanishing Pioneer"	Original, Zane Grey. Adaptation, Louis Long. Director: Charles Barton.	Ann Sheridan, Randolph Scott.	Editing
"Ruggles of Red Gap"	Original, Harry Leon Wilson. Screen play, Humphrey Pearson, Arthur MacRae. Director: Leo McCarey.	Charles Laughton, Mary Boland, Charlie Ruggles, Baby LeRoy.	Editing
"Rumba"	Screen play, Howard Green. Director: Marion Gering.	George Raft, Carole Lombard, Lynne Overman, Margo and Iris Adrian.	Shooting
RKO RADIO "Enchanted April"	Novel, Elizabeth Russell. Play, Kane Campbell, Rosalie Stewart. Screen play, Samuel Hoffenstein, Ray Harris. Director: Harry Beaumont.	Ann Harding, Frank Morgan, Katharine Alexander, Reginald Owen, Jane Baxter, Eric Blore.	Editing
UNITED ARTISTS "Clive of India"	From stage play, W. P. Lipscomb, R. J. Minney. Director: Richard Boleslavsky.	Ronald Colman, Loretta Young, Francis Lister, Lumsden Hare, Colin Clive, Montague Love, Robert Greig.	Shooting
UNIVERSAL "The Good Fairy"	Story, Ferenc Molnar. Screen play, Preston Sturges. Director: Wm. Wyler.	Margaret Sullavan, Herbert Marshall, Frank Morgan, Phyllis Ludwig.	Shooting
"Straight from the Heart"	Story, Doris Anderson. Director: Kurt Neumann.	Baby Jane, Roger Pryor, Mary Astor.	Shooting
"Dangerous Gentleman"	Original story, Colin Clements, Florence Ryerson. Screen play, Leopold Atlas. Director: Edw. Laemmle.	Charles Bickford, Helen Vinson, Dudley Digges, John Darrow.	Shooting
"Mystery of Edwin Drood"	From the story by Charles Dickens. Adaptation, Leopold Atlas, Bradley King. Director: Stuart Walker.	Claude Rains, Douglas Montgomery, Heather Angel, David Manners.	Shooting
WARNER BROS.-FIRST NATIONAL "Gold Diggers of 1935"	Based on story, Robert Lord, Peter Milne. Screen play, Manuel Seff, Peter Milne. Director: Busby Berkeley.	Dick Powell, Frank McHugh, Hugh Herbert, Winifred Shaw, Dorothy Dare, Gloria Stuart, Adolphe Menjou, Glenda Farrell, Alice Brady.	Shooting
"Black Hell"	Screen play, Abe Finkel, Carl Erickson. Director: Michael Curtiz.	Paul Muni, Karen Morley, Wm. Gargan.	Shooting
"Sweet Music"	Original story, Jerry Wald. Screen play, Jerry Wald, Carl Erickson, Warren Duff. Director: Alfred E. Green.	Rudy Vallee, Ann Dvorak, Ned Sparks, Joe Cawthorn, Allen Jenkins, Alice White, Al Shean, Robert Armstrong, Helen Morgan.	Editing
"North Shore"	Novel, Wallace Irwin. Screen play, Mary McCall Jr., Peter Milne. Director: Robert Florey.	Barbara Stanwyck, Gene Raymond, Genevieve Tobin, Dorothy Tree, John Eldridge.	Shooting
"Living on Velvet"	Original story, screen play, Jerry Wald, Julius Epstein. Director: Frank Borzage.	Kay Francis, George Brent, Warren William, Russell Hicks, Maude Turner Gordon, Samuel Hinds, Martha Merrill.	Shooting

WHO WILL BE
WHO AT THE
BOX OFFICE
IN 1935?



The Ten Biggest Money-Making Stars of 1933-34



The independent exhibitors are voting in the annual poll of the biggest box office stars of the show year of 1933-34. The returns and analysis of the poll will be the exhibitors' best indication of who will be who at the box office of 1935.

Coming in

MOTION PICTURE HERALD



J. C. JENKINS--His COLYUM



Enid, Oklahoma

DEAR HERALD:

Enid is a right smart town. It has about 28,000 Sooners and a few Swedes, but not many. It is located right in the heart of a large wheat section and one can see green wheat fields in every direction as far as one can look, but you can't look far unless you get out of town.

The wheat is getting so large that some of it has begun to joint, and after it joints in the fall it is a gonner. The farmers are kicking because the government is killing cattle and hogs instead of sending them down here to pasture this wheat and keep it down until winter comes. Oklahoma don't think much of killing stock when they have so much pasture going to waste.

As we said before, Enid is quite a town, in fact it is the best town we have visited since we left Neligh, Nebraska, but Sam Blair of Belleville, Kansas, won't agree with us on this. In fact, Sam won't agree with anything except the Democratic ticket, but he didn't win anything off of us this last election, that's why he is still able to keep his theatre open. The whole family had gone away when we called, except one pup.

The north half of Oklahoma, all of Kansas and the south half of Nebraska is what is known as "the bread basket of America" and if you would remove that territory from the country it wouldn't be long until a loaf of bread would look as good to a hungry man as a screen star to a director, and the north half of Missouri, all of Iowa and the north half of Nebraska is the territory where the bulk of the hogs and cattle come from, and listen Charlie, if you should remove that territory from the country it wouldn't be long until the squeal of an old sow would sound as good to 'em as a symphony orchestra playing the "William Tell" overture. If you want to see green wheatfields come to Kansas and Oklahoma.

When we came through Nebraska we stopped at David City to call on our old friend A. F. Jenkins, who operates the theatre there. Those of you who are not acquainted with this guy might conclude from the name that he is a relative of ours, but you better not tell him so or you will start a roughhouse.

As Good as New

When we called on A. F. before, he was in bed recovering from an operation, that is, he thought he was recovering, anyhow he was able to talk to us and he said that the Doc had cut him open with a cleaver and had removed his gall appendix, a chunk of his liver, a part of his constitution and had filled him up with some wheels from a Model T, a few Bermuda onions, a Hubbard squash and some carrots, and had sewed him up with baling wire and now he was as good as new, if not a little better. That's the way it is with some of these exhibitors, this kind of an operation improves some of 'em, but not all. We are glad we are not an exhibitor, although they are about the best people we know of, for you seldom find

one of 'em in the penitentiary, which goes to prove that our laws are becoming more lax every day.

A. W. Persons of the Lyric theatre at Crete, Nebraska, is considerably like M. Bemond at Ord, Nebraska, except that one is a little better than the other, but not much. A. W. said we ought to come around there some time and visit him. We did. We drove fifty miles out of our way to see him and we had a dandy visit with him and his estimable wife. A. W. is happy now for we renewed his subscription to the HERALD for him, there is nothing that makes 'em happy like that. We tried to find Burrows, the old patriarch who operates the Iris theatre, but he had gone down to the Blue River fishing for bullheads. We can't understand why an exhibitor don't eat liver once-in-a-while, and forget about these bullheads.

Cheering Up Henderson

The first Sooner we called on was W. T. Henderson of the Alvo theatre at Medford, Oklahoma. He had been without the HERALD for several months and he looked like he had lost the last friend he ever had, but he brightened up when he learned that we were out on parole and would renew his subscription. Medford is another town that is surrounded by wheatfields, and with Henderson operating the popular playhouse, she ought to come out all right.

Say, if you don't mind our changing the subject too abruptly, we'd like to say that we smoked for sixty years until last March when the Doctor told us we ought to quit, and we did, we haven't smoked since, and whenever anyone tells you that he can't quit smoking, you just say to him, "Oh phooey on you."

People who claim to know, tell us that the nearer one gets to the ocean the easier it is on his heart action, and if that is true we are going to work our way down to the lower Rio Grande and when we get to the Gulf of Mexico we are going to wade in and soak up our corns, and if you boys think you can struggle along without this colyum for a couple or three weeks we may take a layoff and rest up for a while, by gosh. There now, don't get panicky, maybe we won't take a layoff.

Art Record, the guy who presides over the destinies of the people of Hebron, Nebraska, by furnishing them with the best of movies, told us, when we called on him the other day, that the best place for us was right down next to the ocean, and he said, "Don't worry any, Colonel, about your bull colyum, we exhibitors have been fed up on bull so long that we won't miss it." There is no doggone sense in a man talking like that.

We are told that in the recent election Kansas voted against repeal of the 18th Amendment. Kansas has always remained dry (except when she wanted a drink) but that's all right, Kansas. Whenever you

want a drink come over into Nebraska and the bootleggers will take care of you, for--

You can get a drink of bootleg booze

Upon which there is no tax,

And it will make you want to choose

To hit grandma with an ax.

And say, you Jayhawkers, don't worry about the officers, they have never done anything yet. A bootlegger looks like so many dollars to a prohibition enforcement officer.

When we were going down the street in Enid last night we heard a boy singing--

When Sally Ann Spooner

Fell in love with a Sooner

She wanted to elope with her crush,

But the poor timid Sooner

Said to Sally Ann Spooner

Don't be in such a belluva rush.

Here in Enid we met a couple of very high class gentlemen, Mr. Arlie Crites, who manages the Aztec theatre, and Mr. John Gray, who manages the Mecca theatre, both houses belonging to the Griffith Bros. at Oklahoma City. These two gentlemen showed us every courtesy, for which we are very thankful. Our guess is that the Griffith Bros. make a very wise selection of managers when they picked these two. We have met some very fine gentlemen managing houses in the Griffith circuit, in fact we have never found any yet who weren't Ace high. We hope to meet more of them. Thanks, boys, for your courtesy.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumist

Monogram May Produce 52 for 1935-36 Season

W. Ray Johnston, president of Monogram Pictures, on his return from the Coast this week, expressed the expectation that the company will increase its 1935-36 production schedule to 52 pictures. Proposal for an increased schedule will be submitted to Monogram's annual convention, set for Hollywood next April. Two sets of westerns, of eight features each, would be part of the schedule. The current schedule includes 20 features and eight westerns.

Mr. Johnston cited an increase in the number of Monogram theatre accounts as the reason for the possible schedule increase. He termed the account gain a vindication of the Monogram policy of producing family type entertainment.

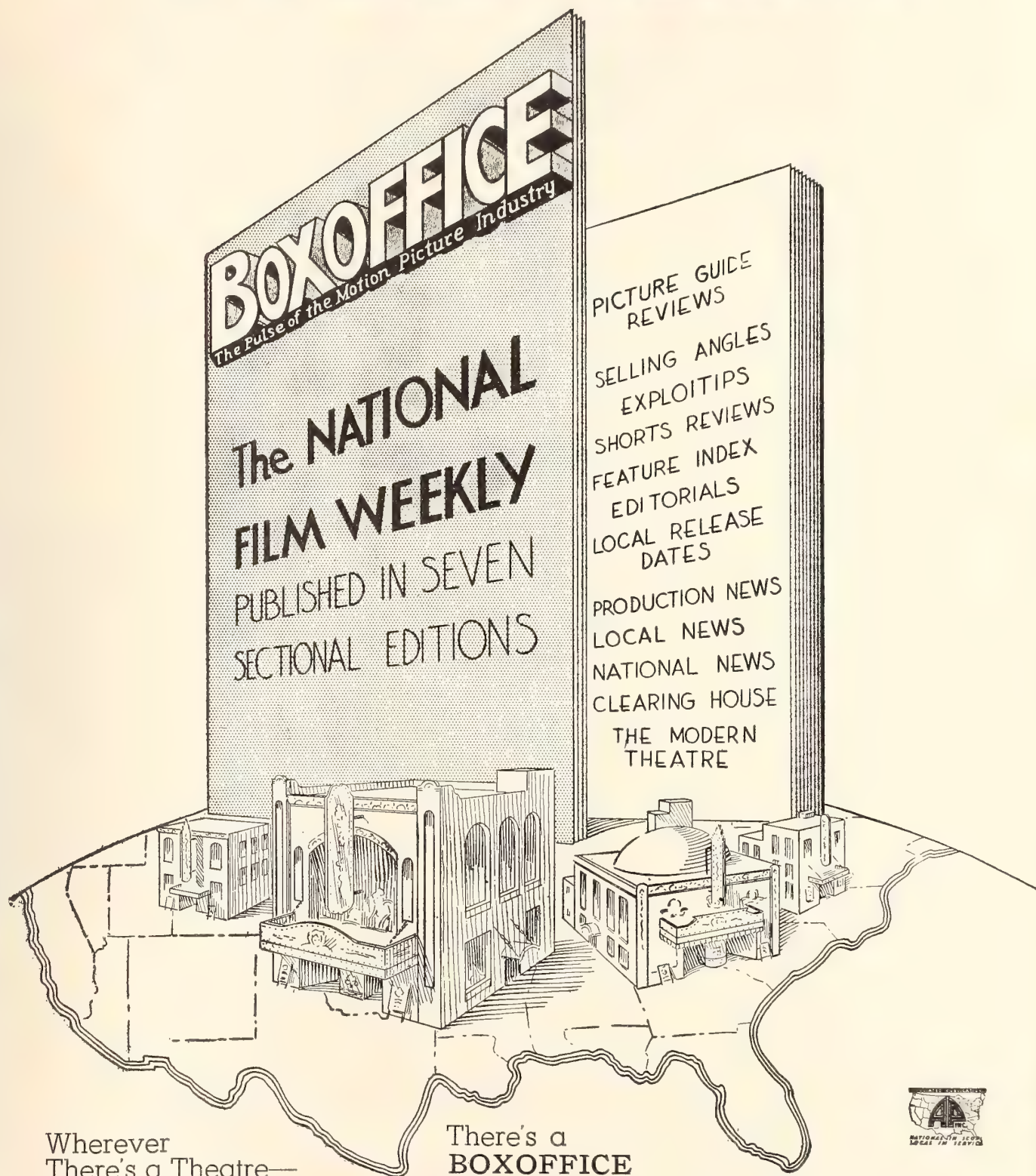
Munitions Film Finished

"Dealers in Death," said to be an expose of the manufacture of war munitions, has been completed for Topical Films by the producer, Monroe Shaff. Burnet Hershey, war correspondent, is the author and Professor Walter B. Pitkin of Columbia served as editorial advisor.

General Registers Installed

The General Register Corporation has recently completed the installation of ticket registers in 26 theatres located in various parts of the country.

The QUINTESSENCE OF SERVICE TO A GREAT INDUSTRY



Wherever
There's a Theatre—

There's a
BOXOFFICE

ASSOCIATED PUBLICATIONS, Inc.
4704 East 9th Street,
Kansas City, Mo.

Date.....1934

Please enter my subscription for one year (52 issues) for BOXOFFICE (13 of which contain The MODERN THEATRE section), including BOXOFFICE PICTURE GUIDE. Herewith is \$3.00.

Theatre Signed
Address City State.....



TECHNOLOGICAL



The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 249.—(A) Wherein lies the real evil of picture distortion known as the "keystone effect"? (B) Assume you are employed to take a position as chief projectionist in a theatre under construction. The exhibitor shows you the blueprints and asks what size of picture you recommend and why you recommend that size; also what kind of screen surface you suggest. He directs you to put your ideas in the form of a letter. Just what kind of letter would you write? We will assume the blueprints show the screen to be located on a stage 10 feet in back of the proscenium; that there will be 130 feet from the screen to the rear row of seats, and 23 feet from the screen to the front row of seats. The seating space will be 47 feet wide. There is a balcony. Projection angle is 16 degrees.

Answer to Question No. 243

Bluebook School Question No. 243 was: (A) May a motor-generator be rather heavily overloaded for a short space of time without injury? (B) Of what does a motor-generator set consist? (C) Why is it necessary to have the generator voltage higher than the arc voltage? (D) Why is ballast resistance necessary?

Moderately acceptable answers were received from S. Evans and C. Rau; G. E. Doe; D. Danielson; T. Van Valkenburg; C. Oldham; D. Ferguson, who also sent a correct answer to 242 too late for consideration; R. J. Arntson; H. Edwards; R. and K. Wells; O. L. Daris and F. Simms; T. R. Rosche; J. Wentworth; J. Lansing and R. D. Oberleigh; M. L. Spooner; L. M. and C. B. Traxler; D. Johnson; D. L. Danielson and T. Morris; N. L. Simms; F. H. and L. Klar; R. Geddings and L. Grant; P. and L. Felt; A. Richardson and N. L. Haynes; H. Haber and D. Breaston; T. Turk; G. Lathrop and N. L. Tomlinson; G. Harrison and F. Harlow; S. Johnson and E. Hodson; G. N. Guidotti and F. L. Svalor; D. L. Kinklow; F. L. Benton and F. L. Dodson; L. Grant and R. Geddings; G. E. Osborn, C. B. Murray, R. Crawford and D. T. Bennett; M. F. Fallon; C. Umphrey; F. Ferguson and D. Lally; T. Turk; D. L. Madison, L. M. Goss and T. Danielson; B. R. and M. Walker; B. H. Thaller and S. Spooner; N. N. Boyd and L. Thomas; K. L. Knight; L. Henderson and B. I. Henderson, T. N. Onby; D. Thatcher; T. T. Davidson and R. G. Crews; L. I. Miner; T. E. Mantol and H. Hughes; D. D. Davis and L. Thomas; P. L. McIntosh.

Five hundred and eighty-two answer Section A substantially as follows: "Yes, a motor-generator set may be overloaded from 75 to 100 per cent for a moment or two without injury."

However, what is by far the best answer comes from R. and K. Wells, who say, "Whether a motor-generator set may be heavily overloaded for a short space of time or not depends upon just what is meant by a 'short space of time,' whether the insulation of the set is in good condition, and what condition the set is in, generally speaking. We have seen sets that we do not believe would stand much overload for any space of time, short or long. They had already been abused by poor care until they certainly would not stand much more of it."

"We would answer the question by saying: Provided the set be itself well designed and

constructed, and further provided it is in good condition throughout, it should stand up under even as much as a 100 per cent overload for one, two or even three minutes without sustaining any damage whatsoever."

An excellent answer, gentlemen. You may give teacher a nice red apple and pass up to the head of the class.

(B) I really should have left most of you out of the list on this one. Where on earth did you acquire the idea that the motor *must* be an a.c. one? G. E. Doe says, "A motor-generator set, as employed for projection work, may be for either of two purposes—(a) to reduce a.c. supply voltage and supply d.c. to the projector light source, or only to reduce 220 or higher d.c. line voltage to a lower voltage. Motor-generator sets have in the past been employed for the latter purpose, and I believe they still are in a few cases."

"In the first instance the set consists of an a.c. motor driving a d.c. generator; in the second instance, a 220 or higher voltage d.c. motor driving a d.c. generator of lower voltage. Usually the d.c. generator voltage is approximately 80, which permits the use of sufficient ballast resistance to permit striking the arc without a short; also to supply suitable stability to the arc."

"Such sets consist, aside from the two machines already named, of (a) a suitable cast-iron base upon which both motor and generator are mounted and are by it held in proper position with relation to each other (such a base is not absolutely necessary but is ordinarily used); (b) a suitable starting device; (c) an ammeter and a voltmeter, suitable switches, etc. I do not understand the question to mean that we are to name such items as brushes, armatures, commutators, etc."

J. T. Seiler sent in an answer to Section B that really was excellent. He says: "As a rule a motor-generator consists of a motor which is designed to operate from the commercial power lines found in the particular locality; i.e., a motor which has the proper voltage, phase and design as to frequency in a.c. motors to produce the required power and speed of rotation. The motor may of course be d.c., if one is required. This motor is mechanically coupled, usually direct, to the armature shaft of a direct-current generator. This generator may vary widely in design according to operating con-

ditions to be encountered. In more modern machines of this type, both motor and generator are mounted on a solid subbase, to which the bases of the units are bolted. Some older types may be found that are individually mounted or even separated so that a belt drive may be employed. This type, however, falls in the category of the hand-fed arc lamp. If one holds a financial interest in the local power company, the installation of a belt connected M. G. set will help next year's dividend immeasurably. Motor-generator sets have associated equipment which allow the adjustment of the voltage delivered, as well as observation of the voltage delivered and current being passed through the external circuits."

(C) I again had to squeeze pretty hard to get some of you by on this one. T. Van Valkenburg says, "In the first place, if the generator and arc voltage be the same there would be no ballast resistance, and when the arc was struck it would mean a dead short-circuit, with probably a fuse gone haywire. Secondly, it would be impossible to get steady light from an electric arc without ballast resistance, a certain definite amount of which is necessary to steady or stabilize the arc."

(D) Odd as it seems, out of all the great mass of answers only one made a complete reply, and he was hopelessly wrong on all the others. J. L. Hammerley says, "Ballast resistance is necessary for three purposes, as follows: (1) To prevent a dead short when the carbons are brought together in striking an arc, (2) to steady the arc and enable us to get steady illumination from it, (3) to break down the difference in arc and line or supply voltage."

Fox West Coast Expands In Southern California

Fox West Coast is undertaking expansion, with the acquisition of several theatres, some of which have been dark. The new houses will bring the circuit's total in southern California to 180 active theatres.

The circuit is taking over the Fox West Coast houses in Hollywood, the M. Y. Herond circuit and all but one of the theatres operated by Pacific National Theatres.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 17, 1934, from 103 houses in 18 major cities of the country, reached \$1,123,843, a decrease of \$15,693 over the total for the preceding calendar week ended November 10, when 104 houses in 18 major cities reported an aggregate gross of \$1,139,536.

(Copyright, 1934: Reproduction of material from this department without credit to MOTION PICTURE HERALD expressly forbidden)

Theatres

Current Week

Previous Week

High and Low Gross

		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)		
Boston								
Boston	2,900	25c-50c	"By Your Leave" (Radio).....	18,500	"Gridiron Flash" (Radio).....	18,000	High 1-13-34 "Fog".....	23,500
Fenway	1,800	30c-50c	"St. Louis Kid" (W. B.) and.....	9,500	"I Sell Anything" (F.N.) and...	10,000	Low 3-11 "Topaze".....	11,000
			"Elinor Norton" (Fox)		"Menace" (Para.)		High 1-14 "Island of Lost Souls" and { "Billion Dollar Scandal" }	15,000
							Low 7-9 "She Had to Say Yes" and { "Arizona to Broadway" }	6,000
Keith's	3,500	25c-65c	"The Age of Innocence" (Radio)..	19,000	"The Richest Girl in the World"..	18,000	High 12-2 "Little Women".....	28,000
Loew's State	3,700	35c-50c	"The Merry Widow" (MGM)....	18,000	"The Merry Widow" (MGM)...	19,000	Low 3-11 "When Strangers Marry"...	12,000
			(2nd week)		(1st week)		High 1-7 "Strange Interlude".....	23,000
Metropolitan	4,350	30c-65c	"Limehouse Blues" (Para.).....	32,000	"Marie Galante" (Fox)	33,000	Low 3-11 "Men Must Fight"	11,000
							High 11-4 "I'm No Angel".....	44,500
Paramount	1,800	30c-50c	"St. Louis Kid" (W. B.) and.....	9,000	"I Sell Anything" (F. N.) and...	10,000	Low 8-4-34 "Notorious Sophie Lang"...	26,000
			"Elinor Norton" (Fox)		"Menace" (Para.)		High 2-25 "Dangerously Yours" and { "Deception" }	17,000
							Low 8-18-34 "Housewife" and { "She Learned About Sailors" }	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Richest Girl in the World"	15,000	"Happiness Ahead" (F. N.).....	18,200	High 12-9 "Dancing Lady"	31,000
			(Radio)				Low 3-25 "Our Betters".....	9,800
Century	3,000	25c	"Have A Heart" (MGM) and....	6,000	"Charlie Chan in London" (Fox)	6,300	High 4-21-34 "The Lost Patrol" and { "Three on a Honeymoon" }	8,100
			"Crime Without Passion" (Para.)		and "Straight Is the Way" (MGM)		Low 12-16 "Solitaire Man" and { "Day of Reckoning" }	3,500
Great Lakes	3,000	25c-40c	"The Merry Widow" (MGM).....	11,100	"Kansas City Princess" (W. B.)	6,000	High 11-4 "I'm No Angel".....	27,200
					and "The Case of the Howling Dog"		Low 3-17-34 "Miss Fane's Baby Is { Stolen" and "Easy to Love" }	5,200
Hippodrome	2,100	25c-40c	"The Gay Divorcee" (Radio).....	8,000	"The Gay Divorcee" (Radio)....	9,100	High 5-19-34 "The House of Rothschild"	18,000
			(2nd week)		(1st week)		Low 7-28-34 "Here Comes the Navy"...	4,800
Lafayette	3,300	25c	"Jane Eyre" (Mono.) and.....	4,200	"There's Always Tomorrow".....	6,600	High 3-10-34 "It Happened One Night" { and "Before Midnight" }	16,700
			"Young and Beautiful" (Mascot)		(Univ.) and		Low 11-17-34 "Jane Eyre" and.....	4,200
					"Million Dollar Ransom" (Univ.)		"Young and Beautiful" }	
Chicago								
Apollo	1,400	25c-50c	"St. Louis Kid" (W. B.).....	7,000	"Marie Galante" (Fox).....	9,000		
Chicago	4,000	25c-68c	"Peck's Bad Boy" (Fox).....	30,000	"Mrs. Wiggs of the Cabbage Patch"	42,000	High 9-2 "Goodbye Again"	75,000
			(Para.)		(Para.)		Low 4-29 "Central Airport"	22,000
Garrick	900	25c-40c	"One Night of Love" (Col.).....	8,000	"One Night of Love" (Col.).....	5,500		
			(2nd week)		(1st week)			
Oriental	3,940	25c-40c	"Straight Is the Way" (MGM)...	19,000	"Charlie Chan in London" (Fox)	18,000	High 10-14 "I'm No Angel".....	50,000
Palace	2,509	25c-50c	"The Gay Divorcee" (Radio).....	22,500	"The Gay Divorcee" (Radio)....	23,000	Low 12-16 "A Man's Castle".....	10,000
			(4th week)		(3rd week)		High 9-9 "Morning Glory".....	37,000
Roosevelt	1,591	25c-50c	"The Merry Widow" (MGM)....	20,000	"Cleopatra" (Para.)	11,000	Low 4-28-34 "Glamour"	11,500
					(2nd week)		High 9-15-34 "Dames".....	23,000
State-Lake	2,776	20c-35c	"Life of Vergie Winters" (Radio)	13,000	"Wake Up and Dream" (Univ.)..	15,000	Low 8-18-34 "Paris Interlude".....	6,000
							High 9-8-34 "Most Precious Thing in { Life" }	19,000
							Low 2-18 "Lucky Devils".....	4,500
United Artists...	1,700	30c-60c	"Transatlantic Merry Go Round"	16,000	"Barretts of Wimpole Street"....	10,000	High 5-5-34 "The House of Rothschild"	30,000
			(U. A.)		(MGM) (4th week)		Low 3-18 "Perfect Understanding".....	6,800
Cleveland								
Allen	3,300	20c-40c	"Kentucky Kernels" (Radio)....	2,800	"Wednesday's Child" (Radio)....	3,500	High 11-11 "Private Life of Henry VIII"	12,000
							Low 3-4 "Infernal Machine" and { "Exposure" }	1,800
Hippodrome	3,800	30c-44c	"One Night of Love" (Col.).....	13,500	"Happiness Ahead" (F.N.).....	7,500	High 10-21 "East of Fifth Avenue"...	30,000
RKO Palace	3,100	30c-60c	"Gift of Gab" (Univ.).....	12,500	"Desirable" (W. B.).....	28,000	Low 6-10 "Circus Queen Murder"....	2,900
							High 11-10-34 "Desirable".....	28,000
State	3,400	30c-44c	"Mrs. Wiggs of the Cabbage Patch"	20,000	"The Merry Widow" (MGM)....	17,500	Low 8-19 "No Marriage Ties".....	4,200
			(Para.) (30c-60c)				High 8-19 "Tugboat Annie".....	26,000
Stillman	1,900	20c-40c	"The Merry Widow" (MGM)....	6,000	"Ready for Love" (Para.).....	3,900	Low 6-24 "The Eagle and the Hawk"...	5,000
			(30c-44c)				High 9-15-34 "Chained".....	10,000
							Low 11-18 "Stage Mother" and { "Hell and High Water" }	2,500
Denver								
Aladdin	1,500	25c-50c	"What Every Woman Knows"....	2,500	"Whom the Gods Destroy" (Col.)	2,500	High 2-25 "Cavalcade"	10,000
			(MGM)				Low 8-11-34 "I Give My Love".....	1,200
Denham	1,500	25c-50c	"The Pursuit of Happiness".....	7,000	"Menace" (Para.)	3,750	High 9-29-34 "Belle of the Nineties"...	16,500
			(Para.)				Low 8-4-34 "Elmer and Elsie".....	1,800
Denver	2,500	25c-50c	"The Merry Widow" (MGM)...	6,000	"Marie Galante" (Fox)	7,500	High 1-13-34 "Roman Scandals".....	17,500
Orpheum	2,600	25c-50c	"Gambling" (Fox)	5,000	"Lady by Choice" (Col.).....	6,000	Low 12-16 "The World Changes"	3,000
							High 2-17-34 "Hi, Nellie!".....	19,500
Paramount	2,000	25c-40c	"One Night of Love" (Col.).....	3,000	"Blind Date" (Col.).....	600	Low 6-10 "Zoo in Budapest".....	3,700
			(2nd week)		(3 days)		High 4-1 "The Kid From Spain".....	7,000
					"One Night of Love" (Col.).....	2,400	Low 10-6-34 "Pursued" and { "Our Daily Bread" }	1,200
					(4 days-1st week)			
Hollywood								
Chinese	2,500	30c-65c	"Count of Monte Cristo" (U.A.)..	14,750	"Count of Monte Cristo" (U.A.)..	13,500	High 9-9 "Dinner at Eight".....	36,656
			(2nd week)		(1st week)		Low 10-27-34 "Affairs of Cellini"...	12,500
Pantages	3,000	25c-40c	"Among the Missing" (Col.) and..	4,300	"Lost in the Stratosphere" (Mono.)	4,000	High 1-7 "Handle With Care".....	13,000
			"Girl O' My Dreams" (Mono.)		and "Cheating Cheaters" (Univ.)		Low 3-3-34 "Fugitive Lovers" and { "The Poor Rich" }	1,500
W. B. Hollywood	3,000	25c-65c	"Six Day Bike Rider" (F. N.)....	8,000	"The Gay Divorcee" (Radio).....	9,000	High 3-25 "42nd Street".....	26,000
					(3rd week) (25c-35c)		Low 1-27-34 "The Big Shakedown"....	7,000

[THEATRE RECEIPTS--CONT'D]

Theatres		Current Week		Previous Week		High and Low Gross
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)
Indianapolis						
Apollo	1,100	25c-40c	"Peck's Bad Boy" (Fox).....	3,250	"Count of Monte Cristo" (U.A.)..	2,250
Circle	2,800	25c-40c	"Limehouse Blues" (Para.).....	4,000	"Captain Hates the Sea" (Col.)..	3,000
Indiana	3,133	25c-40c	"The Pursuit of Happiness" (Para.)	6,500	"The Age of Innocence" (Radio)..	5,500
Lyric	2,000	25c-40c	"St. Louis Kid" (W. B.).....	8,500	"Marie Galante" (Fox).....	6,000
Palace	3,000	25c-40c	"Evelyn Prentice" (MGM).....	6,000	"The Merry Widow" (MGM).....	6,500
Kansas City						
Mainstreet	3,049	25c-45c	"The Captain Hates the Sea" (Col.)	8,000	"Six Day Bike Rider" (F.N.)....	8,000
Midland	4,000	25c-40c	"Evelyn Prentice" (MGM).....	11,000	"The Merry Widow" (MGM).....	19,000
Newman	1,800	25c-40c	"Limehouse Blues" (Para.).....	6,300	"Case of the Howling Dog" (W.B.)	3,800
Tower	2,200	25c-35c	"Housewife" (W. B.).....	7,800	"Big Hearted Herbert" (W.B.)..	7,900
Uptown	2,000	25c-40c	"Peck's Bad Boy" (Fox).....	2,840	"Judge Priest" (Fox).....	4,600
Los Angeles						
Loew's State	2,416	30c-55c	"Marie Galante" (Fox).....	6,500	"Hideout" (MGM)	7,500
Paramount	3,596	30c-55c	"Limehouse Blues" (Para.).....	17,500	"The Pursuit of Happiness"	12,500
RKO	2,700	25c-65c	"Six Day Bike Rider" (F. N.)....	8,300	"The Gay Divorcee" (Radio).....	10,500
W. B. Downtown	3,400	25c-40c	"Kentucky KERNELS" (Radio)....	10,700	"Wednesday's Child" (Radio)....	8,000
Minneapolis						
Century	1,650	25c-40c	"Marie Galante" (Fox).....	3,800	"The Count of Monte Cristo"....	5,000
Lyric	1,238	20c-25c	"Case of the Howling Dog".....	1,800	"The Lemon Drop Kid" (Para.)....	1,800
RKO Orpheum	2,900	25c-50c	"The Age of Innocence" (Radio)..	6,000	"Six Day Bike Rider" (F. N.)....	6,500
State	2,300	25c-40c	"The Merry Widow" (MGM)....	6,500	"The Pursuit of Happiness" (Para.)	6,500
Time	300	25c-35c	"Wake Up and Dream" (Univ.)	2,500	"No Greater Glory" (Col.).....	2,500
World	400	25c-75c	"Chu Chin Chow".....	3,000	"Chu Chin Chow"	3,500
Montreal						
Capitol	2,547	25c-60c	"Marie Galante" (Fox) and.....	9,000	"Mrs. Wiggs of the Cabbage Patch"	8,500
Loew's	3,115	30c-75c	"A Lost Lady" (F. N.).....	12,500	"The Dragon Murder Case" (F.N.)	12,000
Palace	2,600	34c-75c	"Thine Is My Heart" (British)..	9,500	"British Agent" (F. N.) and....	11,500
Princess	2,272	30c-65c	"Chu Chin Chow"	6,500	"Chu Chin Chow" (Gaumont-British)	9,000
New York						
Capitol	4,700	35c-\$1.65	"Evelyn Prentice" (MGM).....	45,630	"Outcast Lady" (MGM)	28,500
Mayfair	2,300	35c-65c	"Big Hearted Herbert" (W. B.)..	7,800	"365 Nights in Hollywood" (Fox)	9,500
Palace	2,500	25c-75c	"I'll Fix It" (Col.).....	9,000	"Now and Forever" (Para.).....	12,000
Paramount	3,700	35c-99c	"The White Parade" (Para.).....	28,000	"Mrs. Wiggs of the Cabbage Patch"	20,000
Rialto	2,200	25c-65c	"The First World War" (Fox)....	25,000	"Six Day Bike Rider" (F. N.)....	9,500
Rivoli	2,200	40c-99c	"Kid Millions" (U. A.).....	51,000	"Transatlantic Merry-Go-Round"..	35,000
RKO Music Hall	5,945	35c-\$1.65	"We Live Again" (U. A.).....	89,000	"We Live Again" (U. A.).....	100,000
Roxy	6,200	25c-55c	"There's Always Tomorrow" (Univ.)	28,500	"Kansas City Princess" (W.B.)..	32,500
Strand	3,000	25c-55c	"St. Louis Kid" (W. B.).....	16,423	"St. Louis Kid" (W. B.).....	31,296

(Tabulation covers period from January, 1933.)

(Dates are 1933 unless otherwise specified)

High 8-4-34 "Handy Andy"..... 7,000
 Low 11-3-34 "Caravan"..... 2,000
 High 8-19 "She Had to Say Yes"..... 12,000
 Low 3-4 "The Sign of the Cross"..... 2,500
 (2nd run)

High 3-25 "Parachute Jumper"..... 15,000
 Low 5-19-34 "The Trumpet Blows" }
 and "As the Earth Turns" } 2,500
 High 7-22 "College Humor"..... 9,500
 Low 11-11 "Saturday's Millions"..... 3,000

High 2-3-34 "Sons of the Desert"..... 12,500
 Low 8-18-34 "Straight Is The Way".... 3,500

High 6-23-34 "Glamour" 23,000
 Low 5-20 "Sweepings" 4,000

High 1-7 "Strange Interlude"..... 30,000
 Low 4-15 "Perfect Understanding"..... 4,900

High 10-21 "I'm No Angel"..... 20,000
 Lot 5-27 "Picture Snatcher"..... 2,800

High 9-22-34 "One Night of Love"..... 13,000
 Low 5-5-34 "Let's Fall in Love"..... 4,000

High 10-27-34 "Judge Priest"..... 9,200
 Low 7-1 "Lilly Turner" 1,600

High 4-7-34 "Riptide" 28,500
 Low 2-24-34 "Coming Out Party"..... 4,870

High 1-7 "No Man of Her Own"..... 30,000
 Low 3-18 "King of the Jungle"..... 10,000
 High 3-31-34 "Little Women"..... 15,500

Low 3-11 "Brief Moment"..... 1,700
 High 3-25 "42nd Street" 19,000
 Low 6-2-34 "Merry Wives of Reno" }
 and "Harold Teen" } 5,000

High 9-20-34 "The Barretts of Wimpole Street" (2nd week)..... 6,500

Low 9-29-34 "The Cat's Paw"..... 2,500
 High 4-1 "20,000 Years in Sing Sing"..... 3,000

Low 7-28-34 "Kiss and Make Up"..... 1,000
 High 1-7 "Animal Kingdom"..... 14,000
 Low 3-11 "Cynara"..... 3,000

High 4-29 "Cavalcade"..... 8,000
 Low 3-11 "King of the Jungle"..... 3,500

High 5-5-34 "Private Life of Henry VIII" (5th week)..... 4,300
 Low 11-25 "Vi Som Gar Koksvagen".... 1,000

High 2-24-34 "Queen Christina"..... 13,500
 Low 7-28-34 "Here Comes the Groom" }
 and "Jane Eyre" } 6,500

High 1-21 "The Mask of Fu Manchu"..... 14,500
 Low 7-21-34 "Fog Over Frisco" and }
 "Affairs of a Gentleman" } 4,500

High 2-18 "The Sign of the Cross"..... 15,500
 Low 7-21-34 "Shoot the Works" and }
 "Friday the 13th" } 6,000

High 1-7 "The Kid from Spain" and }
 "Speed Demon" } 12,000
 Low 8-11-34 "The Constant Nymph" }
 and "Happy Ever After" } 5,000

High 4-7-34 "Riptide"..... 63,373
 Low 2-10-34 "You Can't Buy Everything"..... 15,500

High 1-7 "The Half Naked Truth"..... 24,750
 Low 7-14-34 "Call It Luck"..... 3,150
 High 7-21-34 "Of Human Bondage"..... 16,200

Low 4-15 "Parole Girl"..... 4,500
 High 10-21 "I'm No Angel"..... 83,450
 Low 8-11-34 "Elmer and Elsie"..... 10,500

High 4-7-34 "The Lost Patrol"..... 32,800
 Low 4-15 "Destination Unknown" and }
 "The Fighting President" } 5,800

High 11-17-34 "Kid Millions"..... 51,000
 Low 8-5 "The Rebel"..... 7,200
 High 11-25 "Little Women" 109,000

Low 6-17 "Ann Carver's Profession"..... 44,938
 High 11-25 "The Invisible Man"..... 42,000
 Low 1-28 "Air Hostess"..... 9,100

High 10-14 "Footlight Parade"..... 55,190
 Low 12-23 "Sin of Nora Moran"..... 6,850

[THEATRE RECEIPTS--CONT'D]

Theatres		Current Week		Previous Week		High and Low Gross	
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)	
Oklahoma City							
Capitol	1,200	10c-41c	"365 Nights in Hollywood" (Fox)	1,800	"A Girl of the Limberlost" (Mono.)	2,700	High 1-6-34 "Going Hollywood"..... 4,100 Low 3-11 "From Hell to Heaven"..... 1,350
Liberty	1,500	10c-36c	"Crime Without Passion" (Para.) (4 days)	2,400	"Elinor Norton" (Fox)	3,000	High 6-16-34 "Half a Sinner" and "Uncertain Lady" } 5,000
			"Gambling" (Fox)	500	"There's Always Tomorrow"	1,200	Low 3-18 "The Death Kiss" and "The Fourth Horseman" } 1,100
Midwest	1,500	10c-56c	"Hell in the Heavens" (Fox)....	2,600	"Cleopatra" (Para.)	4,000	High 2-25 "State Fair"..... 8,500 Low 3-11 "Employees' Entrance"..... 1,400
Warner	1,900	10c-56c	"Evelyn Prentice" (MGM).....	5,000	"Barretts of Wimpole Street"....	5,800	High 11-3-34 "Kansas City Princess".... 13,000 Low 11-17-34 "Evelyn Prentice"..... 5,000
Omaha							
Brandeis	1,200	20c-35c	"One Night of Love" (Col.).....	5,200	"Lady By Choice" (Col.) and.... "I'll Fix It" (Col.) (25c-40c)	4,500	High 5-5-34 "The House of Rothschild" 23,000 Low 12-30 "The World Changes" and "Havana Widows" } 3,500
Orpheum	3,000	25c-40c	"Affairs of Cellini" (U. A.) and.. "Kansas City Princess" (W. B.)	7,800	"Peck's Bad Boy" (Fox) and.... "Big Hearted Herbert" (W. B.)	8,800	High 3-10-34 "Easy to Love"..... 17,250 Low 4-29 "Sweepings" 5,000
Paramount	2,800	25c-40c	"Evelyn Prentice" (MGM).....	8,500	"The Merry Widow" (MGM)....	8,900	High 7-22 "Gold Diggers of 1933"..... 13,250 Low 2-24-34 "Six of a Kind" and "Good Dame" } 5,250
World	2,500	25c-40c	"Madame Du Barry" (W. B.) and "Green Eyes" (Chesterfield)	3,600	"The World Moves On" (Fox) and "365 Nights in Hollywood" (Fox)	3,900	High 6-3 "Peg O' My Heart" and "Perfect Understanding"..... } 7,500 Low 5-19-34 "As the Earth Turns" and "Smoky" } 3,250
Philadelphia							
Aldine	1,200	40c-65c	"We Live Again" (U. A.)..... (35c-55c) (6 days)	10,000	"Transatlantic Merry-Go-Round". (U. A.) (9 days)	9,500	High 5-5-34 "The House of Rothschild" 23,000 Low 6-9-34 "Sorrell and Son"..... (8 days) 4,000
Arcadia	600	25c-50c	"Barretts of Wimpole Street".... (MGM) (9 days)	4,200	"Chu Chin Chow"..... (Gaugmont-British) (6 days)	1,800	High 1-6-34 "Duck Soup" (7 days)... 6,500 Low 9-1-34 "Notorious Sophie Lang".... 1,400
Boyd	2,400	40c-65c	"The Merry Widow" (MGM).... (35c-55c) (6 days)	21,000	"Dr. Monica" (W. B.)..... (6 days)	7,500	High 1-6-34 "Little Women"..... 30,000 Low 11-10-34 "Dr. Monica"..... 7,500
Earle	2,000	40c-65c	"Student Tour" (MGM)..... (6 days)	13,500	"One Exciting Adventure" (Univ.) (6 days)	31,000	High 4-7-34 "Harold Teen"..... 40,000 Low 10-21 "Saturday's Millions"..... 10,000
Fox	3,000	35c-65c	"Marie Galante" (Fox)..... (6 days)	14,500	"Gambling" (Fox)	12,500	High 4-22 "Cavalcade" 29,000 Low 11-10-34 "Gambling" 12,500
Karlton	1,000	30c-50c	"One Night of Love" (Col.)..... (6 days) (3rd week)	3,700	"One Night of Love" (Col.)..... (6 days-2nd week)	7,000	High 10-3-34 "One Night of Love".... 8,500 Low 8-25-34 "Let's Talk It Over"..... 2,200
Locust	1,300	40c-65c	"The Scarlet Letter" (Majestic).. (30c-55c) (6 days)	2,500	"Little Friend" (Gaugmont-British) (9 days-2nd week)	6,000	High 2-11 "Cavalcade" 13,000 Low 11-17-34 "The Scarlet Letter".... 2,500
Stanley	3,700	40c-65c	"The Gay Divorcee" (Radio)..... (35c-55c) (6 days-2nd week)	9,500	"The Gay Divorcee" (Radio)..... (6 days-1st week)	13,500	High 11-25 "I'm No Angel"..... 32,500 Low 11-3-34 "Happiness Ahead"..... 7,500
Stanton	1,700	30c-55c	"The Menace" (Para.)..... (6 days)	5,000	"Kansas City Princess" (W.B.).. (6 days)	5,500	High 6-3 "The Little Giant"..... 10,000 Low 7-14 "I Love That Man"..... 4,000
Portland, Ore.							
Broadway	1,912	25c-40c	"Outcast Lady" (MGM) and.... "I Sell Anything" (F. N.)	4,700	"Happiness Ahead" (F. N.) and.. "Have A Heart" (MGM)	4,800	High 4-7-34 "Wonder Bar"..... 13,000 Low 3-11 "What! No Beer?"..... 3,500
Mayfair	1,700	25c-35c	"Lady by Choice" (Col.).....	4,000			
Music Box.....	1,000	25c-35c	"The Gay Divorcee" (Radio).... (3rd week)	2,000	"The Gay Divorcee" (Radio)..... (2nd week)	1,800	High 12-9 "Little Women"..... 14,000 Low 5-13 "No More Orchids"..... 1,600
Oriental	2,040	25c	"The Last Gentleman" (U. A.)..	2,500	"Affairs of Cellini" (U. A.).....	2,500	High 10-14 "Rafter Romance"..... 14,000 Low 11-18 "College Coach"..... 1,600
Orpheum	1,700	25c-40c	"Big Hearted Herbert" (W.B.)..	4,500	"Wednesday's Child" (Radio)....	3,500	
Paramount	3,008	25c-40c	"One Night of Love" (Col.).....	9,000	"Peck's Bad Boy" (Fox).....	8,000	High 11-18 "The Way to Love"..... 12,000 Low 12-2 "Walls of Gold"..... 3,500
United Artists...	945	25c-40c	"Transatlantic Merry Go Round" (U. A.)	4,800	"The Merry Widow" (MGM)..... (2nd week)	5,000	High 4-28-34 "The House of Rothschild" 9,800 Low 3-11 "Madame Butterfly"..... 1,600
San Francisco							
Fox	4,600	15c-40c	"Kansas City Princess" (W. B.) and "Fifteen Wives" (Chesterfield)	9,500	"Wagon Wheels" (Para.) and.... "Firebird" (W. B.)	10,000	High 4-8 "Should a Woman Tell?" } and "Speed Demon" } 15,500 Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally" } 4,500
Golden Gate	2,800	25c-40c	"The Gay Divorcee" (Radio).... (3rd week)	12,000	"The Gay Divorcee" (Radio).... (2nd week)	16,000	High 2-11 "The Mummy"..... 25,500 Low 10-21 "My Woman" 8,000
Orpheum	3,000	15c-40c	"Girl of the Limberlost" (Mono.) and "We're Rich Again" (Radio)	9,000	"Gift of Gab" (Univ.) and..... "Dude Ranger" (Fox)	8,000	
Paramount	2,670	25c-65c	"Hell in the Heavens" (Fox).... and "Gentleman Are Born" (W. B.)	10,500	"Madame Du Barry" (W. B.) and "Gambling" (Fox)	11,000	High 10-27 "I'm No Angel"..... 40,000 Low 12-23 "Sitting Pretty" 7,000
St. Francis	1,400	15c-55c	"What Every Woman Knows".. (MGM)	7,000	"Barretts of Wimpole Street".... (MGM) (2nd week)	7,000	High 3-25 "What! No Beer?" and "Broadway Bad" } 13,500 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" } 3,500
United Artists...	1,200	15c-55c	"We Live Again" (U. A.).....	12,000	"The Last Gentleman" (U.A.).. (3rd week)	6,000	High 12-30 "Roman Scandals"..... 17,000 Low 8-26 "The Wrecker"..... 4,000
Warfield	2,700	25c-65c	"The Merry Widow" (MGM).... (2nd week)	17,200	"The Merry Widow" (MGM).... (1st week)	24,000	High 9-15-34 "Chained" 28,000 Low 5-27 "Story of Temple Drake".... 10,000
Seattle							
Blue Mouse	950	25c-55c	"The Gay Divorcee" (Radio)..... (3rd week)	3,300	"The Gay Divorcee" (Radio).... (2nd week)	4,100	High 12-9 "Little Women"..... 8,500 Low 8-19 "The Rebel"..... 2,500
Fifth Avenue ...	2,750	25c-55c	"The Merry Widow" (MGM).... (5 days-2nd week)	5,200	"The Merry Widow" (MGM).... (1st week)	6,500	High 8-5 "Tugboat Annie"..... 19,250 Low 5-5-34 "Tarzan and His Mate".... 5,000
Liberty	2,000	10c-25c	"One Night of Love" (Col.)..... (15c-50c) (2nd week)	6,800	"One Night of Love" (Col.)..... (15c-35c) (1st week)	7,000	High 11-10-34 "One Night of Love".... 7,000 Low 6-24 "Uptown New York" 3,000
Music Box	950	25c-50c	"I Sell Anything" (F. N.) and.... "Dangerous Corner" (Radio)	3,150	"A Girl of the Limberlost" (Mono.)	3,100	High 11-11 "Footlight Parade"..... 8,000 Low 9-22-34 "There's Always Tomorrow" and "Midnight Alibi" } 2,900
Music Hall	2,275	25c-55c	"Happiness Ahead" (F. N.).....	5,400	"We Live Again" (U.A.).....	5,350	High 5-26-34 "Wild Cargo"..... 11,500 Low 8-18-34 "Bachelor Bait"..... 4,100
Orpheum	2,500	25c-35c	"Kansas City Princess" (W. B.)..	5,200	"Big Hearted Herbert" (W. B.)..	5,000	High 10-21 "Bureau of Missing Persons" (6 days) Low 4-21-34 "Two Alone" and "I Believed in You" } 3,750
Paramount	3,050	25c-35c	"Wagon Wheels" (Para.) and.... "Student Tour" (MGM)	5,000	"Caravan" (Fox)	5,100	High 1-7 "A Farewell to Arms"..... 9,500 Low 1-13-34 "Dancing Lady" (2nd run) 4,000

WABASH AVENUE

CHICAGO

Ground was broken last week for the new \$200,000 theatre to be erected at Ashland avenue and Ninety-fifth street, which will be leased by Warner Bros. The house is being constructed by the Ashland-Ninety-fifth Street Properties, Inc., of which James Coston, Warner zone manager, is vice-president. Ronald Perry is the architect.

Film Row expectantly is awaiting the return of Jack Miller and other local nimrods in the hope of getting a free Thanksgiving dinner.

Great States Theatres, it is understood, has taken back from Mark Margolis several theatres in Hammond, Marion and Anderson, Ind.

Harry (Daddy) Goldson, who operates the Plaza, Gold Coast and Ideal theatres, is sunning himself down in Florida.

Charles Kamp has succeeded Fred Marton as office manager at the local United Artists exchange. Kamp was formerly with Balaban & Katz as manager of the Lakeside theatre. Harry Goldberg is a new member of the United Artists sales staff.

"Jane Eyre," handled by Security Pictures, will be the opening attraction at the McVickers theatre under the Jones, Linick & Schaefer regime, Irving Mandel announces. "Girl of the Limberlost" also is set for McVickers.

Decisions of the local grievance board last week were given on several cases. The Rivoli theatre, Monmouth, Ill., was ordered to discontinue bank nights on complaint filed by the Ada theatre of Monmouth. Glickmans Palace theatre was ordered to cease giving away tickets good for subsequent nights to children under 10 years for leaving the theatre immediately after the first matinee Sunday. Essaness was the complainant. Following a complaint filed by Great States Theatres, the Grand, at Peoria, was ordered to cease two-for-one admissions. A complaint brought by the Orpheum theatre, Galesburg, against the Tivoli, Knoxville, for charging 20-cent admissions with the privilege of two admissions for 35 cents, was dismissed when the Tivoli established that this had been a policy of the house for the past five years.

HOLQUIST

Universal Club Party Set for December 1

The Universal Club, organization of home office employees, will hold its annual dinner dance on Saturday evening, December 1.

Radio Re-signs Ruth Etting

Ruth Etting, radio singer, has been signed again by Radio Pictures. She will appear in six starring short subjects as part of the 1935-36 season.

Change Light's Name

Warner, on the Coast, has changed the name of Merwin Light to Robert Light. Difficulty in spelling the first name caused the change.

Nagel in Mascot Film

Conrad Nagel, after a year on the legitimate stage will return to the screen in a leading role in the Mascot production, "The Marines Have Landed."

Radio to Produce Six Musicals During Season

Radio Pictures plans production of six musicals as part of its schedule of 50 features. The first, already completed, is "The Gay Divorcee." Others are "Ho for Shanghai," "Adios Argentina," "Roberta," "Radio City Revels," and an untitled film featuring Fred Astaire and Ginger Rogers.

Mark Sandrich, who produced "The Gay Divorcee," was in New York in search of talent. He departed for the Coast the end of last week. "Musicals have definitely established themselves as entertainment," he declared, "and they will always have a definite place in the scheme of production"

16mm. Projector in Test

In a Chicago test of the new Filmo 100-Watt 16 mm. projector, made by Bell & Howell, Chicago equipment manufacturer, a 15x20-foot picture was thrown 110 feet, a 2-inch lens being used. The company claimed the result was the equal of projection with a 35 mm. arc projector.

Seattle Club Planned

A new social club in Seattle is in the process of formation. Headquarters will be at the New Washington Hotel. Neal East, manager of the local Paramount exchange, will be in charge of film exchange memberships. Al Rosenberg will handle theatre memberships, each heading a committee.

New Fox House Opens

The Hanlon theatre has been opened at Vallejo, Calif., as a unit in the Fox-West Coast Circuit. The house, formerly known as the Fox Virginia, has been completely remodeled and refurnished. Jack Ryan is manager.

Molson Mascot Casting Director

Gordon Molson has begun his new duties as Mascot casting director.

SHORT PRODUCT PLAYING BROADWAY

Week of November 17

CAPITOL

Pro Football.....MGM

MAYFAIR

Trapeze Artist, The.....Columbia
Gus Van and His Neighbors.....Universal

PARAMOUNT

Souvenir No. 2.....Paramount
Monkey Business.....Paramount
Keep in Style.....Paramount
Rhapsody in Steel.....Bondy-Audio

RIALTO

Them Thar Hills.....MGM

RIVOLI

Dognappers, The.....United Artists

RKO MUSIC HALL

Songs of the Colleges.....RKO

ROXY

Men in Black.....Columbia
Peculiar Penguins.....United Artists

STRAND

Syncopated City.....Vitaphone
Girl at the Ironing Board, The.....Vitaphone
Dark Africa.....Vitaphone

TRAVELERS

W. RAY JOHNSTON, president of Monogram, returned to New York Monday after several weeks on the Coast with TREM CARR.

JOSEPH M. SCHENCK and GEORGE ARLISS arrived in New York from England on the *Majestic*. Arriving on the *Paris* were MERLE OBRERON, LILI DAMITA and NATACHA PALEY.

FAY WRAY, who has been signed by Gaumont British to make one film, arrived in New York from Hollywood and sailed immediately for London.

BEN BERNIE has returned to the Paramount studios.

ALBERT C. WILSON, head of the First National property department, is in New York.

NAT PERRIN, one of the "Kid Millions" co-authors, arrived in New York for conferences with EDDIE CANTOR on the comedian's next picture.

CARL E. MILLIKEN, secretary of the MPPDA, is in Hollywood for a two-week stay.

DIVISION ADMINISTRATOR SOL A. ROSENBLATT spent Thursday in New York.

CLARENCE BROWN, director, and his wife, ALICE JOYCE, flew to Hollywood from New York.

JACK COHN, vice-president of Columbia Pictures, arrived in New York from Europe aboard the *Conte di Savoia*.

NICHOLAS M. SCHENCK arrived in Hollywood from New York.

RALPH CLARK, Warner manager in Australia and New Zealand, is in New York.

ODETTE LEROY, secretary to the director of the Paramount Joinville studios, sailed for France.

HARRY GOLD is in New Orleans on United Artists business. From there he will go to Florida with AL LICHTMAN.

JAMES CLARK, president of National Film Carriers' Association, Inc., was in New York from Philadelphia.

HARRY EDINGTON and his wife, BARBARA KENT, were scheduled to leave New York for the Coast late in the week.

BEN SERKOWICH will spend a month's vacation in Florida in the near future.

JACK PARTINGTON returned to New York from Hollywood.

EDWARD GOLDEN, Monogram general sales manager, returned to New York from the Middle West.

DAVE MOUNTAIN, general sales manager of Spectrum Pictures, left New York for the Mid-West.

MORT BLUMENSTOCK, Warner Theatres advertising manager, is spending a week conferring with zone managers and first-run exhibitors on "Flirtation Walk."

DAN HALPIN, Sonotone assistant sales manager, is back in New York after a trip through the Mid-West.

JOHN HAMRICK, Seattle exhibitor, is in New York.

HENRI KLARSFELD, general manager for Paramount in France, Switzerland, Belgium, Egypt and north Africa, sailed for Paris from New York.

HARRY H. THOMAS, First Division president, is touring southwestern exchange centers.

D. E. GRIFFITHS, managing director of First National in London, sails for New York from England within the next 10 days for home office conferences.

ROBERT C. BRUCE and G. R. O'NEILL, of Audio Productions, Inc., returned to New York from Kentucky, where they have been filming scenes for the next in the "Musical Moods" series, "Countryside Melodies."

CLARENCE ERICKSON, manager for DOUGLAS FAIRBANKS, arrived in New York from Europe.

Fox West Coast Contest

The Intermountain division of Fox West Coast Theatres has inaugurated a profit-sharing contest, to run for 14 weeks. It is called the "employees' profit-sharing contest."



MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*



POISONING INITIATIVE

Constructive criticism from managers in the field will never become general or, for that matter, effective until the muzzle of fear is removed so that the theatremen may speak his piece in these pages without requesting his name not to be revealed.

Managers' Round Table Club in the past few weeks has published criticisms from showmen on various matters important to the proper conduct of this industry. But it is to be regretted that appended to certain of these contributions were requests for anonymity—a sad commentary indeed.

No good can come of this. Many ready reasons are at hand to be offered glibly by lightweight executives for the deplorable state in which the theatre now finds itself. But few if any have spoken of the crippling fear that poisons initiative, reduces able workers to automatons and reflects itself in lowered grosses.

There is little protection for the manager today—no stout arm upon which he may lean. The code-makers ignored him entirely and the rest of the industry enthusiastically has followed suit. Indifference and callousness on the part of superiors to his welfare have reduced this important worker in many cases to a point little removed from desperation.

Denied honest freedom of speech, held under heel, fear is causing the theatremen in spite of himself to become hard and sullen—qualities, so history records, generally ascribed to those engaged in every successful struggle for betterment of working conditions.



ON PICTURE LABELING

To be questioned are the results that may be looked for in the plan initiated by Warner Brothers and adopted by other circuits to label films with "adult" or "family" markings.

Offhand one might reason that this voluntary gesture can do nothing but strengthen the prestige of the motion picture among those who view much of Hollywood's finished product with alarm. But it may also be regarded as a cheerful willingness on the part of exhibitors to remove from the shoulders of parents the responsibility of selecting proper screen fare for their offspring. And any such indication obviously is fraught with many dangers.

For the information of theatremen, the general designation now adopted by *Motion Picture Daily*, and shortly by *MOTION PICTURE HERALD*, will no doubt prove helpful in arranging ad-

vertising and exploitation campaigns. Wider use, however, might tempt snipers from those elements ever eager to use the screen as a ready target.



GETTIER, HAVE A HEART

Yearning for Missouri in hog-killin' time, Terry Ramsaye, of Silvermine, Connecticut, a few weeks back broke out with mouth-dripping memories of Ozark vittles when the frost is on the ground. Acknowledging these sentiments now does Vogel Gettier, of Springfield, Mo., who further injects the "needles" thusly:

"Now boy, you're talkin' . . . it's 'Flaming Fall Festival' in the Ozarks . . . the smell of new made sorghum's in the air . . . fresh cider on the bench . . . name your ticket boy and wend your way westward . . . Bob White season is on and the old Remington is rarin to bark."



"DOCTOR P. A."

From Baltimore comes the tale of the eminent surgeon of Johns Hopkins Hospital who, noticing a patient enjoying the daily newspaper philosophies of Will Rogers, prescribed a dose of "Judge Priest" playing at Morris Mechanic's local Hippodrome Theatre. The patient took the prescription, enjoyed the picture and the newspapers broke the story.

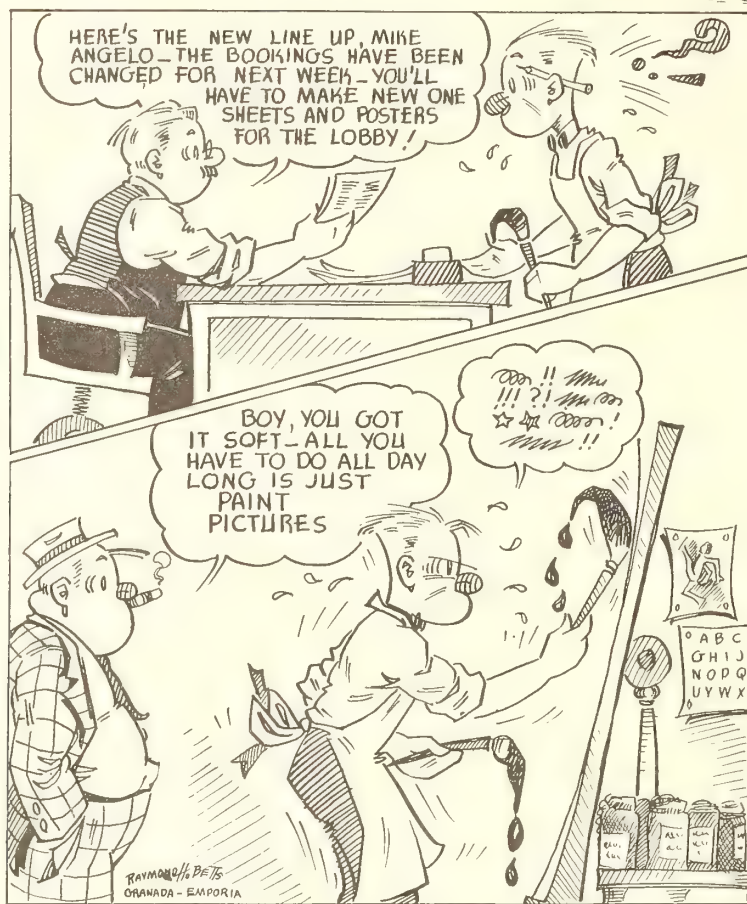
The publicity was no doubt appreciated by Doctor, exhibitor and patient. But in taking the bows, one curtain might be spared for the original "doctor," the press agent who no doubt was responsible for planting the gag.



It seems that Manager Stanley Sumner, of the University Theatre, Cambridge, just a short step from the Harvard campus, offered his juvenile clientele a refund of a nickel if the youngsters would leave immediately after the showing of "Little Orphan Annie" and pass up the other picture on the double bill, which he thought more suitable for adult consumption. The idea proved successful and will be continued—that is, unless the grownups begin to conclude they are entitled to the same break.

A. Mike Page

SHOWMEN'S LOBBY LAFFS!



The creator of this cartoon is Raymond H. Betts, Granada, Emporia, Kansas

Melniker Promotes Unusual Co-op Ad on "Transatlantic"

Though many Round Tablers have secured excellent cooperation from radio dealers on "Transatlantic," out of the ordinary is the double truck put over by Manager Ed Melniker for the date at the Grand, Atlanta, Ga. The display was taken by one dealer who devoted almost half the space to star cuts of Benny, Parker, the Boswell Sisters and scenes from the picture, tying all this into the advertising of the new models. Ed secured further breaks on a circulation buildup in one newspaper and additional ads from other radio merchants.

Clicking also for sizeable space was a cut of Benny and Mary Livingstone showing the radio stars reading copy of local paper, caption carrying theatre credits. And for lots of extra promoted space, Melniker worked a classified tieup with yet another daily.

The radio sponsors distributed the window



Melniker's Marquee Broadcast

strips and displays at all grocers, hotels and restaurants carrying mention of the picture in menus. Compelling attention was a broadcast stunt from atop the marquee (see photo) two nights ahead and opening day wherein song hits were played by a local name orchestra.

Work for a Quigley Award!

"Flirtation" Press Book

Plenty of care and loads of meat indicated in the Warner press book on the forthcoming "Flirtation Walk." Special features include five prepared national tieups, scores of specially posed star stills for newspaper and dealer displays, full page co-op ad, 10-day serialization, and a fictionization complete in one instalment. More than the usual number of ads also offered.

Work for a Quigley Award!

Many National Tieups Ready for "Green Gables"

The national sampler contest that proved so successful on "Little Women" is being adapted by RKO Radio on "Anne of Green Gables" in the form of what is called waffle weaving, said to be new in the field of needlework and which will be featured by many leading stores.

English classes will make a study of the picture through the guide issued to English departments by National Committee on Photoplay Appreciation and sample copy of the guide has already been sent out. Available also are special one sheets for schools and libraries portraying historic and educational highlights of the production. And what no doubt will appeal to children is a unique cutout idea involving the making of a green gable house from cardboard.

Whitaker Obtains Coverage on 'Wiggs'

The rarely used personal endorsement angle was put to work by Lucas and Jenkins' City Manager E. E. Whitaker for the premiere of "Mrs. Wiggs" at the Fox, Atlanta, Ga., this strong selling slant being used in trailer form and in other potent media.

For instance, in personal letters to thousands of Atlanta mothers, and as a feature of the advance screening for the Better Films Committee, P. T. A., school teachers and the press. Opinion cards were filled out by those in attendance and copy from them used in publicity. Cards were stamped and invited guests requested to mail them to theatre. In connection with this, school officials present were asked to have announcements made in classes on opening day. English teachers also assisted on essay contest.

As a tiein with local paper subscription drive, daily printed extra tear sheets for free distribution and other newspaper hook-ins were the advance series of "home spun" cartoon strips and the Wiggs Family puzzle contest.

Five different radio tieins were also made featured by dramatization by students from local university. Two effective street ballys were created, one being man carrying huge compo board book and another decorated truck with heads of stars bordering a giant cutout book, the featured display.

Distinctive and unique were the lobby decorations, two attractive 24s being topped by a reproduction of a scene from the picture (see photo) rustic lumber being used for the front of the house and stills placed back of the window for further atmosphere.

Work for a Quigley Award!

Watson Holds Crippled Kids "Limberlost" Show

A special matinee of "Girl of the Limberlost" was staged by Richard Watson, Gladmer Theatre, Lansing, Mich., in cooperation with the leading newspaper there and crippled children's home. Classified ad contest was run week prior.

Jeweler advertised a Marion Marsh diamond ring and displayed photo enlargements and stills of the star in their window. Letters were sent to all members of the clergy calling attention to the picture.

Book matches were distributed by cigar stores, restaurants and hotels; bookmarks in libraries and book stores and heralds given out in five and tens.

Work for a Quigley Award!



Whitaker's Replica "Cabbage Patch" Lobby



BOB SUITS

Click Campaign for Lower Price Policy

A campaign to put over a lower price policy at the Schenley, a Pittsburgh neighborhood house, is credited to Don Wermuth of Joe Feldman's Warner publicity department and Manager Harry Thomas, their efforts returning evident success in the first week of the new price range with a gratifying rise in the number of admissions sold.

Without extensive newspaper facilities other than nearby weekly and semi-weekly college publications, these showmen concentrated their ammunition otherwise, securing the widest possible coverage with the distribution of advertising literature of various kinds.

Folders were put into every home and apartment in the drawing area through a uniformed crew of house-to-house workers whose movements were systematized so that a close check could be made, cards and folders planted in all fraternity and sorority houses at both nearby universities, lists being supplied by college officials. Adequate displays were also obtained in stores and eating places patronized by students.

Many radio tieups were effected, a plane with p. a. system broadcasting at local football game, and daily announcements made over local stations in exchange for star stills given free to listeners-in. In addition to publicity stories carried in the downtown papers, including generous mention made by one of the leading columnists, gratis display ads were obtained in exchange for short trailer plugging the dailies.

Entire theatre and face of building were decorated with flags, bunting and drapes a few days ahead and marquee of nearby house in same chain was also given over to announcements, this sign work being done by talented usher at no cost.

Work For a Quigley Award!

Inadvertently—

For their excellent campaign on "Affairs of Cellini" at the State, St. Louis, Manager H. W. (Chick) Evens and Jimmy Harris inadvertently were not credited in the Honorable Mention list for the Quigley October Competition. Pardon the error, gentlemen.

Two Outstanding Exploitations

Ingenious, audacious and admirable are only a few of the fitting adjectives that may be applied to the featured exploitations that distinguished the entries in the Quigley October competitions of Award winner Manager Bob Suits, Colonial Theatre, Reading, Pa., on MGM's "What Every Woman Knows" and Manager Sig Solomon, Regent Theatre, Newark, N. J., who was voted the only First Mention, on RKO's "Richest Girl in the World". The headlined stunts put on by these theatremen were their own creations, and the following is a brief description of what they did.

• • • • •

Suits Ties Cinderella Stunt To "What Every Woman Knows"

Two weeks ahead, local newspapers began playing up story of a "slave girl" who had been sold to a backwoods family operating a quarry. Girl, now 17, had never seen a city, but one movie, had never worn girl's clothes, etc. Brought into court, girl made page one copy until her name was widely known. As Suits' playdate neared, he suggested girl be brought to Reading for shopping and sightseeing tour and that she be shown "what every woman knows" about the city and shopping district.

Paper went strong for this with five days of page one breaks with photographs, all captions and stories including title of picture that girl was to see as guest of the theatre. Schedule was followed in which visitor was greeted by Mayor, given complete outfit of new clothes, had police escort and presidential suite at best hotel. Most commendable was this publicity barrage, especially since Reading papers are reported to be a bit conservative where any widespread theatre exploitation is concerned.

On day of visit, Suits put over double truck with title of picture as streamer tying into copy that girl would visit all stores whose ads appeared on the pages, theatre ad spotted in center of display. Three days ahead all cooperating merchants placed window cards announcing time girl would appear, posters carrying theatre credits.

Solomon Promotes Doris Duke As Judge in "Richest" Contest

As part of his campaign on "Richest Girl in the World", Sig Solomon put over an essay contest on the following question: "If the richest girl in the world visited you, how would you entertain her?" Winner was awarded diamond studded wrist watch and entertained as befits the world's richest person.

Because she is said to be the world's richest girl, Sig, through some important contacts, was able to obtain permission from Miss Doris Duke to use her name as a judge in the contest, the widely publicized young lady also agreeing, if possible, to visit the theatre on opening night.

Naturally, this was broadcast in many ways via trailer, heralds, newspapers, etc., and in spite of Sig's house being a neighborhood situation he also obtained news stories in the downtown Newark newspapers. Although Miss Duke could not appear as planned, all entries were addressed to her in care of the theatre, over 500 being received.

In addition to wrist watch awarded on stage to winner by prominent congressman, winner was given trip to Warner Brothers Brooklyn studio, was guest of theatre in New York, made appearance at the Regent and was honored at Hallowe'en party.

• • • • •

A CHALLENGE FROM THE LOEW CIRCUIT. Commenting on the excellent showing made by the Loew managers in the Quigley Awards competition for October, Oscar A. Doob, director of advertising and publicity of Loew Theatres, states that a still higher score will be rolled up by the Loew theatremen in this month's competition. Says Mr. Doob:

"With a flock of exceptional pictures due at our houses in November, the Loew ball-carriers are going to cop all the Awards. That's a challenge you can broadcast to all other circuits, independents and whatnots."

This definite challenge indicates the widespread participation to be looked forward to from the far-flung Loew circuit. Evidently these showmen expect to go places fast, but whether or not they will outstep the field in grabbing off the lion's share of the prizes remains to be seen. Two weeks still remain to forward campaigns for November consideration, as the deadline for this month has been set for midnight of Thursday, December 6, which gives ample time for all showmen who wish to accept the challenge of the Loew ad head.—A-MIKE.

\$1,500 Cash Prizes Offered On "Imitation of Life"

As we go to press, Terry Turner, of Quaker Oats, announces a new exploitation contest on Universal's "Imitation of Life," sponsored by "Aunt Jemima's Pancakes"—a Quaker Oats product, and in which at least \$1,500 is offered in cash prizes to exhibitors and other theatremen. Further details on this next week.

For the information of entrants in the "Six Day Bike Rider" contest, Turner states that it is intended to award the prizes as soon as possible after the decisions have been reached by the judges so winners can have the cash in time for Christmas.

Work For a Quigley Award!

Rain Effects Heighten "Romance" Lobby Display

Actual rain effects were employed by Manager Joe Feldman and publicist Arthur Cohn for lobby displays on "Romance in the Rain" at the Earle, Philadelphia, following the press suggestions that running water be used to create this illusion.

Accompanying photo illustrates how the idea was used on inside lobby above exit doors. A white screen was set against a scenic background and in front of screen was placed a sheet of plate glass over which a stream of water coursed to a trough below. Lantern slide flashed the title through water and glass onto the screen, rainbow effects helping to heighten the illusion.

Work For a Quigley Award!

Newspaper and Merchants Co-op on Baseball Contest

A stunt that can either be filed away for next year's baseball season or still used for football games was that put over by Merrill F. Hanna at the Hollywood Theatre, Detroit, Mich., in the form of a double truck in which the newspaper offered 50 free tickets to the theatre in cooperation with the advertisers. Each merchant's ad carried picture of one of the baseball stars with tie-in copy.

Contestants were asked to list the advertisers together with the name of the ball player whose picture appeared in each ad, plus the batting average of the particular player up to the time the ad appeared. Tickets were awarded to those coming nearest to the correct answer.

Work For a Quigley Award!

Animates Clown Cutout For Street Float Bally

The ingenuity that seems to be the stock in trade of most able showmen was brought into play by Manager F. D. Padgett, Capitol, Clearwater, Fla., who gathered a lot of old circus posters from vacant stores and barns which had advertised the local appearance of a tent show some weeks back. Padgett removed the name of the circus and plain wrapping paper was pasted over the old date strips upon which was lettered title of picture and date.

For an animated street bally, a five foot clown cutout was mounted on a pivot on a platform of a flat-bottomed truck and under each side of the bottom cross piece were installed coil springs taken from an old bed. Small wire was connected from top of the cutout to the driver seat and by pulling on the wire at intervals, the clown rocked from



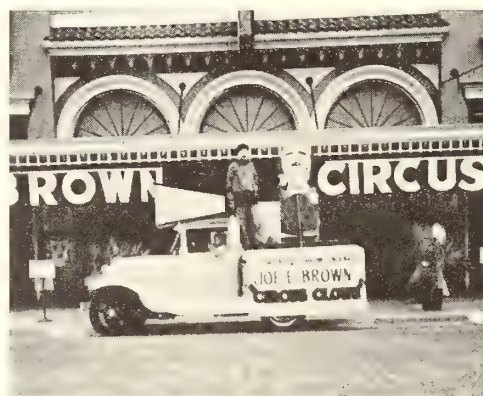
Actual Rain in Lobby Display



Meeting of Fan Club Members



Weshner's "Flirtation" Star Blowup



Padgett's Performing Clown Bally

side to side. Professional clown in costume (see photo) performed hand-springs.

What also proved another crowd stopper was the use of a vacant store window in which a thin gauze screen was hung and from the rear, in reverse, house artist Ed Hamilton with his projection machine projected photos and cards with theatre copy.

Dunne Fan Club Attends Opening

The New York chapter of the National Irene Dunne Fan Club was recently enlisted by RKO publicist Eddie Yarborough for the opening showing of "Age of Innocence" at the RKO Keith, Flushing, L. I. Club members met at the theatre, where pictures were taken for the newspapers, girls posing (see photo) with blowup of greeting wire from the star.

Yarborough, who planned the entire affair, has made arrangements with the fan club for circularizing of friends and mouth-to-mouth advertising on all forthcoming Dunne pictures.

Work For a Quigley Award!

Calcutta Critics Aid Crasto's Campaign

There are a number of newspaper picture critics in Calcutta, India, with sizeable followings, and for this reason J. Remi Crasto featured his advance on "Flying Down to Rio" at the Elphinstone with the unique slant of reproducing cuts with the handwritten endorsements of the reviewers in especially prepared newspaper ad. For two weeks previous to this flash, Crasto had built up further interest with additional publicity and a spirited teaser campaign.

Reported as unusually effective were the window displays in the many stores selling records of the song hits, stills and posters in the background being attached with ribbon streamers to records resulting in a wide demand which speedily exhausted all stocks.

At a popular race meet, Crasto had yellow envelopes printed with copy reading "Next Saturday Hot Tip," the tip of course being on the picture. These were placed in all the cars parked at the track and also distributed after the races.

Unusual also was the garden effect arranged in the lobby and inside the theatre wherein fresh flowers were secured each day, the decorations said to have caused much curiosity among the passersby many of whom stopped to enjoy the exhibit. Handbills in vernacular as well as in English also helped to spread the word and during the engagement further stories were carried regarding the strong demand for seats.

Work For a Quigley Award!

Girls Plug "Dames"

A little different way of putting over the song hits from "Dames" was that used by J. L. Thomas, State Theatre, Mt. Carmel, Pa., when he promoted a street car for three hours each day, three days prior and filled it with girls. Car itself was bannered and it went through streets, girls sang the tunes.

Work For a Quigley Award!

Balcony Hanger Plugs Advance on "Walk"

Skip Weshner, before moving to Philadelphia, forwarded a shot of the 21-foot balcony hanger already installed to excite interest on coming date at the Milwaukee Warner of "Flirtation Walk." Accompanying photo shows blowup of star still and fluttered names that formed top center of the flash.

Title was arched across the foyer, flanked with military figure cutouts of Keeler and Powell. Steps on each side carried stills and copy, entire display highlighted with hidden spots and other indirect lighting.

Orphan Kiddies Attend Goetz' "Isle" Showing

As part of his third anniversary celebration, Joe Goetz, RKO Paramount, Cincinnati, Ohio, arranged to have orphan kiddies from a convalescent home attend a showing of "Treasure Island." Accompanying photo shows Joe with the children. Special ambulances were promoted to convey them to theatre, physicians and nurses accompanied the children.

Goetz reports the occasion created city-wide commendation from both trade and public and was one of the best good-will builders he's ever used.

Work For a Quigley Award!

"Dames" Puzzle Contest Clicks for Walter Morris

A picture poem puzzle contest with gratis tickets given for "Dames" was one of the stunts put on with local paper by Walter Morris, Stanley Theatre, Baltimore, Md., before he left that spot. Local golf course cooperated during one of their week-end tournaments by placing posters in prominent spots near club house and making frequent announcements over p. a.

Tinted photos of Keeler were distributed in lobby, and stills in men's haberdasher window (see photo) were used as were bumper cards on taxis. Walter also erected a special 28-foot electric upright sign over marquee with letters three feet wide spelling out title.

Work For a Quigley Award!

Myers Urges Patrons to Vote "Big Hearted Herbert"

Prior to election time, Taylor Myers, Loew's Broad, Columbus, Ohio, planted window cards with copy urging citizens to vote for "Big Hearted Herbert" informing them that the big rally would be held at the theatre. Halloween falling few days ahead of opening Taylor staged a torchlight election parade with marchers carrying banners. Paraders distributed literature similar to political campaign card with theatre copy. Vacant store window near theatre dressed up to resemble campaign headquarters also plugged theatre and date. Man dressed in full dress pushed baby carriage in which was concealed phonograph playing laugh record to stress comedy angle of picture.

Work For a Quigley Award!

Kann and Addison Work Campaign on "Treasure"

A sizable raft of snappy angles were put across by George Kann and H. M. Addison, Jr., for "Treasure Island" at the Willard, Woodhaven, L. I., featured by a number of "hunts" and tieups that received plenty of cooperation from the two weekly neighborhood papers and local merchants.

Coloring contest was used for two weeks ahead in both papers, which also put over "hunts" in co-op pages, prizes and passes given for correct lists of misspelled words in each ad. Another "hunt" idea that brought good returns was the distribution of thousands of small yellow envelopes, all containing copy on the picture and quite a few prizes and passes. The papers went strong for this, and each participating merchant carried window strips, copy including dates.

Parade was held for newsboys who marched to theatre behind bannered cars, floats, brass band, etc., paper carrying page



Goetz with Crippled Kiddies



Alper's Gypsy "Caravan" Lobby



Morris' Haberdasher Window



Leatherman's Schooner Bally

one story on the gag. Boys all wore pirate hats for a week ahead. Shoe store bought keys to put over treasure chest lobby stunt, advertising the slant, Woolworth's displayed windows on the miniature book, libraries also publicized the Stevenson volume, and guessing contest was put over by bakery on large cake in window, created in form of pirate ship prizes given for correct weight.

Dresses House in Gypsy Raiment for "Caravan"

Murray Alper over at the Commodore Theatre in Brooklyn, N. Y., dressed his house in gypsy attire (see photo) for his "Caravan" date, with boy playing violin and girl dancing nightly. For his street bally Murray had truck touring streets with gypsy playing guitar and doorman during engagement wore gypsy costume.

On a tieup with neighborhood merchant for "Richest Girl in the World," Alper had checks issued made payable to Joel McCrea for \$1,000,000 and signed by Miriam Hopkins, as the richest girl in the world. Left side of check bore copy to effect that if the check were presented to merchant, bearer was entitled to a six per cent discount on any article purchased. Reverse side carried theatre plug.

Work For a Quigley Award!

Minday's House Program

Over at the 68th Street Playhouse, New York City, Mike Minday is getting out little programs that vary in color each week, and beneath each picture, Mike lists the approximate time of each feature showing. He reports favorable acceptance of the idea.

Work For a Quigley Award!

Schools Assist Bamberger On "Cleo" Essay Contest

Quite a bit was done by Manager Herman C. Bamberger for his date on "Cleopatra" at the Paramount, North Adams, Mass., to be noted being the cartoon strip serialization which was planted a week ahead and announced by the paper. Each strip carried theatre credits. Excellent cooperation was secured from schools on the "Cleopatra" essay contest to assist in which Herman selected various stills for use in different classrooms, stills being chosen to tie in with various subjects. High school's English department head was active in encouraging students to enter contest.

Perfume, shoe and bakery tieups were put across and Bamberger further arranged with the public libraries to make special display of all reading matter on "Cleopatra," stills and theatre poster being included.

Work For a Quigley Award!

Previews "Limberlost"

As part of his advance campaign for "Girl of the Limberlost," Louie Charninsky, Capitol Theatre, Dallas, Texas, invited a group of prominent citizens to a private screening. Newspapers carried story of screening together with outline of picture, and Louie reports the slant as being effective on run.

Work For a Quigley Award!

Prairie Schooner Bally Put Out by Leatherman

A young farmer with old-fashioned wagon and team of raw-boned horses was employed for a three-day bally by R. D. Leatherman, Queen Theatre, Abilene, Texas (see photo). Wagon was converted into realistic prairie schooner complete with old frontier trappings such as lantern, wash tubs, coop of squawking chickens, etc. Sound equipment installed to plug picture and copy carried on sides of wagon, sold "Wagon Wheels."

For front of house an attractive set piece was erected in the form of a wagon wheel and doormen were dressed in boots, spurs, chaps and all frontiersman attire.

MORE ON THE PRESS BOOK

Below are the first reactions from the field on the press book article written by one of the members and published in the November 10th issue. Opinions were requested from the various advertising, home office heads, picture company heads, as well as managers. The letter from one of the latter by his request remains anonymous.—A-MIKE.

INVITES LETTERS FROM MANAGERS

I think the suggestions made in the article on press sheets are most constructive and I have turned this article over to our press sheet department.

Since our advertising and publicity department is primarily a service organization, we are naturally glad to revise our press sheets as is most consistent with the best interest of the exhibitors, and any exhibitors who wish to write detailed analyses of press sheets and describe what they wish eliminated or what they wish added, we are only too glad to hear from them.—ROBERT M. GILLHAM, ADVERTISING AND PUBLICITY DIRECTOR, PARAMOUNT PICTURES, NEW YORK.

ROUND TABLER MAKES SOME SUGGESTIONS

Your open discussion regarding the press sheet angle is about the best thing you have started to date.

Any common sense manager or ad man realizes that it is a damn tough job for an ad department to turn out 30 to 50 press sheets yearly. I can imagine that each department head and his assistants go stale from time to time and do a poor job, once in a while; however, that is no excuse for faking which to date becomes a common habit.

Many tieups are created for the "show" runs and the exploiter takes it for granted that it is a national hookup. Result is that the so-called sponsor knows nothing about the stunt.

Another common fault of the pressbooks is release dating. By that I mean tieups are created for a certain period, say from

September to October. The first run houses in certain sections can't take advantage of the tieup because of a later run and the manager will waste a lot of time contacting sponsors to no avail. I believe the exploitation departments should set the date of the tieup in their books.

I offer this fact as a suggestion and not as a criticism. There has not been one press sheet to date which offers a complete ad campaign for the "town" trade. Each ad section appears to be keyed to big city business. I suggest that the ad writers adjust their ads and accessories to assist the manager of a town house in this fashion.

Mats:—Set the ad to include space for second feature or shorts; set up two or three opening day ads breaking down to subsequent running days. Have two sets of mats—one set for program, one set for ads. In this way, managers can use reverse ads without toning them down. United Artists is about the only company realizing this fact and turns out very effective ads. Last but not least, on the question of mats, I for one am going to discontinue the use of exchange mats unless the ad departments realize that space costs money. It appears that they can only turn out an effective ad by setting up a quarter page ad.

When I look at the illustrations of their paper, I sometimes wonder whether or not they would not make better ads. Look at them closely and judge for yourself. They are simple and simplicity seems to be the best attention getter of the day.

In my opinion, Mike, what is really needed is a return to the old time bally, with all this high class lush thrown in the can. You can't kid the public these days, but many a manager can kid himself by becoming too conservative in his operation. People look to the theatre for entertainment and in my opinion the bally is part of that entertainment. My patrons demand that and are getting it. They get just as much entertainment out of monkeys riding a bicycle in the lobby as they get out of a good comedy. So does the manager get a great kick out of a good press sheet.

Tell these guys at the home office to take off the high hat and come down to real old fashioned showmanship, and they can go home and sleep nights with a clear conscience because they will really earn their dough.—ANONYMOUS

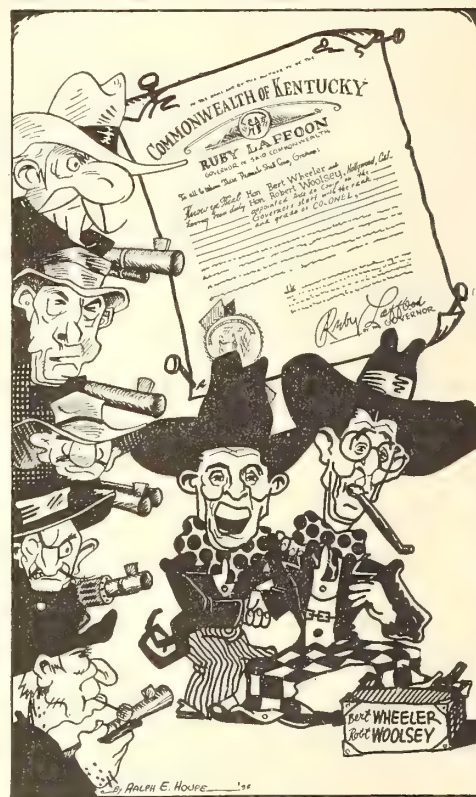
ASKS COMMENT ON NEW BOOKS

The manager who wrote anonymously in the issue of Nov. 10 on the subject of pressbooks, knows what he wants and I believe he also knows how to get it. We will try to make Columbia pressbooks more useful to all exhibitors. We think managers will like the posters, the ads, and the exploitation in our two newest pressbooks. One is for "The Captain Hates the Sea" and the other for "Broadway Bill."

If the gentleman who wrote the article in the Herald will write me a letter of comment on these two pressbooks, we will try to make the following ones even more to his measure.—HERSCHEL STUART, ADVERTISING AND PUBLICITY DIRECTOR, COLUMBIA PICTURES DISTRIBUTING CO., INC., NEW YORK.

ERNOON—THE LEXINGTON LEADER—NOVEMBER 3, 1934

Now They're Aides Of Gov. Laffoon



Bert Wheeler and Robert Woolsey, world-renowned film comedians, recently were made Kentucky colonels on the staff of Gov. Laffoon. The comedians are headlined in the forthcoming RKO picture, "Kentucky Kernels," which starts Sunday at the Ben Ali theatre. Ralph Houpe, a Henry Clay high school student, drew the cartoon above. The showing of the Wheeler-Woolsey picture at the Ben Ali theatre will mark the world premiere of the production.

Anna Bell Plants Cartoon In Many Newspapers

Recently a story and cut was run on the appointment of screen comics Wheeler and Woolsey as Kentucky Colonels, Bob Woolsey accepting the new titles on behalf of the well known team. The stunt was worked out by Anna Bell Ward for the world premiere of "Kentucky Kernels" at the Ben Ali, Lexington, and as additional blanket coverage, Anna Bell planted the three column, eleven inch gratis cartoon illustrated above in ten newspapers, local and in surrounding areas. Ralph Houpe is the artist.

Two Colonels in open face carriage with driver and footman in uniforms made "stopper" street bally, banner copy on rig reading, "we're racing to the Ben Ali, to see, etc., etc." Lobby in keeping with the importance of the event, special heralds, and a raft of other smart ideas were put over by Anna Bell to announce the opening.

Work For a Quigley Award!

Katz Builds Up Dance For Returns on "Divorcee"

Although Ben Katz turned in his usual adequate quota of selling slants on "Gay Divorcee" at the Warner, Milwaukee, he highlighted the possibilities of the Continental, the featured dance in the picture, building up a solid campaign on this angle.

Ben augmented his regular trailer with additions of clips showing the "Carioca" and "La Cucaracha" dances, working these into a finale on the new picture's step. Displays were also planted at various ballrooms, contacts made with music stores and hotels' orchestras, radio transcripts used on two stations, and dance angle was further promoted in half-page co-op ad.



OIL PAINTING. Executed by S. Tilden Stern, art head, Warner Pittsburgh zone theatres, for window display on "One Night Of Love" at the Stanley, Pittsburgh.

Recent Highlights On "Barretts" Dates

Advertising the date on "Barretts" at the Palace, Dallas, Texas, as a world premiere, Manager James O. Cherry aided by MGM Exploiteer E. B. Coleman signalized the engagement as something more than just another opening by selling reserved seats, a stage show also being put on for the first performances.

Giant spot and searchlights played on the lobby and a radio broadcast from the theatre was featured. Katherine Cornell, star of the stage play cabled her greetings, message being blown up for lobby display and used for special newspaper story.

In Cumberland, Md.—

MGM Exploiteer Norman Pyle planted a classified contest for the date at the Embassy, said to be the first time local paper had co-operated on an idea of this kind. Pyle also tied in on a missing word contest with a number of merchants who bought space in an eight-page giveaway, each ad featuring a missing word, with guest tickets given as prizes. Front page of herald was devoted to theatre ads and details of contest.

In Minneapolis, Minn.—

Exploiteer Morris Abrams put on a street stunt that rated a notice in popular newspaper column. As part of the campaign at the Century, Abrams had man stopping people and asking them the way to Wimpole Street, it going over so well that the story describing the gag included the name of the picture.

And in Montreal—

George Rotsky had holdover business on the picture at the Palace and continued his exploitation for the second week by arranging further broadcasts which included air dramatization. Cigarette company in exchange for lucky number contest at theatre sponsored program. Extra windows were obtained and increased business secured from publicity in the Jewish press on newsreel picture on opening of new Jewish hospital.

For his advance on the first week, George tied in with leading pet store on "Flush," the dog in picture, store using big displays. Prominent paper put out 50th anniversary number among the features on woman's page being pictures of Shearer and March in costumes from the picture to emphasize styles of long ago. Rotsky also promoted a department store to use still of stars in newspaper jewelry ad.

Work For a Quigley Award!



"CUMMUP SOME TIME," says Mae West to Tommy Read, left, Paramount, Atlanta, Ga., and Luke Arnold, secretary to Mayor, in connection with "Belle" street bally.

AN OUTSTANDING KID SHOW

*What Manager Kendrick Did at the
Enright, Pittsburgh, to Increase
Attendance on Saturday Mornings*

What is reported to have become one of the outstanding Saturday morning children's shows in the Pittsburgh area is that put across by Manager H. M. S. Kendrick, recently assigned by Warner division director Harry M. Kalmine to take over the helm at the 4,000-seat Enright Theatre.

Kendrick found bright prospects on his arrival with the endorsement of the Junior Matinee Council of the State Federation of Women's Clubs under whose auspices the shows were given, and this support confirmed his opinion that the idea could be built up to real box-office strength.

As a start, the performance which previously had consisted entirely of approved films was added to with the cooperation of the Fairgrieve School, said to be one of the most exclusive dancing schools in the district. From among the pupils, the most talented were allowed to present their offerings from the stage for a brief period each week.

Costumed Organist Featured

Next, Kendrick engaged an organist who outfitted in real cow-hand costume, was dubbed "Cowboy" Johnny Mitchell, and in character performed for the pleasure of the children. From time to time, Mitchell changes his front, dressing as a clown, mounted policeman, etc., and already is a definite click with the juvenile audience.

Community singing was then introduced with slides, song leader selected by Kendrick each week from the audience. The same procedure was followed for the stage show, a boy acting as M. C. for the first half and a girl for the last. Recently a discovery was made of a nine year old youth, singer, dancer and musician, son of a neighborhood doctor. Having a good stage presence in addition, the lad has been appointed as the regular M. C. and has greatly added to the enjoyment of the weekly stage show.

Boy Scouts Cooperate

With the inclusion of these extra features, attendance began to mount so that extra ushers were required. As the house budget did not permit the added expense, a local Boy Scout troop was contacted and a safety patrol in uniform assists at street crossings before and after the show and in the theatre during the two hour performance. To further publicize the program through the sponsorship of the club women, Kendrick reports it is possible to distribute circulars to all schools in his section by sending the literature directly to the Superintendent of the schools and to the many private academies nearby.

The stage show usually runs from 15 to 18 minutes, and after the performance the juvenile performers are allowed to meet the audience in the mezzanine. As an added attractor, the youthful artists are permitted to wear their stage costumes at these gatherings.

The youngsters receive the same services as adults, such as checking facilities, matron

service, free telephone service, etc. Most amusing is that due to the great number of pet dogs which accompany their young masters and mistresses to the theater, a checking service had to be inaugurated to keep the frisky canines under control.

As a result of this showman's efforts, in the 20 odd weeks of building up the Saturday morning matinee, attendance has jumped to an average of 1,500 children plus the usual number of adults. As the house opens daily at noon, the kid show starts at 10 a. m. and continues for the best part of two hours.

Work For a Quigley Award!

Caldwell Circularizes Judges for "Prentice"

Regular government postcards were mailed by Wally Caldwell, Loew's Valentine, Toledo, Ohio, to judges and lawyers for "Evelyn Prentice" calling attention to the dramatic portrayal of William Powell as a criminal lawyer.

On the short "Strikes and Spares" Wally tied up a bowling alley that distributed cards to all bowlers in leading alleys in city plugging picture and entitling bearer of card to one theatre admission. Bowling Association paid for display ads in all dailies day prior.

"Last Gentleman" brought forth letters to local P. T. A. and notices for their bulletin boards. Norma Shearer roses were promoted for giveaway on "Barretts" and reserved cards with copy "reserved for Norma Shearer, etc., etc." distributed to leading restaurants.

Work For a Quigley Award!

Straw Has Unique Bally

Charlie Straw up in Ft. William, Canada, at the Royal Theatre, used a little different street bally for his western "Rusty Rides Alone," in the form of a man dressed in suit designed by a local to hunt wolves. Suit was made of heavy leather with over a thousand spikes sticking out all over it. Head covering was heavy wire to protect face. Man's back carried theatre plug.

Work For a Quigley Award!



"WEST" OIL PAINTING. Frank La Falce, Earle Theatre, Washington, D. C., used this 14 by 19 foot painting of Mae West out front during run and also as advance lobby.

personalities

V. E. HAMM

has acquired the Royal Theatre, Sherman, Texas, from P. SWETCOFF.



FRANK P. BRYAN, JR.

appointed skipper of the Carolina Theatre, High Point, N. C.



A. O. DAINWOOD

has succeeded JAMES PEPPER as manager of the Noble Theatre, Anniston, Ala.



J. R. PREDDY

has reopened the Texas Theatre in Austin, Texas.



CHARLES SMITH

is at the helm of the newly remodeled Gem Theatre at Newman, Ga.



BOB CLEMMONS

has opened his new Lake Charles Ritz Theatre, New Orleans.



W. B. WALTON

succeeds J. W. GUNTER as manager of the Liberty Theatre at Homerville, Ga.



JACK McCOLLON

opened his newly remodeled Roxy Theatre, Ponca City, Okla.



J. LLOYD SEIBER

formerly in Philadelphia, has moved to the Hippodrome Theatre in Pottstown, Penna.



E. E. MARSH

formerly at Hamrick's Oriental, Portland, Ore., is now at Rivoli and Alta in Pendleton.



J. A. JEFFRIES & R. A. MALLAN

have opened the old American Theatre, in Orange, Texas.



I. W. MAPLE

has opened the newly built Roxy at Bethany, Mo.



T. A. JORDAN

is the new manager of the Grandin, Lynchburg, Va., succeeding F. L. STEELE, resigned.



J. O. GUTHRIE

has taken over the Grafton in Grafton, Ohio.



REX STEVENSON

will manage the Blue Moose Theatre in Tacoma, Wash., due to open soon.

POSTER ART WORK IN THE THEATRE



Charles J. Olver, Sharum Theatre, Walnut Ridge, Ark., sends this poster of Jack Holt done in black and four shades of green. The lightest shade of green was almost white and the background gray with name cut out painted green and touched up with tinsel.

JOSEPH L. WALLACE

formerly at the Rialto, Newark, N. J., may now be found at the Broad, and MORTON GORDON replaces him at the Rialto. HAR-



CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at \$1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____

ROBERT WEITMAN

will succeed Boris Morros as managing director of the New York Paramount. EDWARD SULLIVAN, formerly assistant, is promoted to manager.



SILVERT SETRON

has been transferred from the Egyptian to the Oshkosh, Milwaukee, Wis.



BERNARD SCHRAM

has been appointed manager of the new Michigan Theatre, Kalamazoo, Mich.



WILLIAM EXTON

formerly at Oshkosh has succeeded IRVING STINE as advertising manager of the Gateway Theatre, Kenosha, Wis.



MILTON KRESS

has purchased an interest in the L. V. Goodbread Grand Theatre in Lake City, Fla.



JACK KOLBO

has been promoted from treasurer to assistant at the Paramount, Omaha, Neb.



JEROME B. HARRISON

is the publicity director and not the manager of the Europa Theatre, Phila., as stated in last week's issue.



HAROLD GARFINKLE is supervising manager of both the Rialto and Broad.



E. C. AREHART

has purchased the Princess Theatre in Odebolt, Ia. Lots of luck, Arehart.



GEORGE J. FOX

has resigned as manager of the Strand Theatre, Germantown, Phila., Pa., and has gone to Los Angeles, Cal., to locate.



GEORGE T. HOOD

has been named manager of the Orpheum Theatre, Seattle, Wash.



IRVING MARTIN

formerly assistant at the Loew's Parkway in Wilmington, Del., is now at the Loew's in Richmond, Va., in the same capacity.



JACK HUWIG

formerly manager of Loew's Valencia, Baltimore, Md., has resigned to go into another business. He is succeeded by R. H. CHERRY.



EDDIE GOODWIN

has been named manager of the Virginia Theatre, Wheeling, West Va., replacing GEORGE OTTE.



HARRY BRODIE

will be in command of both the newly reopened Pastime Theatre in Canton, Ohio.



SKIP WESHNER

leaves Milwaukee, Wis., to become general manager of Warner Theatres with headquarters in Philadelphia.



MAURICE HATFIELD

assistant manager of the Strand, Dayton, Ohio, has been promoted to manage the Hollywood, Cincinnati, recently reopened.

20 PREMIUM DEALS as low as **6¢**

QUALITY PREMIUM DISTRIBUTORS Inc.

Home Office: 1307 Vine Street
PHILA., PA.

FREE 8 PAGE CATALOG

SEND FOR YOUR COPY TODAY!



THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified.

CHESTERFIELD

Features		Star	Rel. Date	Running Time		Reviewed
Title				Minutes		
City Park	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25		
Curtain Falls, The	Henrietta Crosman	Oct. 1	67	Oct. 6		
Green Eyes	Charles Starrett-Shirley Gray	June 15	67			
Stolen Sweets	Sally Blane-Charles Starrett	Mar. 15	75	Sept. 29		
Coming Attractions						
Dartmouth Murders, The	Charles Starrett - Polly Ann Young					
My Son Is Yours						
Sons of Steel						
World Accuses, The	Dickie Moore - Russell Hopton - Cora Sue Collins	Nov. 12				

COLUMBIA

Features		Star	Rel. Date	Running Time		Reviewed
Title				Minutes		
Against the Law	John Mack Brown-Sally Blane	Oct. 25	61			
(See "Police Ambulance," Sept. 22.)						
Among the Missing	Richard Cromwell-Billie Seward	Aug. 15	67	Oct. 20		
Beyond the Law	Tim McCoy-Shirley Gray	July 20	62			
Black Moon	Jack Holt-Fay Wray	June 15	69	July 7		
Blind Date	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	72	Sept. 18		
Captain Mateo the Sea	Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert	Oct. 22	103	Oct. 27		
Crime of Helen Stanley, The	Ralph Bellamy-Shirley Gray	Apr. 28	58	Aug. 11		
Defense Rite, The	Jack Holt-Jean Arthur	July 15	70	Aug. 25		
Fighting Reager, The	Buck Jones-Dorothy Revier	Mar. 17	62	Apr. 12		
Fugitive Lady	Neil Hamilton-Florence Rice	Oct. 28	68			
(See "In the Cutting Room," Oct. 20.)						
Girl in Danger	Ralph Bellamy-Shirley Gray	Aug. 29	61			
Hell Bent for Love	Tim McCoy-Lillian Bond	May 10	58	Aug. 4		
Hell Cat, The	Robt. Armstrong-Ann Sothern	June 19	69	July 14		
I'll Fix It	Jack Holt - Walter Connolly - Winnie Lightner-M. Barrie	Oct. 15	69	Nov. 17		
It Happened One Night	Clark Gable-Claudette Colbert	Oct. 23	105	Mar. 3		
Lady by Choice	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 18	95	Oct. 6		
Man's Game, A	Tim McCoy-Evelyn Knapp	June 21	58	Oct. 20		
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 8	70	June 23		
Name the Woman	Richard Cromwell-Arlene Judge	July 25	63			
One Is Guilty	Ralph Bellamy-Shirley Gray	Mar. 31	64	May 26		
One Night of Love	Grace Moore-Tullie Carmichael	Sept. 1	62	June 30		
Party's Over, The	Stuart Erwin-Ann Sothern	May 15	65	May 19		
Prescott Kid	Tim McCoy-Sheila Mannors	Nov. 8	56			
That's Gratitude	Frank Craven-Sheila Mannors - Charles Sabin-Mary Carlisle	Oct. 8	64	Nov. 17		
Twentieth Century	John Barrymore - O. Lombard - Walter Connolly	May 11	91	Apr. 21		
Voices in the Night	Tim McCoy-Billie Seward	Apr. 8	59			
Whom the Gods Destroy	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21		

Coming Attractions

Behold the Evidence	Norman Foster-Sheila Mannors					
Broadway Bill	Warner Baxter-Myrna Loy					
Call to Arms	Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels					
(See "In the Cutting Room," Nov. 3.)						
Carnival	J. Durante - Lee Tracy - Sally Eilers - Florence Rice					
(See "In the Cutting Room," Nov. 10.)						
China Roars						
Depths Below, The	J. Holt-Florence Rice - Lowe					
Faud	Tim McCoy					
Frisco Fury	Jack Holt					
Georgiana	Ann Sothern					
Girl Friend, The	Lupe Velez-Jack Haley					
I'll Love You Always						
Jealousy	Nancy Carroll-Donald Cook	Nov. 15				
(See "Spring 3100" "In the Cutting Room," Sept. 22.)						
Lady Beware						
Man of Honor	Bruce Cabot-Judith Allen	Nov. 26				
Men of the Night						
(See "Stake Out" "In the Cutting Room," Oct. 27.)						
Millie of the Gods	May Robson - Victor Jory - Fay Wray					
(See "In the Cutting Room," Nov. 10.)						
Passport to Fame	Edw. G. Robinson-Jean Arthur					
(See "In the Cutting Room," Nov. 10.)						
Square Shooter	Tim McCoy					
(See "Quick Sand" "In the Cutting Room," Nov. 17.)						
Sure Fire	Gene Raymond-Ann Sothern					
Westerner, The	Tim McCoy-Marion Shilling					
White Lies	Victor Jory-Fay Wray	Nov. 30				
(See "In the Cutting Room," Oct. 20.)						

DU WORLD PICTURES

Features		Star	Rel. Date	Running Time		Reviewed
Title				Minutes		
Blue Light	Leni Riefenstahl	Oct. 15	90			
Death of L'Aiglon		Oct. 1	75			
Girl in the Case	Jimmy Savo - Eddie Lambert - Dorothy Darling		80			
Man Who Changed His Name	Lyn Harding	Oct. 27	65			
The	Lester Matthews	Oct. 24	66	Nov. 3		

Coming Attractions

Old Bill	Anatole France story	Nov. 1	70			
----------	----------------------	--------	----	--	--	--

FIRST NATIONAL

Features		Star	Rel. Date	Running Time		Reviewed
Title				Minutes		
British Agent	Leslie Howard-Kay Francis	Sept. 15	61	Aug. 11		
Circus Clown, The	Joe E. Brown	June 30	63	May 19		
Dragon Murder Case, The	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18		
Fog Over Frisco	Donald Wood-Bette Davis	June 2	68	June 16		
Gentlemen Are Born	Franchot Tone-Jean Muir	Nov. 17	75	Oct. 20		
Happiest Ahead	Dick Powell-J. Hutchinson	Oct. 27	86	Sept. 22		
I Sell Anything	Pat O'Brien - Ann Dvorak - C. Dodd	Oct. 20	70	Oct. 20		
Lost Lady, A	Barbara Stanwyck-Lyle Talbot	Sept. 29	61	Sept. 8		
	Margaret Lindsay	June 2	68	June 16		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man with Two Faces, The.....	Edward G. Robinson - Mary Astor - Ricardo Cortez.....	Aug. 4.....	72.....	June 2
Merry Friars, The.....	Aline MacMahon.....	May 28.....	68.....	July 7
Midnight Alibi.....	Richard Barthelmess - Ann Dvorak - Helen Lowell.....	July 14.....	59.....	May 28
Registered Nurse.....	Bebe Daniels-Lyle Talbot.....	Apr. 7.....	62.....	July 31
Return of the Terror.....	Lyle Talbot-Mary Astor.....	July 7.....	65.....	June 8
Side Streets.....	Aline MacMahon - Paul Kelly - Ana Dvorak.....	July 14.....	63.....	Aug. 18
Six Day Bike Rider.....	Joe E. Brown-Maxine Doyle.....	Oct. 20.....	69.....	Nov. 10
Very Honorable Guy, A.....	Joe E. Brown-Alice White.....	May 5.....	62.....	Mar. 24
Wonder Bar.....	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis.....	Mar. 31.....	84.....	Feb. 17

Coming Attractions

Babbitt	Aline MacMahon-Guy Kibbee	Dec. 8	75	Nov. 17		
Black Hell	Paul Muni-Karen Morley					
Casino De Paris	Al Jolson-Ruby Keeler					
Filtration Walk	Dick Powell - Ruby Keeler - Pat O'Brien	Dec. 1	97	Nov. 10		
Gold Diggers of 1935	Dick Powell-Gloria Stuart					
In Caliente	Dolores Del Rio					
Living On Velvet	Kay Francis - George Brent - Warren William					
Maybe It's Love	Gloria Stuart-Ross Alexander					
(See "In the Cutting Room," Sept. 29.)						
Murder in the Clouds	Lyle Talbot-Ann Dvorak	Dec. 15				
(See "In the Cutting Room," Oct. 20.)						
North Shore	B. Stanwyck-Gene Raymond					
Red Hot Tires	Lyle Talbot-Mary Astor					
Singer of Naples	Enrico Caruso, Jr.					
What New York Wants	Joe E. Brown					

FOX FILMS

Features		Star	Rel. Date	Running Time		Reviewed
Title				Minutes		
Baby Take a Bow	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16		
Call It Luck	"Pat" Paterson-C. Starrett	June 1	64	June 2		
Caravan	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5	101	Sept. 8		
Cat's Paw, The	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4		
Change of Heart	Janet Gaynor-Charles Farrell - Ginger Rogers-James Dunn	May 18	78	May 12		
Charlie Chan in London	Warner Oland-Drue Layton	Sept. 14	77	Sept. 22		
Charlie Chan's Courage	Warner Oland-Drue Layton	July 6	71	Sept. 1		
Constant Nymph, The	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14		
Dude Ranger, The	George O'Brien	Sept. 21	65	Sept. 22		
Elnor Norton	Claire Trevor-Norman Foster - Hugh Williams-G. Roland	Nov. 23	78	Nov. 17		
First World War, The	George M. Cohan	Nov. 2	80			
Gambling	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17		
Grand Canary	Warner Baxter-Madge Evans	July 27	74	June 23		
Handy Andy	Will Rogers-Peggy Wood	July 27	81	May 6		
Hell in the Heavens	Warner Baxter-C. Montenegro	Nov. 9	80	Nov. 3		
Judge Priest	Will Rogers	Sept. 29	79	Aug. 4		
Love Time	"Pat" Paterson-Nile Arthur	Sept. 21	71	Aug. 4		
(See "Serenade," "In the Cutting Room," July 23.)						
Marie Galante	Spencer Tracy-Ketti Gallian	Oct. 26	88			
(See "In the Cutting Room," Sept. 15.)						
Murder in Trinidad	Heather Angel - Victor Jory - Nigel Bruce	Apr. 8	74	May 26		
Peck's Bad Boy	Jackie Cooper-Thomas Meighan - Dorothy Peterson - P. Heggie - Jackie Searl	Oct. 19	70	Sept. 8		
Pursued	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24	68			
(See "In the Cutting Room," Aug. 11)						
Servants' Entrance	Janet Gaynor-Lew Ayres	Sept. 7	88	July 29		
She Was a Lady	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 29	77	Sept. 1		
She Learned About Sailors	Lew Ayres-Alice Faye	June 29	76	June 23		
Springtime for Henry	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 23		
Stand Up and Cheer	(All Star Musical)	May 4	80	Apr. 23		
Sueh Women Are Dangerous	Warner Baxter-Rosemary Ames	May 4	81	June 16		
365 Nights in Hollywood	Alice Faye-James Dunn	Oct. 12	74	Nov. 17		
Three on a Honeymoon	Sally Eilers-Johnny Mack Brown	Mar. 25	65	July 21		
Wild Gold	John Boles-Claire Trevor	June 8	77	May 24		

Coming Attractions

Bachelor of Arts	Tom Brown-Anita Louise	Nov. 23				
(See "In the Cutting Room," Nov. 3.)						
Bright Eyes	Shirley Temple - James Dunn - Judith Allen	Dec. 28				
Charlie Chan in Paris	Warner Oland	Jan. 18, '35				
County Chairman, The	Will Rogers	Jan. 11, '35				
Dante's Inferno	Claire Trevor-Alice Faye	Feb. 15, '35				
East River	Edmund Lowe-Victor McLaglen	Jan. 4, '35				
(See "In the Cutting Room," Oct. 20.)						
Hellorado	Richard Arlen-Madge Evans	Dec. 21				
(See "In the Cutting Room," Nov. 10.)						
Letter to a Lady	"Pat" Paterson - Lew Ayres	Jan. 25, '35				
(See "In the Cutting Room," Nov. 17.)						
Muscle in the Air	Gloria Swanson - John Boles - Douglass Montgomery	Nov. 30				
(See "In the Cutting Room," Sept. 15.)						
Mystery Blonde	Mona Barrie-Gilbert Roland	Jan. 4, '35				
One More Spring	Janet Gaynor-Warner Baxter	Feb. 8, '35				
Redheads on Parade	John Boles - Claire Trevor - Alice Faye					
When a Man's a Man	George O'Brien	Feb. 1, '35				
White Parade, The	John Boles-Loretta Young	Nov. 16	80	Oct. 27		

GAUMONT-BRITISH

Features		Star	Rel. Date	Running Time		Reviewed
Title				Minutes		
Chu Chin Chow	Anna May Wong-George Robey	Oct. 15	85	Sept. 29		
Evansong	Evelyn Laye	Dec. 1	82	Nov. 3		
Evergreen	Jessie Matthews-Sonnie Hale	Dec. 1	88	Nov. 23		
Iron Duke, The	George Arliss	Jan. 1	85			
Jack Ahoy	Jack Hulbert	Nov. 15	74			
Little Friend	Nova Pilbeam-Matheson Lang	Nov. 15	88	Oct. 20		
Man of Aran	Robert Flaherty	Dec. 1	77	Oct. 27		
My Song For You	Jan Kiepura-Sonnie Hale	Nov. 1	105	Oct. 13		
Power	Conrad Veldt-Benita Hume	Nov. 1	85	Oct. 13		
Princess Charming	Evelyn Laye-Henry Hiltunen	Jan. 1	81			

(THE RELEASE CHART--CONT'D)

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Fifteen Wives	Conway Tearle-Noel Francis	June 1	68		
(See "House of Strangers," June 2.)					
Fugitive Road	Erich von Stroheim - Leslie Fenton - Wera Engels	June 1	66		
One in a Million	Dorothy Wilson-C. Starrett	Sept. 15	66		

Coming Attractions

Ghost Walks, The	John Miljan-June Collyer	Oct. 18			
Port of Last Dreams	Wm. Boyd-Lola Lane	Oct. 18			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
No Ransom	Leila Hyams-Phillips Holmes	Oct. 8	70	July 21	
Once to Every Bachelor	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10	
Take the Stand	Jack LaRue-Thelma Todd	Sept. 7	78	Sept. 15	
Two Heads on a Pillow	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13	
When Strangers Meet	Richard Cromwell-Arlene Judge	July 20	74		

Coming Attractions

Dizzy Dames					
I'll Bet You	Sidney Fox-Paul Kelly	Mar. 22, '35			
School for Girls	Marian Nixon-Tom Brown				
Sweepstakes Annie	Jewell - Sally Blane - Regis Toomey	Oct. 1	65	Aug. 11	
Without Children	M. Churchill-Bruce Cabot	May 10, '35			

MAJESTIC

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Broken Lives	Edward Arnold - John Miljan - Barbara Barondess - Dorothy Revier	Apr. 23	67	May 5	
(Reviewed under the title "Unknown Blonde.")					
Night Alarm	Bruce Cabot - Judith Allen - H. B. Warner-Fuzzy Knight-Sam Hardy	Sept. 22	65	Sept. 22	
Scarlet Letter, The	Colleen Moore-Hardie Albright-Henry B. Walthall		70	July 14	
She Had to Choose	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	65	Aug. 11	
You Made Me Love You	Thelma Todd-Stanley Lupino	May 28	69	Oct. 14, '33	

Coming Attractions

Perfect Clue, The	David Manners-Dorothy Libaire-Skeets Gallagher-R. Harold-Robert Gleckler				
(See "In the Cutting Room," Nov. 3.)					

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Crimson Romance	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6	
In Old Santa Fe	Ken Maynard	Nov. 13	65		
Lost Jungle, The	Clyde Beatty	June 13	68		
Young and Beautiful	William Haines-Judith Allen	Sept. 2	68	Sept. 8	

Coming Attractions

Little Men	Erin O' Brien-Moore				
Marines Are Coming, The	William Haines-Arnold Conrad Nagel - Esther Ralston	Nov. 20			

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Badge of Honor	Buster Crabbe-Ruth Hall	Apr. 15	68		
Fighting Rookies, The	Jack LaRue-Ada Ince	May 15	68		
Oil Ralder, The	Buster Crabbe-Gloria Shea	July 15	65		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Barretts of Wimpole Street	Norma Shearer-Charles Laughton - Freddie March	Sept. 21	117	Aug. 4	
Chained	Jean Crawford-Clark Gable	Sept. 14	72	Sept. 29	
Death on the Diamond	Robert Young-Wade Evans	Nov. 9	80	Nov. 3	
Evelyn Prentiss	William Powell-Myrna Loy	Aug. 3	74	July 21	
Girl from Missouri, The	Jean Harlow-Franchot Tone	Aug. 3	74	July 21	
Have a Heart	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27	
Hide-out	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11	
Hollywood Party	(All Star Musical)	June 1	70	June 2	
Laughing Boy	Ramon Novarro-Lupe Velaz	Apr. 13	79	June 30	
Lazy River	Jean Parker-Robert Young	Mar. 16	77	Mar. 10	
Manhattan Melodrama	Clark Gable-Myrna Loy-William Powell	May 4	95	Apr. 28	
Merry Widow, The	Maurice Chevalier - Jeanette MacDonald	Nov. 2	100	Sept. 8	
Murder in the Private Car	Charles Ruggles-Una Merkel	June 19	65	June 30	
Operator Thirteen	Marion Davies-Gary Cooper	June 15	86	June 10	
Outcast Lady	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 28	79	Sept. 8	
Paris Interlude	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14	
Riptide	Norma Shearer - Robert Montgomery - Herbert Marshall	Mar. 30	90	Mar. 31	
Sadie McKee	Jean Crawford-Franchot Tone	May 11	95	May 12	
Stamboul Quest	Myrna Loy-George Brent	July 13	90	July 14	
Straight Is the Way	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	July 28	
Student Year	Charles Butterworth-J. Durante	Oct. 5	87	Nov. 10	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	Apr. 20	116	Apr. 28	
Thin Man, The	William Powell-Myrna Loy	May 25	91	May 19	
Treasure Island	Wallace Beery - Jackie Cooper - Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14	
Viva Villal	Wallace Beery-Fay Wray	Apr. 27	115	Apr. 7	
What Every Woman Knows	Helen Hayes - Brian Aherne	Oct. 1	92	Oct. 13	

Coming Attractions

Babes in Toyland	Laurel and Hardy-C. Henry	Dec. 14			
(See "In the Cutting Room," Oct. 13.)					
Band Plays On	Robt. Young-Betty Furness	Dec. 7			
(See "Backfield," "In the Cutting Room," Nov. 3.)					
Biography of a Bachelor Girl	R. Montgomery-Ann Harding	Dec. 7			
(See "In the Cutting Room," Sept. 8.)					
David Copperfield	Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver				
Forsaking All Others	Jean Crawford-Clark Gable	Dec. 28			
Gay Bride, The	Carole Lombard-Chester Morris	Dec. 14	82	Nov. 17	
Alibi in Voodoo, The	Ramon Novarro-Evelyn Laye				
(See "In the Cutting Room," Nov. 10.)					
Painted Veil, The	Greta Garbo-Herbert Marshall	Nov. 23	86	Nov. 10	
Requels	George Brent	Dec. 21	70	Nov. 17	
Town Talk	C. Bennett-Clark Gable				
Vanessa	Helen Hayes-Robt. Montgomery				

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
West Point of the Air	Wallace Beery-R. Montgomery				
Wicked Woman	Mady Christians-Chas. Bickford	Nov. 30			
(See "In the Cutting Room," Oct. 6.)					
Winning Ticket, The	Leg Carrillo-L. Fazenda				
(See "In the Cutting Room," Nov. 17.)					

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Blue Steel	John Wayne	May 10	54	May 18	
City Limits	Ray Walker-Sally Blane-Frank Graven	May 1	70	June 23	
Girl of the Limberlost	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1	
Girl O' My Dreams	Mary Carlisle-Creighton Chaney	Nov. 17	65	Nov. 10	
Happy Landing	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4	
House of Mystery, The	Verna Hillie - Ed Lowry	June 1	61		
Jane Eyre	Colin Clive - Virginia Bruce	Aug. 15	65	July 14	
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept. 15	66	Sept. 15	
Lawless Frontier	John Wayne-Sheila Terry	Nov. 22	54		
Lost in the Stratosphere	June Collyer-William Cagney	Nov. 1	54	Oct. 27	
Loudspeaker, The	Ray Walker-Jacqueline Wells	May 30	67	May 12	
Man from Utah, The	John Wayne	May 15	55		
Money Means Nothing	Wallace Ford-Gloria Shea	June 15	70	May 18	
Monte Carlo Nights	Mary Brian-John Darrow	May 20	62		
Moonstone, The	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11	
Randy Rides Alone	John Wayne	June 5	54	June 23	
Redhead	Bruce Cabot-Grace Bradley	Nov. 1	78	Sept. 27	
Shoe	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 23	
Shot Packard, The	John Wayne-Verna Hillie	July 30	54		
Successful Failure, A	Wm. Collier, Sr. - Lucille Gleason	Oct. 15	62	Oct. 8	
Tomorrow's Youth	Dickie Moore-Martha Sleeper	Sept. 15	63		
Trail Beyond, The	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22	

Coming Attractions

Flirting With Danger	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17	
Million Dollar Baby	Arlene Judge - Ray Walker - Jimmy Fay	Dec. 29			
Mysterious Mr. Wong, The	Bela Lugosi-Wallace Ford	Dec. 22			
"Neath Arizona Skies	John Wayne-Sheila Terry	Dec. 5			
Rainbow Valley	John Wayne-Lucille Brown				
Reckless Romans	Robt. Armstrong-Wm. Cagney				
Sing Sing Nights	Mary Doran-Hardie Albright	Dec. 15			
(See "In the Cutting Room," Oct. 20.)					
Texas Terror	John Wayne				
Women Must Dress	Suzanne Kaaren	Jan. 2, '35			

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Belle of the Nineties	Mae West	Sept. 21	75	Aug. 23	
Cleopatra	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 5	101	Aug. 25	
Crime Without Passion	Claude Rains	Oct. 24	70	Aug. 25	
Double Door	Evelyn Venable-Kent Taylor	May 4	75	Apr. 28	
Elmer and Eisel	Geo. Bancroft-Frances Fuller	July 27	64	July 21	
Great Flirtation, The	Elissa Landi-Adolphe Menjou - David Manners	June 15	71	June 9	
Here Comes the Groom	Jack Haley-Patricia Ellis-Neil Hamilton-Isabel Jewell	June 22	64	June 16	
Kiss and Make Up	Cary Grant-Frances Drake	Aug. 6	70	July 18	
Ladies Should Listen	Cary Grant-Frances Drake	Aug. 3	60	July 14	
Lemon Drop Kid	Helen Mack-Lee Tracy	Sept. 28	68	Sept. 23	
Little Miss Marker	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5	
Many Happy Returns	Guy Lombardo-Burns and Allen	June 8	60	May 12	
Mrs. Wiggs of the Cabbage Patch	Paul Cavanagh	Oct. 26	58	Oct. 13	
Murder at the Vanities	Pauline Lord - W. C. Fields - ZaSu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 28	
Notorious Sophie Lang	Carl Brisson - Kitty Carlisle - Victor McLaglen-Jack Oakie	May 25	89	May 12	
Now and Forever	Gertrude Michael - Paul Cavanagh	July 20	64	July 26	
Old-Fashioned Way, The	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4	
Private Scandal	W. C. Fields	July 13	71	July 14	
Pursuit of Happiness, The	Mary Brian-Phillips Holmes - Francis Lederer - C. Ruggles	May 11	65	May 5	
Ready for Love	Mary Boland-Joan Bennett	Nov. 16	72	Sept. 15	
Scarlet Empress, The	Richard Arlen, Ida Lupino	Oct. 12	65	Oct. 6	
She Loves Me Not	Marlene Dietrich-John Lodge	Sept. 7	100	Apr. 28	
Shoot the Works	Bing Crosby-Miriam Hopkins	Aug. 18	85	July 14	
Wagon Wheels	Jack Oakie-Ben Bernie-Dorothy Dell-Arlene Judge	June 29	81	June 30	
You Belong to Me	Randolph Scott - Gail Patrick - Lee Tracy-Helen Mack	Sept. 21	57	Sept. 8	

Coming Attractions

Behold My Wife	Sylvia Sidney-Gene Raymond	Dec. 7			
Caprice Espagnole	Marlene Dietrich-Joel McCrea				
(See "In the Cutting Room," Nov. 17.)					
College Rhythm	Joe Penner-Larry Ross	Nov. 23	83	Nov. 10	
Enter Madame	Elissa Landi-Cary Grant	Nov. 1	82	Nov. 3	
Father Brown, Detective	Walter Connolly - Paul Lukas - Gertrude Michael	Dec. 14			
(See "In the Cutting Room," Nov. 10.)					
Gilded Lily, The	Claudette Colbert-R. Milland				
(See "In the Cutting Room," Nov. 3.)					
Here Is My Heart	Bing Crosby-Kitty Carlisle	Dec. 28			
(See "In the Cutting Room," Sept. 22.)					
Home on the Range	Jackie Coogan-Randolph Scott	Dec. 21			
(See "Code of the West," "In the Cutting Room," Oct. 27.)					
It's a Gift	W. C. Fields-Baby LeRoy	Nov. 30			
(See "Back Porch," "In the Cutting Room," Sept. 15.)					
Limehouse Blues	George Raft-Jean Parker	Nov. 9	66		
(See "In the Cutting Room," Sept. 8.)					
Lives of a Bengal Lancer	Gary Cooper-Franchot Tone				
(See "In the Cutting Room," Oct. 6.)					
Mississippi	Bing Crosby - W. C. Fields - Joan Bennett				
Once In A Blue Moon	J. Savo-Michael Dalmato				
One Hour Late	Joe Morrison-Helen Twelvetrees	Dec. 14			
President Vanishes	Arthur Byron-Janet Beecher				
(See "In the Cutting Room," Oct. 13.)					
Private World	Joan Bennett-Charles Boyer				
Ruggles of Red Gap	Charles Laughton-Mary Boland - Charles Ruggles-ZaSu Pitts				
(See "In the Cutting Room," Nov. 17.)					
Rumba	George Raft-Carole Lombard				
Vanishing Pioneer	Ann Sheridan-Randolph Scott				
(See "In the Cutting Room," Nov. 10.)					
Wings in the Dark	Cary Grant-Myrna Loy				
(See "In the Cutting Room," Nov. 10.)					

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Fighting to Live	Captain-Lady-Marion Shilling	May 6	54		
Little Damsel	Annis Neele-James Rennie	June 11	59		
Peck's Bad Boy	Jackie Cooper-Thomas Helman - Dorothy Peterson - O. P. Heggie - Jackie Seale	Oct. 19	70	Sept. 8	

Coming Attractions

Return of Chandu, The	Bela Lugosi - Maria Alba	Oct. 1			
-----------------------	--------------------------	--------	--	--	--

(THE RELEASE CHART--CONT'D)

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time	Reviewed
Adventure Girl	Joan Lowell	Aug. 17	76	Aug. 25
Age of Innocence	Irene Dunne-John Boles	Sept. 14	82	Sept. 27
Ann of Green Gables	Anne Shirley-Tom Brown	Nov. 23	79	Oct. 28
By Your Leave	Genevieve Tobin-Frank Morgan	Nov. 9	80	Oct. 6
Bachelor Balt	Pert Kelton - Stuart Erwin	July 27	74 1/2	June 10
Cooked Cavaliers	Wheeler and Woolsey	June 29	72	June 10
Dangerous Corner	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5	67	
(See "In the Cutting Room," Aug. 18)				
Down to Their Last Yacht	Sidney Blackmer - Sidney Fox	Aug. 31	64	Sept. 29
Finishing School	Ginger Rogers - Frances Dee - Bruce Cabot	May 4	73	Apr. 7
Fountain, The	Ann Harding - Brian Aherne - Paul Lukas	Aug. 31	84	Aug. 18
Gay Divorcee, The	Fred Astaire-Ginger Rogers	Oct. 19	107	Oct. 13
Gridiron Flash	Eddie Quillan-Betty Furness	Oct. 26	64	
(See "The Kick Off," Sept. 5)				
Hat, Coat and Glove	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
Let's Try Again	Richard Dix-Dorothy Wilson	Aug. 10	70 1/2	June 23
Life of Vergie Winters	Diana Wynyard-Clive Brook	July 6	87	June 30
Murder on the Blackboard	Ann Harding-John Boles	June 22	82	June 23
Of Human Bondage	James Gleason-Edna May Oliver	July 15	71 1/2	June 2
Richest Girl in the World, The	Leslie Howard-Bette Davis	July 20	83	July 7
Stingaree	Miriam Hopkins-Joel McCrea-Fay Wray - Reginald Denny	Sept. 21	76	Sept. 15
Strictly Dynamite	Irene Dunne-Richard Dix	May 25	76 1/2	May 12
Success at Any Price	Jimmy Durante - Lupe Velez - Norman Foster-Wm. Gargan-Marian Nixon	June 1	74 1/2	May 5
Their Big Moment	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 18	77	May 12
This Man Is Mine	Zasu Pitts-Slim Summerville	Aug. 17	68	July 28
Wednesday's Child	Wm. Gaxton-Bruce Cabot	Apr. 13	76	Apr. 21
We're Rich Again	Irene Dunne-Ralph Bellamy	Oct. 26	69	Sept. 29
Where Sinners Meet	Karen Morley-Edward Arnold - Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver	July 13	71 1/2	June 23
	Clive Brook-Diana Wynyard	Aug. 18	72 1/2	Apr. 28

Coming Attractions

Enchanted April, The	Ann Harding-Frank Morgan	(See "In the Cutting Room," Oct. 27)		
Kentucky Kernels	Wheeler & Woolsey	Nov. 2	75	Oct. 27
Lightning Strikes Twice	Ben Lyon-Port Kelton	Dec. 14		
(See "In the Cutting Room," Oct. 6)				
Little Minister	Katharine Hepburn-John Boal	Dec. 21		
(See "In the Cutting Room," Nov. 3)				
Grand Old Girl	May Robson-Hale Hamilton	Jan. 4 '35		
(See "Portrait of Laura Bales," Oct. 27)				
Radio City Revels	Fred Astaire-Ginger Rogers	Nov. 18		
Red Morning	Steff Duna-Regis Toomey	Nov. 18		
(See "Girl of the Islands," Oct. 13)				
Romance in Manhattan	Francis Lederer-Ginger Rogers	Dec. 28		
(See "In the Cutting Room," Oct. 13)				
Silver Streak, The	Sally Blane-Charles Starrett	Nov. 30		
West of the Pecos	Richard Dix-Martha Sleeper	Dec. 7		
(See "In the Cutting Room," Oct. 6)				
Woman in the Dark	Fay Wray-Ralph Bellamy	Nov. 9	70	

SHOWMEN'S PICTURES

Features

Title	Star	Rel. Date	Running Time	Reviewed
Beyond Bengal	Harry Schenk	May 2	72	Apr. 28
St. Louis Woman	John Mack Brown-Jeanette Loff	Apr. 15	68	

Coming Attractions

Golden Head				
Souls in Pawn				
Special Duty				
Unlimited				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time	Reviewed
Are You A Mason?	Sonnie Hale	M. J. Kandel	Oct. 29	85	Nov. 3
Are We Civilized?	William Farnum	Raspin	Nov. 7	80	June 23
Bride of the Lake	Gina Malo				
Brides of Sulu	John Garrick - AmerAngle		Sept. 10	69	Sept. 29
	Adelina Moreno	Exploration			
Deserter, The	Boris Livanov	Picts	Oct. 12	67	July 28
Loyalties	Basil Rathbone	Harold Auten	Oct. 24	105	Oct. 27
Not Against Flesh	Julian West	General Foreign		74	Nov. 3
Ramu, the King of the Sun		Sales Corp.	Aug. 4	68	Aug. 25
Unknown Soldier Speaks		Fairhaven Prod.	Aug. 4	68	Aug. 25
The		Lincoln Prods.		67	June 2
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	
World in Revolt, The		Montone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time	Reviewed
Affairs of Collini, The	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Born to Be Bad	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Cristo, The	Robert Donat-Elissa Landi	Sept. 7	113	Sept. 8
House of Rothschild, The	George Arliss	Apr. 6	86	Mar. 10
Kid Millions	Eddie Cantor - Ann Sothera - Ethel Merman	Dec. 28	92	Oct. 27
Last Gentleman, The	George Arliss	Sept. 21	72	May 12
Our Daily Bread	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18
Transatlantic Merry-Go-Round	Gene Raymond-Nancy Carroll	Nov. 2	92	Nov. 17
We Live Again	Sydney Howard-Jack Benny	Nov. 16	83	Sept. 29
	Anna Sten-Fredric March			

Coming Attractions

Brewster's Millions	Jack Buchanan-Lilli Damita			
Broken Soil	Anna Sten-Gary Cooper			
Call of the Wild, The	C. Gable-Madeleine Carroll			
Cardinal Richelieu	George Arliss			
Clive of India	Ronald Colman-Loretta Young			
Song of Rold	Leslie Banks - Paul Robeson - Nina Mae MacKinney			
Folies Bergere de Paris	Maurice Chevalier-Merle Oberon			
Les Miserables	Fredric March			
Mighty Barnum, The	Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25		
(See "In the Cutting Room," Oct. 13)				
Nell Gwyn	Anna Neagle-Cedric Hardwicke		75	July 14
100 Years From Now	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30		Sept. 22
Private Life of Don Juan, The	Anna Neagle-Fernand Graveney	Dec. 7		
Queen's Affair, The	Leslie Howard-Merle Oberon			
Sherlock Pimpernel, The				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time	Reviewed
Affairs of a Gentleman	Paul Lukas - Lella Hyams - Patricia Ellis	May 14	66	May 12

Black Cat, The	Boris Karloff-Bela Lugosi-David Manners	May 7	65	May 28
Cheating Cheaters	Cesar Romero-Fay Wray	Nov. 5	67	
(See "In the Cutting Room," Sept. 29)				
Countess of Monte Cristo	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The	Wynne Gibson-Onslow Stevens	May 5	60	Apr. 7
Embarrassing Moments	Chester Morris-Marian Nixon	July 9	67	Oct. 6
Gift of Gab	Edmund Lowe - Gloria Stuart	Sept. 24	71	Sept. 18
Great Expectations	Alice White - Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20
Half a Sinner	Joel McCrea-Sally Blane	Apr. 30	78 1/2	Apr. 23
Honor of the Range	Ken Maynard	Apr. 18	61	May 5
Human Side, The	Adolphe Menjou-Doris Kenyon	Aug. 27	60	Aug. 18
I Give My Love	Wynne Gibson-Paul Lukas	June 25	69	June 2
I Like It That Way	Gloria Stuart-Roger Pryor	Feb. 12	67	Apr. 28
I'll Tell the World	Lee Tracy-Gloria Stuart	Apr. 18	76	Apr. 14
Let's Be Ritzy	Low Ayres-Patricia Ellis	Mar. 26	68	Mar. 17
Let's Talk It Over	Chester Morris - Mae Clarke	June 11	69	June 23
Little Man, What Now?	Margaret Sullivan - Douglas Montgomery	June 4	98	May 28
Love Birds, The	Summerville-Pitts	Mar. 12	62	Apr. 21
Love Captive, The	Nils Asther-Gloria Stuart	May 21	61	June 18
Million Dollar Ransom	Mary Carlisle - Edward Arnold - Phillip Holmes	Sept. 17	67	Sept. 29
One Exciting Adventure	Binnie Barnes-Nell Hamilton - Paul Cavanagh	Oct. 15	73	Oct. 8
One More River	Diana Wynyard - Colia Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug. 6	88	Aug. 11
Rocky Rhodes	Buck Jones-Sheila Terry	Sept. 24	65	
Romance in the Rain	Roger Pryor - Heather Angel - Esther Raiston-Victor Moore	Aug. 13	75	Aug. 11
Smoking Guns	Ken Maynard-Gloria Shea	June 11	65	Apr. 21
(Reviewed under the title "Doomed to Die")				
There's Always Tomorrow	Frank Morgan-Elizabeth Young - Lois Wilson-Binnie Barnes	Sept. 10	67	Nov. 17
Uncertain Lady	Genevieve Tobin-Edward Everett Horton	Apr. 23	65	June 30
Wake Up and Dream	Russ Columbo - June Knight - Roger Pryor	Oct. 1	78	Oct. 20
Wheels of Destiny	Ken Maynard	Feb. 19	64	Apr. 14

Coming Attractions

Dangerous Gentleman	Charles Bickford-Helen Vinson	Jan. 7 '35		
Good Fairy, The	Margaret Sullivan - Herbert Marshall-Frank Morgan	Dec. 31		
Great Ziegfeld, The	William Powell			
Imitation of Life	Claudette Colbert-W. William	Nov. 26		
(See "In the Cutting Room," Sept. 15)				
I've Been Around	Chester Morris	Dec. 17		
(See "In the Cutting Room," Nov. 10)				
Life Returns	Onslow Stevens-Lois Wilson	Oct. 13		
(See "In the Cutting Room," Oct. 13)				
Man Who Reclaimed His Head	Claude Rains-Jean Bennett	Dec. 3		
(See "In the Cutting Room," Oct. 6)				
Mystery of Edwin Drood, The	Claude Rains-Heather Angel	Jan. 14 '35		
Night Life of the Gods	Alan Mowbray	Dec. 24		
(See "In the Cutting Room," Sept. 8)				
Princess O'Hara	Polly Walters-Chester Morris	Jan. 28 '35		
Rondeau of Midnight	Ralph Bellamy			
(See "In the Cutting Room," Nov. 17)				
Secret of the Chateau	Claire Dodd-Clark Williams	Dec. 10	68	Sept. 15
Straight from the Heart	Mary Astor-Roger Pryor-Baby Jane	Jan. 21 '35		
Strange Wives	June Clayworth-Roger Pryor	Nov. 26		
(See "In the Cutting Room," Nov. 3)				
When A Man Sees Red	Buck Jones	Nov. 12		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time	Reviewed
Big-Hearted Herbert	Guy Kibbee-Aline MacMahon	Oct. 6	60	Aug. 25
Case of the Howling Dog, The	Patricia Ellis-Phillip Reed	Sept. 22	75	Sept. 1
Dames	Ruby Keeler - Dick Powell	Sept. 1	90	Aug. 25
Desirable	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Dr. Monica	Kay Francis-Warren William	June 23	52	May 20
Friends of Mr. Sweeney	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 16
Firebird, The	Verree Teasdale-Ricardo Cortez	Nov. 8	75	Oct. 13
He Was Her Man	James Cagney-Jean Blondell	June 18	70	May 20
Here Comes the Navy	James Cagney - Pat O'Brien - Gloria Stuart	July 21	86	July 7
Housewife	George Brent-Bette Davis	Aug. 11	69	July 28
Kansas City Princess	Jean Blondell - Glenda Farrell - Robert Armstrong	Oct. 13	64	Aug. 16
Key, The	Edna Best - William Powell - Colin Clive	June 9	71	May 25
Madame Du Barry	Dolores Costello-Victor Jory	Oct. 13	77	Aug. 18
Modern Hero, A	Richard Barthelmess	Apr. 21	71	Apr. 28
Personality Kid, The	Pat O'Brien-Glenda Farrell	July 7	68	June 8
Smarty	Jean Blondell-Warren William	May 19	64	May 20
St. Louis Kid, The	James Cagney	Nov. 10	67	Oct. 20
(Reviewed under the title "A Perfect Week-End")				

Coming Attractions

Bordertown	Paul Muni - Bette Davis - Margaret Lindsay	Jan. 5 '35		
(See "In the Cutting Room," Sept. 29)				
Church Mouse	Laura La Plante	Dec. 15		
Censalment	Barbara Stanwyck - Warren William	Dec. 22		
(See "In the Cutting Room," Oct. 27)				
Devil Dogs of the Air	James Cagney - Pat O'Brien - Margaret Lindsay			
(See "In the Cutting Room," Nov. 3)				
Goose and the Gander	Verree Teasdale-John Eldridge			
Earthworm Tractor (story)	Joe E. Brown			
Irish in Us, The	Mary Astor-Ricardo Cortez	Nov. 24	64	Nov. 17
Midsummer Night's Dream	Josephine Hutchinson			
Right to Live	George Brent-J. Hutchinson			
(See "In the Cutting Room," Nov. 3)				
Sweet Adeline	Irene Dunne-Donaud Woods	Dec. 29		
(See "In the Cutting Room," Oct. 20)				
Sweet Music	Rudy Vallee-Ann Dvorak			
White Cockade	Jean Muir-Ricardo Cortez			
(See "In the Cutting Room," Nov. 3)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time	Reviewed
Broken Rosary, The	Giovanna	Butcher-British	Mar. 28	85	Nov. 10
Broken Shoes	M. Klimov	Amkino			
Camels Are Coming	Jack Hulbert				
Crime on the Hill	Judy Kelly	British Int'l		60	Oct. 20
Gay Love	Florence Desmond				
Girls Will Be Boys	Sophie Tucker	British Lien			Sept. 18
Green Pack	Dolly Haas	Assoe. British			Oct. 20
House of Greed	John Stuart	British Lien			Nov. 3
Marionettes	V. Gardin	Amkino	Aug. 11	74	
Miracles	V. Gardin	Amkino	May 5	83	
Mister Cinders	Clifford Mollison	British Int'l	Oct. 19	68	Nov. 10
My Song Goes Round the World	John Loder				Oct. 20
Petersburg Nights	B. Dobron Ravov	Amkino	Sept. 8	97	Sept. 22
Stella Biolanti	(Greek Feature)	Frank Norton	Oct. 15	115	
La Galazie Kerkira	(Greek Feature)	Frank Norton	Oct. 15	100	
Three Songs About Lenin	L. Leonoff	Amkino	Nov. 6	64	Nov. 17
Thunderstorm	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 6
Unfinished Symphony, The	Marta Eggerth	Gaumont-British			Oct. 13

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PRODUCTIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 r.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 r.
The Valiant Tailor	Oct. 29	1 r.
Don Quixote	Nov. 26	1 r.
Jack Frost	Dec. 24	1 r.
Little Black Sambo	Jan. 21, '35	1 r.
Bremen Town Musicians	Feb. 17, '35	1 r.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Sea	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hollywood Here We Come	June 29	2 rls.
Punch Drunks	July 13	2 rls.

1934-35		
Counsel on Defense	Oct. 25	20
Harry Langdon		
It's the Cat's	Oct. 11	19
Andy Clyde		
Men in Black	Sept. 28	19
(3 Stooges)		
Perfectly Mismatched		
Three Little Pigskins	Dec. 2	19
(Stooge Comedy)		

COLOR RHAPSODIES		
1934-35		
Babes at Sea	Nov. 30	
Holiday Land	Oct. 26	
KRAZY KAT CARTOONS		
Busy Bus	Apr. 20	1 r.
Bowery Daze	Mar. 30	1 r.
Cinder Alley	Mar. 9	1 r.
Masquerade Party	May 11	1 r.

1934-35		
1. The Trapeze Artist	Sept. 7	
2. Katnips of 1940	Oct. 13	7
3. Krazy's Waterloo	Nov. 16	7
4. Birdman		
5. Hoota Melody		

LAUGHING WITH MEDBURY		
1. In Ethiopia	June 15	1 r.
2. In the Islands of the Pacific	July 23	1 r.
3. Among the Latins	Aug. 3	1 r.
1934-35		
Laughing With Medbury	Sept. 15	10
In the Artiles		
Among the Caccons		

LIFE'S LOST LAUGHS		
1934-35		
No. 1	Sept. 15	
No. 2	Oct. 12	10
No. 3	Nov. 23	
MARCH OF THE YEARS		
No. 5	May 15	1 r.
MICKEY MCGUIRE COMEDIES		
6. Mickey's Medicine Man	May 18	2 rls.

MINUTE MYSTERIES		
No. 6—Hidden Evidence	May 30	1 r.
No. 7—One Way Out	June 15	1 r.
No. 8—Simple Solution	July 6	1 r.
No. 9—By Persons Unknown	July 14	1 r.
No. 10—The Professor Gives a Lesson	Aug. 3	1 r.
MUSICALS		
No. 6—Women Waters	May 5	2 rls.
No. 6—Suzie's Air	June 1	2 rls.
No. 7—Tripping Through the Tropics	July 27	2 rls.

SCRAPPY CARTOONS		
Scrappy's Dog Show	May 18	1 r.
Scrappy's Relay Race	July 7	1 r.
Scrappy's Theme Song	June 13	1 r.
Scrappy's Toy Show	Apr. 13	1 r.
Scrappy's Experiment		
1934-35		
Concert Kid	Nov. 2	

SCREEN SNAPSHOTS		
No. 7	Apr. 24	1 r.
No. 8	May 18	1 r.
No. 9	June 8	1 r.
SPICE OF LIFE		
1934-35		
No. 1	Sept. 10	10
No. 2	Sept. 29	
No. 3	Nov. 23	

WORLD OF SPORT		
Anything for a Thrill		1 r.
Cyclomania	May 30	1 r.
Decks Awash	Aug. 10	1 r.
Dumb Champs	Apr. 20	1 r.
Harnessed Lightning	May 17	1 r.
Ho! Ho! Ho! The Fox	June 20	1 r.
1934-35		
Flying Pigskins	Nov. 9	
Good Golfers Start Young	Sept. 20	10
Polo Thrills		

DU WORLD PICTURES		
Title	Rel. Date	Min.

QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Velled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chumps	Nov. 1	15
Hal Skelly		

Title	Rel. Date	Min.
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Miro Unga	Aug. 15	9
Prisoner	Sept. 15	18
George Sani		
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
Duncan Renaldo		
SING CROSSY		
1—I Surrender Dear	Aug. 3	22
2—One More Chance	Aug. 31	20
3—Billboard Girl	Oct. 5	21
4—Dream House	Sept. 28	19

CORONET COMEDIES		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Rural Romeo	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18

FROLICS OF YOUTH		
Booting Dad	Dec. 14	2 rls.
Campus Hoofers	Nov. 9	19
Educating Papa	Nov. 2	16
MARRIAGE VOWS SERIES		
Domestic Blues-ters	Oct. 12	19
How Am I Doing?	Dec. 28	2 rls.

HERMAID COMEDIES		
No. 1—On the Deep	Apr. 6	21
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 19	20
Ship's My Lily	Sept. 7	22

ROMANTIC JOURNEYS		
Lost Race, The	Apr. 13	8
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Bounding Main, The	Nov. 16	1 r.
House Where I Was Born	Oct. 26	10
Mountain Melody	Oct. 31	10
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	1 r.

STAR COMEDY		
STAR PERSONALITY COMEDIES		
Gentlemen of the Bar	Dec. 28	2 rls.
His Lucky Day	Sept. 21	20
TERRY-TOONS		
Black Sheep, The	Oct. 5	6
Busted Bioscope	Aug. 10	6
Dog Show, The	Dec. 28	6
Hot Sands	Nov. 2	6
Irish Sweepstakes	July 27	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
Man's Friend, The	May 18	6
Mad House	Mar. 23	6
Magic Fish, The	Oct. 19	6
Mile in Connell	Aug. 24	6
My Lady's Garden	July 13	6
Pandora	June 1	6
See the World	June 29	6
South Pole or Bust	June 15	6
Tom Tom the Piper's Son	Nov. 16	6
Why Mules Leave Home	Sept. 7	6

TOM HOWARD COMEDIES		
Good Scout, A	Apr. 27	18
Wrong Bottle, The	July 13	18
TREASURE CHEST		
Bosom Friends	Mar. 30	9
Hollywood Gad-About	Oct. 5	9
Hollywood Movie Parade		
The	Nov. 2	1 r.
Hula Honeymoon	Mar. 2	7
Penelope	Apr. 6	11
Then Came the Yams	Aug. 10	9
Your Stars for 1935	Oct. 19	11

YOUNG ROMANCE		
Three Cheers for Love	Dec. 14	2 rls.

FIRST DIVISION		
18 MUSICAL MOODS (Technicolor)		
1. In a Monastery Garden		7
2. Mexican Idyl		9
3. Fingal's Cave		9

FOX FILMS		
Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Chasing the Champions	May 18	9
Man's Mania for Speed		10
Marching With Science		9
On Foreign Service		9
MAGIC CARPET SERIES		
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
Picturesque Portugal		9
MOVIE TINTYPE SERIES		
The Heart of Valdesa	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANOLOGUES		
Organologue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 r.
Wine, Woman and Song		1 r.
Ellie Ellie		1 r.
What's in a Name		8
SPECIAL		
She Whoops to Conquer		2 rls.
Zasu Pitts-Billy Bevan-Daphne Pollard		
Take a Letter Please		
Eddie Stanley-Evelyn Sam		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Cartaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
CHARLEY CHASE		
Another Wild Idea	June 16	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		18
You Said A Hatful		19

IRVIN S. COBB		
Ballad of Padueah Jail		19
Nosed Out		18
Speaking of Relations		19
You Bring the Ducks		16
FITZPATRICK		
TRAVEL TALKS		
Africa, Land of Contrast		9
Climax of the Mediterranean		9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 r.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 r.
Holland in Tulip Time		9
Ireland, The Emerald Isle		8
Sanctuary, The Beautiful		19
Temple of Love, The		19
Tibet, Land of Isolation	Mar. 17	9
Zion Canyon of Color		8

GOODY MOVIES		
No. 4	May 5	9
No. 5		9
No. 6		9
No. 7		1 r.
No. 8		9
No. 9		9
No. 10		1 r.
HAPPY HARMONIES (Technicolor)		
1—The Discontented Canary		9
2—Old Pioneer		9
3—Tale of the Vienna Woods		9
4—Bosco's Parlor Pranks		9
5—Toyland Broadcast		9

LAUREL & HARDY		
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
MUSICAL COMEDIES		
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Musie in Year Hair	June 2	17
Reamin' Vandals	Apr. 28	19

MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise (Color)	Mar. 10	18
Gentlemen of Polish		2 rls.
Grandfather's Clock		17
Spotless Maker, The		20
What Price Jazz?		18

ODDITIES		
Attention, Buckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		11
Flying Hunters	May 12	7
Motorcycle Cossacks		11
Little Feller	May 26	3
Old Shop	June 23	9
Pichmann Troupe		9
Pre Football		9
Rugby		10
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Visuals (Color)	Mar. 3	10

OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Henky-Donkey	June 2	17
Mike Fright		17
Wash-ee Iron-ee		17
TODD-KELLY		
Done in Oil		18
I'll Be Seeing You	June 23	19
Maid in Hollywood	May 19	20
One Horse Farmers		10
Opened by Mistake		10
Soup and Fish	Mar. 31	18
Three Chumps Ahead		2 rls.
Treasure Blues		

WILLIE WHOPPER		
Cave Man		7
Good Sport		7
He'll Fire (Color)	Feb. 17	7
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 r.
Rasslin' Round		

Title	Rel. Date	Min.
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
4. Children of the Nile	Mar. 1	10
5. The Peacock Throne	Apr. 1	10
6. Jungle Bound	May 1	10
7. The Last Resort	June 1	10
8. Mother Ganges	July 1	10
9. The First Paradise	Aug. 1	10
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mosaic	Dec. 1	10

PARAMOUNT

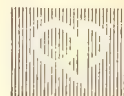
Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Keep in Style	Nov. 16	7
There's Something About a Soldier	Aug. 17	7

(THE RELEASE CHART--CONT'L)

Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.
No. 12	June 29	10	Poisoned Ivory	Nov. 18	21	Financial Jitters	July 3	2	No. 1—Buddy's Adventures	1	
No. 13	July 27	10	Wrong Direction	Nov. 18	21	Eddie Nugent-Gray Sutton			No. 2—Buddy the Dentist	1	
PARAMOUNT SOUND NEWS						Good Time Henry	May 8	20	No. 3—Buddy of the Legion	1	
Two Editions Weekly			MUSICALS			Henry Armetta			MELODY MASTERS		
GRANTLAND RICE SPORTLIGHTS			Bubbling Over	Jan. 5	20	Gus Van and His Neighbors	Sept. 19	18	A Jelly Good Fellow	July 9	10
No. 10—Animal Antics	Apr. 13	10	Everybody Likes Mule	Mar. 9	19 1/2	(Montone No. 2-A)			B. A. Rolfe		
No. 11—Marine Marvels	May 11	11	Henry the Ape	Jan. 28	2	Henry's Social Splash	Dec. 19	2	Ben Pollock and Band	Aug. 4	10
No. 12—Lucky Anglers	June 8	11	Bert Lahr			Henry Armetta			1934-35		
No. 13—Good Shape	July 6	11	No More West	Mar. 30	18	Hits of Today	Aug. 15	2	Freddy Rich & Orchestra	Sept. 8	11
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)			Bert Lahr			(Montone No. 12)			Phil Spitalny and his Musical Queens	Oct. 6	10
No. 1—Miles Per Hour	Aug. 3	10	Sea Sore	Apr. 20	2	Just We Two	Aug. 8	19	Richard Himber & His Orchestra	Nov. 3	10
No. 2—Springboard Cham-pions	Aug. 31	10	MUSICOMEDIES SERIES (Ruth Etting)			Knickerbocker Knights	Dec. 12	20	Don Redman & His Band	Dec. 29	1
No. 3—Water Rodeo	Sept. 28	10	Derby Decade	July 13	21 1/2	Mentone			Will Osborne & His Or-chestra	Dec. 1	1
No. 4—Keeping Time	Oct. 26	11	If This Isn't Love	Sept. 22	22	Night in a Night Club, A	Sept. 2	18	A & P Gypsies	Jan. 26/35	1
No. 5—Saddle Champs	Nov. 30	11	Southern Style	Sept. 14	20	(Mentone No. 1-A)			Harry Horlick		
TWO-REEL COMEDIES			Released twice a week			Oh! What A Business	Nov. 28	2	Charlie Davis & Band	Feb. 16/35	1
Aldo Nugent	Feb. 2	18	PATHE NEWS			Mentone No. 5-A			MERRIE MELODIES		
Walter Catlett			Released once a month			Pleasant Perils	July 18	21	Why De I Dream Those... Dreams?	June 30	7
Just as Echo	Jan. 19	20	PATHE TOPICS			Sterling Holloway			The Girl at the Ironing Board		
Blag Crosby			Released seven times a year			Pleasing Grandpa	June 20	20	The Miller's Daughter		
Making the Rounds	July 6	21	RAINBOW			Sterling Holloway			Shake Your Powder Puff		
Pallette-Catlett			PARADE CARTOONS			Soup for Nuts	June 27	2	Rhythm in the Bow		
New Dealers, The	Apr. 6	20	Parrotville Fire Dept.	Sept. 14		(Mentone No. 11)			1934-35 (in Color)		
New Hounds	June 1	20	Pastrytown Wedding	July 27	8	Sterling's Rival Romeo	Nov. 14	2	No. 1—Those Beautiful Dames	7	
Pallette-Catlett			SOGLOW'S "THE KING" CARTOONS			Sterling Holloway			No. 2—Pep Goes My Heart	1	
No More Bridge	Mar. 16	21	Art for Art's Sake	May 11	8	There Ain't No Justice	May 23	19	No. 3—Mr. & Mrs. Is the Name	1	
Leon Errol			Cactus King	June 8	1	Corthell and Hurst			No. 4—When Do We Eat	1	
Oil's Well	May 4	22	SPECIALS			Tid Bits	Oct. 24	2	MUSICAL WORLD JOURNEYS		
Chis Sale			Century of Progress	June 15	22	Well, By George	Oct. 31	20	E. M. NEWMAN		
Chis Sale			Grand National Irish			(Mentone No. 4-A)			Central America	June 23	18
Chis Sale			Sweepstake Race, 1934	Apr. 2	10	George's Prize			Dark Africa	Nov. 17	10
Chis Sale			La Cucaracha	Apr. 2	10	Whole Show, The	Dec. 26	2	A Visit to the South Sea Islands	July 21	10
Petting Preferred	Apr. 27	19	Stein Duna-Don Alvarado (Technicolor)			(Mentone No. 7-A)			SEE AMERICA FIRST		
Up and Down	Mar. 2	21	TODDLER TALE			James Barton			E. M. NEWMAN		
Franklyn Pauborn			CARTOONS			World's Fair and Warmer	Oct. 17	22	Central America	June 23	18
PRINCIPAL			A Little Bird Told Me			VITAPHONE SHORTS			Dark Africa	Nov. 17	10
Title	Rel. Date	Min.	Along Came A Duck	Aug. 10	9 1/2	BIG V COMEDIES			A Visit to the South Sea Islands	July 21	10
Death Day	Apr. 10	17	Grandfather's Clerk	June 29	9 1/2	No. 17—The Prize Sap	June 23	20	1. Pilgrim Days	Oct. 27	11
Story of the Kill	May 23	28	VAGABOND ADVENTURE SERIES			Ben Blue			2. Boston Tea Party	Nov. 17	11
Newsflash—No. 2	Dec. 20/38	8	Damascus	June 8	1	No. 18—Art Trouble	June 23	20	3. Hall Columbia	Dec. 8	10
Wonders of the Tropics	Dec. 15/38	82	Eyes on Russia	Aug. 9	11	No. 19—My Mummy's Arms	July 28	19	No. 4—Remember the Alamo	Dec. 20	1
CONFLICTS OF NATURE SERIES			Gibraltar, Guardian of the Mediterranean	May 4	8	No. 20—Daredevil O'Dare	Aug. 11	19	No. 5—Gold Rush	Jan. 19/35	1
Circle of Life of the Ant	Feb. 14	7	Red Republic			1934-35			No. 6—Dixieland	Feb. 9/35	1
Lion, The			FILM EXCHANGE			All Sealed Up	Sept. 15	19	No. 7—Blue and the Gray		
Farmer's Friend	Oct. 11	7	Desert Dangers			Ben Blue			JOE PENNER COMEDIES (Reissues)		
From Cocoon to Butterfly	Jan. 10	7	MARY WARNER			Fireman's Bride, The			Service Stripes	May 5	1
Her Majesty the Queen			Olympic Winter Sports			Shemp Howard-Daphne Pollard			Where Men Are Men	May 12	2
See	Dec. 1/39	8	Capital			Oh Sailor Behave	Sept. 29	17	A Stuttering Romance	May 19	1
Isaac Caines	Mar. 4	7	UNITED ARTISTS			El Brendel			Torador	May 26	2
Queen of the Underworld	Dec. 8/39	7	Title	Rel. Date	Min.	Smoked Hams	Oct. 20	18	PEPPER POT		
RKO RADIO PICTURES			MICKEY MOUSE			Shemp Howard-Daphne Pollard			No. 22—Radio Reel No. 2	June 10	10
Title	Rel. Date	Min.	3. Camping Out	Feb. 16	7	Oh Sailor Behave			No. 23—Dad Minds the Baby	July 14	9
AMOS 'N' ANDY CARTOONS			4. Playful Pluto	Mar. 16	7	El Brendel			No. 24—At the Races	July 21	10
Lion Tamer, The	Feb. 2	8	5. Gulliver Mickey	May 19	7	Ben Blue			Edgar Bergen		
Rosellin Match, The	Jan. 5	11	6. Mickey's Steamroller	June 15	7	Ben Blue			No. 25—The Stolen Melody	July 28	10
BLONDE and RED HEAD SERIES			7. Orphan's Benefit	Aug. 11	8	Ben Blue			No. 26—Camera Speaks	Aug. 11	9
Bridal Ball	Feb. 9	21	8. Mickey Plays Papa	Sept. 29		1934-35			1934-35		
Contented Calves	Aug. 8	20 1/2	9. The Dognappers	Nov. 10		Herb Williams	Feb. 9/35	2	Little Jack Little	Sept. 1	9
Osama Swells	Oct. 12	18	SILLY SYMPHONIES			BB-BAWAY REVIVITIES			Radio Reel No. 1	Sept. 15	9
Reels Working	Apr. 27	20	3. Grasshopper and the Ant, The	Feb. 23	8	No. 25—Service with a Smile	July 28	21	Mr. and Mrs. Jesse Crawford	Sept. 28	9
Uncle World, The	June 15	21	4. Ant, The	Feb. 23	8	Leon Errol (Technicolor)			Vaudeville Reel No. 1	Oct. 13	11
CHICK CHANDLER COMEDIES			5. Funny Little Bunnies	Mar. 30	8	No. 26—Darling Enemy	June 9	19	Movie Memories	Oct. 27	8
Big Mouthpiece	Nov. 9	20	6. The Big Bad Wolf	Apr. 20	8	Gertrude Niesen			Songs that Live	Nov. 10	9
Unlucky Strike	Aug. 31	20 1/2	7. The Wise Little Ham	June 7	1	No. 27—Who Is That Girl?	June 16	20	Two Boobs in a Balloon		
CHARLIE CHAPLIN SERIES (Re-issues)			8. The Flying Mouse	July 12	7	Bernie Claire			Edgar Bergen	Nov. 24	1
The Immigrant	Jan. 19	21	9. Peculiar Penguins	Sept. 6	8	No. 28—King for a Day	June 30	19	Good Badminton	Dec. 13	1
One A.M.	Mar. 23	18	10. Goddess of Spring, The	Nov. 1		Bill Robinson			Animated Puppet Novelty	Dec. 13	1
Behind the Screen	May 25	2	UNIVERSAL			No. 29—The Song of Fame	July 7	19	Listening In	Dec. 8	1
The Adventure	July 5	2	Title	Rel. Date	Min.	Ruth Etting			Radio Reel No. 2	Dec. 29	1
CLARK & McCULLOUGH SERIES			CARTUNE CLASSICS			No. 30—The Wrennah	July 21	20	Vaudeville Reel No. 2	Dec. 29	1
Alibi Bye Bye	July 26/35	21 1/2	No. 1—Jolly Little Elves	Oct. 1	9	Arthur and Florence Lake			Harry Von Tilzer	Jan. 5/35	1
Bedlam of Boards	Oct. 19	21	No. 2—Toyland Parade	Dec. 10	1	No. 31—The Mysterious Kiss	Aug. 4	19	Chas. Ahern	Jan. 19/35	1
Everything's Ducky	Oct. 19	21	GOING PLACES with LOWELL THOMAS			Jeane Aubert			Movieland Review No. 2	Feb. 2/35	1
Flying Down to Zero	Apr. 26/38	19	No. 1	Sept. 10	9	No. 32—The Pelley Girl	Aug. 11	20	Eggs Mark the Spot	Feb. 9/35	1
Key Nanny, Nanny	Jan. 12	21	No. 2	Oct. 8	1	Mitzi Mayfair-Roscoe Ali			Radio Reel No. 3	Feb. 18/35	1
In A Pig's Eye	Dec. 28	20	No. 3	Nov. 5	1	1934-1935					
In the Devil Dog House	Feb. 2	21	No. 4	Dec. 31	1	Syncope City	Sept. 1	25	Young Eagle	July 1	2
Love and Hisses	June 8	17 1/2	No. 5	Dec. 31	1	LeRoy-Dorothy Dan			Boy Scouts		
Order in the Court	Aug. 2	21 1/2	GOOFY TONE NEWS			Parce, Parce	Sept. 8	21	MASCOT		
CUBBY THE BEAR CARTOONS			No. 7	Apr. 30	9	Dorothy Stone-Bob Hope			Burn 'Em Up Barnes	June 18	2
Cubby's Stratosphere Flight	Apr. 20	7	OSWALD CARTOONS			Good Morning Eve	Sept. 22	19	Jack Mulhall-Lola Lane		
Fiddlin' Fun	June 15	7	Annie Moved Away	May 28	7	Leon Errol (Technicolor)			Frankie Darro		
Mild Carg	May 18	7 1/2	Chris Columbus, Jr.	July 23	9	No. Contest	Oct. 8	21	Law of the Wild	Sept. 5	2
DUMBBELL LETTERS			Dizzie Dwarf	Aug. 6	8	Off the Beat	Oct. 18	20	Rex, Rita Tim Tin, Jr.		
No. 1	June 22	4 1/2	Goldilocks and the Three Bears	May 14	8	The Flame Song	Oct. 27	19	Ben Turpin, Bob Custer		
No. 2	July 20	4	Happy Pilgrimage	Sept. 3	7	Bernie Claire			Lost Jungle, The	Apr. 1	2
No. 3	Aug. 17	4	Kings Up	Mar. 12	7	J. Harold Murray			Clyde Beatty		
FOUR STAR COMEDIES			Robinson Crusoe, Jr.	Oct. 22	8	Gem of the Ocean	Nov. 19	20	Mystery Mountain	Dec. 3	2
Fixing the Stew	Nov. 2	20	Sky Larks	Nov. 12	1	Gypsy Sweetheart			Ken Maynard		
Fuller Gush Man	Aug. 24	18	Spring in the Park	Nov. 12	1	Winifred Shaw-Phil Regan			Mystery Squadron	Jan. 1	2
GIBBON-KENNEDY-STANTON COMEDIES			Wax Works, The	June 25	8	Hear Ye Hear Ye	Dec. 22	2	Bob Steele		
Cracked Shots	May 4	19 1/2	William Tell	July 9	8	Vera Van and the Yacht Club Boys					
Strictly Fresh Yoggs	Apr. 6	21 1/2	Wolf, Wolf	Apr. 2	8	Spain in the Neck	Jan. 12/35	2			
Trailing Along	June 1	21	STRANGE AS IT SEEMS SERIES			What, No Men?	Nov. 24	21			
What No Groceries	July 26	20 1/2	No. 38—Novelty	Apr. 23	9	El Brendel-Phil Regan					
HEADLINER SERIES			No. 39—Novelty	May 21	10	Soft Drinks & Sweet Music	Dec. 8	2			
No. 4—Autobiography	Mar. 16	20	STRANGER THAN FICTION SERIES			George Price-Sylvia Froos					
No. 5—The Old Maid's Mistake	May 11	20	No. 1—Novelty	Aug. 27	9	Show Kids	Jan. 5/35	2			
No. 6—Well Cured Ham	June 22	19	No. 2—Novelty	Sept. 24	10	Meelin Kiddies					
HEADLINER SERIES (1934-35)			No. 3—Novelty	Oct. 22	1	Tad Alexander					
No. 1—Songs of the Collages	Oct. 5	15	No. 4—Novelty	Nov. 26	1	Crossed Dunn	Jan. 9/35	2			
No. 2—Ferry Go Round	Nov. 23	20	No. 5—Novelty	Dec. 17	1	Cherchez La Femme					
No. 3—This Band Age	Feb. 1/35		UNIVERSAL COMEDIES			Jeane Aubert	Feb. 2/35	2			
EDGAR KENNEDY COMEDIES			At the Mike	Oct. 10	20	In the Spotlight					
Blasted Event	June 29	19	(Mentone No. 3-A)			Hal LeRoy & Dorothy Lee	Feb. 22/35	2			
Brie-a-Bras			Beau Bashful	June 6	21	LOONEY TUNES					
Is-Laws Are Out	Mar. 2	18	Herbert Corthell			No. 9—Buddy's Bearcats	June 23	7			
Love on a Ladder	Sept. 7	20 1/2	Demi Tasse (Doane Musical No. 1)	Oct. 3	2	No. 10—Buddy the Woods-man					
Poisoned Ivory	Nov. 16	21	Fads and Fancies (Mentone No. 15)	Aug. 22	20	No. 11—Buddy's Circus					

CLASSIFIED ADVERTISING

*the great
national medium
for showmen*



Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

BARGAIN SIZZLERS—NATIONAL EXHIBITOR headquarters for guaranteed equipment: Simplex-Powers 6B projectors—mechanism; Peerless—Strong—Brenkert—Gardiner—Morelite reflector arc lamps; Strong—Garver—Baldor rectifiers; GE—Simplex—Mazda lamp-houses—regulators; Mercury arc rectifiers—generators; Simplex double and single bearing movements; Cinephor—Ross—Superlite lenses; Soundheads—amplifiers—speakers—portables: Swapping and trading. Before you buy consult MONARCH THEATRE SUPPLY CO. Memphis, Tenn.

BIG BARGAINS IN UPHOLSTERED OPERA chairs and Simplex projectors. Everything for the theatre at "live and let live" prices. BLAND BROS., 1018 S. Wabash, Chicago, Ill.

REBUILT POWERS 6A and 6B PROJECTORS; Mazda lamp-houses with Cinephor condensers; regulators; lenses; resilvered reflectors; Griswold spicers; film measuring machines; hand rewinders; rewind tables; RCA soundheads; reflector lamps hand feed. CINEMA SUPPLY CO., 360 West 43rd St., New York.

THANKSGIVING FOR THESE PRINCIPLES—money back guarantee if not as represented—Mazda lamp-houses—\$29.50; syncroverters or generators rebuilt, \$83.70; lenses from \$4.95; automatic enclosed rewinds, \$35.00; Simplex intermittents, from \$9.95; rear shutters for Simplex, rebuilt, \$39.50. Will swap anything. S. O. S. CORP., 1600 Broadway, New York.

TWO CINEPHONE SOUNDHEADS, 2 JENSEN dynamic speakers, 1 Webster amplifier, all you need is 2 motors to complete the job, will sell for \$200. W. H. BRENNER, Winchester, Ind.

PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3 COLORS, \$3.75; no C.O.D. BERLIN PRINT, Berlin, Md.

EQUIPMENT EXCHANGE

JOHNNY ON THE SPOT—WE PAY "SPOT" for used equipment—trades taken, bargains galore. S. O. S. CORP., 1600 Broadway, New York.

BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES Write for FREE catalog, DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

GENERAL EQUIPMENT

DO NOT LET YOUR CHAIRS FALL APART—re-upholster them yourself, and save money. Can supply in any quantities and any quality, grain, color, finish—imitation Spanish leather goods—cheaper than you can buy direct from mills. BLAND BROS., 1018 S. Wabash, Chicago, Ill.

NEW PRICE ON EXCITER LAMPS, SIX FOR \$2.70—six 27 volt 1 ampere, \$3.40. Guaranteed. Main drive gear for Simplex, \$4.00. CROWN MOTION PICTURE SUPPLIES, 311 West 44th St., New York.

C'MON EVERYBODY! GET IN LINE. OPPORTUNITY is now pounding at your door! Just purchased 165,000 yards of highgrade carpeting. Someone's losses will mean your gain. Samples upon request. Everything for the amusement field at bargain prices. BLAND BROS., 1018 S. Wabash Ave., Chicago, Ill.

CUSTOMERS WALKING OUT? IF SOUND'S sour, install SOS Wide Fidelity, \$179.70 up complete! Soundheads, \$59.50 up; unified control amplifiers, \$39.50 up; trades taken. S. O. S. CORP., 1600 Broadway, New York.

HOLMES PORTABLE PROJECTOR. LORIMER, 434 Sheridan St., Williamsport, Pa.

NEW EQUIPMENT

WE CARRY \$100,000 STOCK—NO DELAYED shipments—10/14 low intensity carbons, hundred sets, \$6.95; automatic changeovers, \$39.85 pair; exciter lamps, 39c; photo cells, \$4.44; Simplex lenses, \$6.75; Powers, Simplex replacement parts, 32% off; Jensen Western Electric type Wide Range speakers, \$19.50. S. O. S. CORP., 1600 Broadway, New York.

WANTED TO BUY

SPOT CASH FOR SIMPLEX, POWERS, RE-flector lamps, generators, rectifiers, lenses, sound equipment, portables. BOX 389, MOTION PICTURE HERALD.

USED ONE OR THREE SHEET FRAMES. THEATRE SOUND SERVICE, Rochester, N. Y.

NEED CASH? WE BUY OLD CHAIRS! PARTS, accessories. Best prices paid. Regardless age, make, condition. GENERAL SEATING CO., Chicago.

POWERS HEADS, 6B STANDS, ALL KINDS lamp-houses. THEATRE SOUND SERVICE, Rochester, N. Y.

TRAILER SERVICE

SPECIAL TRAILERS FOR ALL OCCASIONS. In stock or made to your order. Prompt service. Low prices. BLACHE FILM LABORATORIES, 292 Turk St., San Francisco.

SOUND EQUIPMENT

"WILL PUT MINE AGAINST ANYTHING," writes Thomas, Community Players, Steele, Mo. "Have perfect sound." You, too, can have the same with SOS Wide Fidelity. S. O. S. CORP., 1600 Broadway, New York.

SOUND TUBES IN ORIGINAL FACTORY sealed cartons at bargain prices: 205-D, \$2.25; 242, \$6.00; 264-B, 50c. Nationally advertised brand. Used by many large circuits. BOX 474, MOTION PICTURE HERALD.

PUZZLED OVER WIDE EXTENDED RANGE? Send for free bulletin QF explaining "Tweeters," "Woofers" and other baffling secrets. Box 478. MOTION PICTURE HERALD.

PROFESSIONAL FILM TEST LOOP, BUZZ, chopper and 9,000 cycle tracks, with copyrighted instructions, \$2.50. Projectionists ask your boss. S. O. S. CORP., 1600 Broadway, New York.

THEATRES WANTED

WANTED LEASE OR BUY THEATRE IN TOWN over four thousand population, Western states preferred, details first letter. BOX 471, MOTION PICTURE HERALD.

WANTED TO BUY THEATRE IN TOWN FOUR thousand or over. Give full description. C. G. HARRYMAN, Harlingen, Tex.

DESIROUS OF LEASING PROFITABLE THEATRE. Give full particulars first letter. BOX 479, MOTION PICTURE HERALD.

THEATRES FOR SALE

MOTION PICTURE THEATRES, SEND FOR MY LIST. McINTYRE, 312 Lisbon, Buffalo, N. Y.

TECHNICAL BOOKS

"RICHARDSON'S HAND BOOKS OF PROJECTION" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books complete for \$12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

Proof of **PREEMINENCE**

THE claims made for Eastman Super-Sensitive "Pan" have been borne out again and again by its contributions to the greatest motion-picture successes. It is actual performance that proves the preëminence of this Eastman film, and that gives it its unrivalled acceptance among cameramen everywhere. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*
Panchromatic Negative

"THE PRESIDENT VANISHES" WALTER WANGER'S FIRST PICTURE FOR
PARAMOUNT RELEASE PREVIEWED IN HOLLYWOOD TO AMAZING PUBLIC
REACTION. TRADE PAPERS RAVE. "WANGER DELIVERS HIT. IT CAN'T
MISS"... HOLLYWOOD REPORTER. "WILL GIVE ITSELF FLYING START
AT BOX OFFICE"... MOTION PICTURE DAILY. "DISTINGUISHED,
DARING, PROVOCATIVE, SHOULD GROSS HEAVILY IN KEY SPOTS"...
HOLLYWOOD VARIETY. STOP WATCH FOR THIS PICTURE.



MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

EXHIBITORS NAME
THE TEN BIGGEST
MONEY-MAKING
STARS OF 1933-34





SMILES!

BRIDGEPORT SMILES!
COLUMBUS SMILES!
NEW HAVEN SMILES!
NORFOLK SMILES!
READING SMILES!
RICHMOND SMILES!
SPRINGFIELD SMILES!
WORCESTER SMILES!
NASHVILLE SMILES!
INDIANAPOLIS SMILES!
WASHINGTON SMILES!
ROCHESTER SMILES!
LOUISVILLE SMILES!

**Get ready to join the GARBO
SMILE that's spreading
from Coast to Coast!**

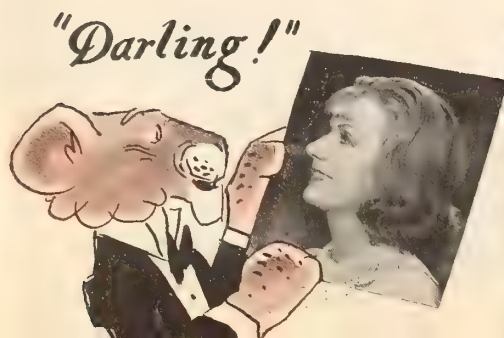
HOLD *the* PRESS

Mr. Editor!



NATIONWIDE REVIEWS ON GARBO IN "PAINTED VEIL" SPELL HAPPINESS IN EVERY BOX-OFFICE! READ 'EM AND LEAP!

- COLUMBUS Citizen**—"Garbo again triumphant... 'Painted Veil' an awe-inspiring and fascinating experience"...
- DAYTON Daily News**—"Garbo such as you have never seen... Most emotionally stirring scenes yet seen in pictures..."
- INDIANAPOLIS Times**—"Garbo reaches heights in 'Painted Veil'... a really great sensitive artist..."
- WASHINGTON Post**—"Garbo in 'Painted Veil' lays new claim to greatness among cinema stars..."
- CANTON Repository**—"Garbo at her best in glamorous role... shows a new side to her personality and there is more charm in her manner than in any of her pictures..."
- WASHINGTON Sunday Star**—"Garbo still the most important person in Hollywood... plays rings around many of her cinema sisters..."
- WASHINGTON Daily News**—"Garbo more human than in years... A grand movie..."
- CLEVELAND Plain Dealer**—"Unusually good..."
- PITTSBURGH Post-Gazette**—" 'Painted Veil' definitely one of the year's superior films ... Star is still Garbo the Great..."
- DAYTON Journal**—"New fire in Garbo's acting... most entertaining picture..."
- OHIO State Journal**—"One of the few productions in which one may lose one's self completely... a beautiful picture..."
- PITTSBURGH Press**—"An unusually interesting picture... a picture of dignity, dramatic suspense, and excellent acting..."
- CLEVELAND News**—"Rises to intensely dramatic moments... Garbo-Brent a winning combination..."
- COLUMBUS Dispatch**—"Star rises to new heights in exceptional film..."
- WASHINGTON Evening Star**—"Garbo at her best... She is all that she has ever been..."
- RICHMOND News Leader**—"Garbo is beautiful in an absorbing story..."
- WASHINGTON Times**—"This is GARBO WEEK in the Nation's Capital..."
- PITTSBURGH Sun-Telegraph**—"This is real drama..."
- READING Times**—"Garbo greatest film star of them all... rises to greatest heights in 'Painted Veil'..."



GARBO in "THE PAINTED VEIL"

with HERBERT MARSHALL, GEORGE BRENT, Warner Oland, Jean Hersholt, Katharine Alexander

Directed by Richard Boleslawski • Based on the novel by W. Somerset Maugham

Produced by Hunt Stromberg • A Metro-Goldwyn-Mayer Production

The
Happiest
Thanks-
giving
Procla-
mation in
History—
Issued by
114
Famous
Theatres!



TODAY!

AMERICA

THE SCREEN'S FIRST MI

WARNER BROS.' GIGANTIC
SPECTACLE—COMBINING TH
DIGGERS" AND THE THRILLS OF

FLIRTATION

HEAR DICK
SING

"Flirtation Walk"

"Mister and Missus
Is The Name"

"No Horse—No Wife
—No Mustache"

by Mort Dixon
and Allie Wrubel



SEE y
filmed

PEER
spot w

HUM

SURR
dancin

SURR
told b

DICK

Spectacu



Salutes

MILITARY MUSICAL!

STARS-AND-STRIPES
THE BEAUTY OF "GOLD
"HERE COMES THE NAVY"

THE SILENT WALK

Our Army in thrilling battle maneuvers on land, sea and air—
through special cooperation of the War Department!

behind the scenes of cadet life at West Point—shot on the
with the whole Cadet Corps as supporting cast!

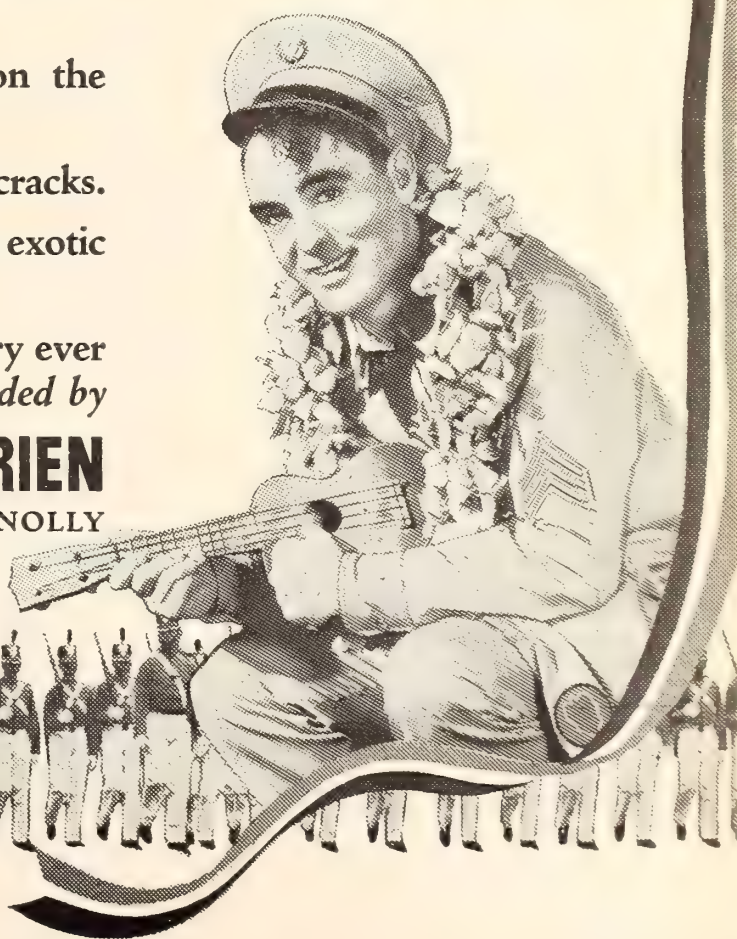
Dick's and Ruby's 3 new song hits.—Roar at Pat's wisecracks.

ENDER YOUR SENSES to the spell of hundreds of exotic
girls in mystic Hawaiian love rites!

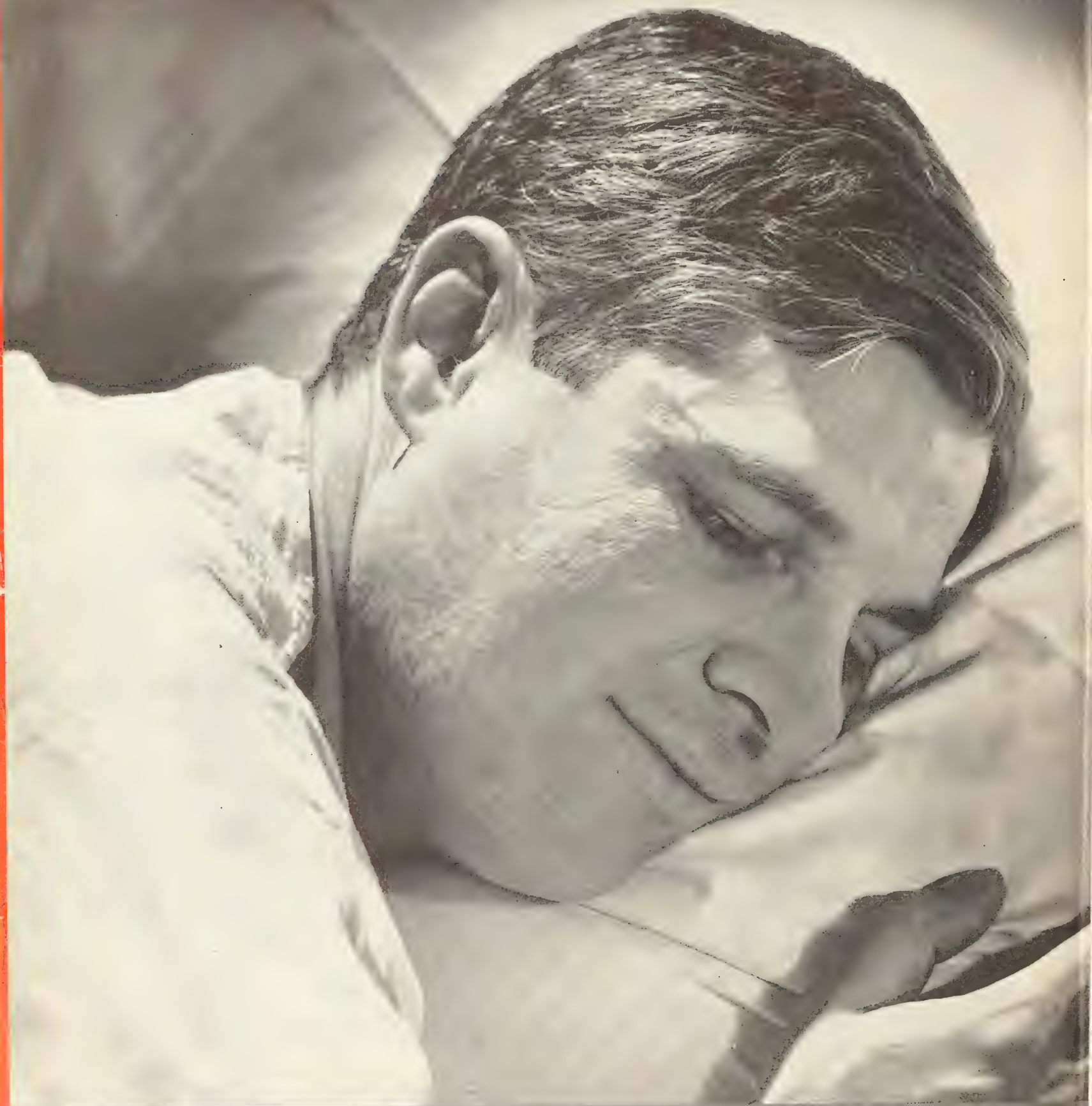
ENDER YOUR HEART to the most exciting love story ever
by America's Singing Sweethearts! . . . *The Vast Cast Headed by*

POWELL ★ RUBY KEELER ★ PAT O'BRIEN

Far numbers staged by the "Ziegfeld Follies" director, BOBBY CONNOLLY
A FRANK BORZAGE PRODUCTION
A First National Picture



No worries disturb his sleep!....



HE'S BOOKED FOX PICTURES...

*such as: "The White Parade," "Music in the Air,"
"Bright Eyes," "The County Chairman."*

MOTION PICTURE HERALD

Vol. 117, No. 9



December 1, 1934

ABOUT A FEW BIRDS

In one of those periodic leaflets which flutter across the Hollywood scene, known as *Cinema Hall-Marks*, Mr. John C. Moffitt, also motion picture editor of the *Kansas City Star*, opens his weekly contribution with: "*In the midst of the current hullabaloo for the movie to be clean (meaning sentimental and unrealistic), the intellectuals who lured the magnates along the primrose path of realism and literature now turn and lambast the poor moguls with carping and quibbling that would drive a statue daft.*"

"For instance, the *New York Sun* requires a column and a half to record the distress of Lee S. Crandall of the Bronx Zoo, who upon paying his 40 cents to see 'Treasure Island', has it all turned to dross because he saw a macaw from Brazil sharing the jungles of Jim Hawkins' mythical island with a cassowary bird from Australia. . . ."

In the first place, even if Mr. Moffitt is so far from his catechism, he might get closer to the Production Code, with which he appears equally unfamiliar. When he decides that "the current hullabaloo" means a demand that the pictures be "sentimental and unrealistic" he betrays almost as great an understanding of the current situation as that held by Mr. Ernst Lubitsch, also vociferous about Code restrictions, without having read the Code. And when Mr. Moffitt decides that a feature writer for the *New York Sun*, estimable paper though it be, is one of "the intellectuals who lured the magnates along the primrose path of realism" he is being funny. One more crack like that from Mr. Moffitt of the *Kansas City Star* and we shall have to ask Mr. Andre Sennwald of the *New York Times* and Mr. Richard Watts, Jr., of *The New Theatre*, the *New York Herald Tribune* and *The Literary Digest*, to move over and make room.

△ △ △

DEMOCRACY and "ART"

"... **N**OTHING is so starkly stupid as the vague new notion that everything is for everybody. . . ." observes Mr. G. K. Chesterton, the eminent British commentator, in a discussion of "clean pictures" in the *New York American*.

It is well that Mr. Chesterton has said this. It cannot be said too often concerning the motion picture, which in the present status of the industry—rather of the industry than the art—is made "for everybody", or at least is delivered to everybody.

If pictures of special message, of special purpose, of sophistication, in the proper rather than the popular meaning of the word, could be delivered to the audiences to which they are suited—and to no other audiences—the screen would be well away from many of its current problems.

Our marketing machine must sell to everybody who can be induced to buy, regardless of the fitness of the wares. Until that condition is changed by the force of the inevitable if slow evolutions of the industry, it will be necessary to safeguard the industry by restricting and controlling its art.

And controlling the art, or restricting it if you will, means nothing more than that the nudity of a Pompeian frieze is permitted to a museum, a textbook, an art manual, but is not looked upon as decoration for a candy box to go in Schrafft's show case.

It will be easier to make better motion pictures when they do not have to be made, as now, for everybody.

Meanwhile the screen's decency must be not the decency of any smart set, any intellectual or artistic or scientific minority, but instead the decency to which the great commonality aspires and to which it publicly, if not privately, adheres. And that is just business. This amusement industry is a business—a very good business. If any "art" gets into it, that's velvet.

△ △ △

ALL MOTION PICTURE

THE conspicuous box office success of "The First World War", brought to the screen by the labors of Mr. Truman Talley, and graced by the ministrations of Mr. Laurence Stallings, is one of those rare demonstrations of the power and scope of the medium of the motion picture, so often boasted and so seldom delivered. In this production is the utilization of the medium for a product that in no manner could have been achieved or approximated by another form of expression. It is also interesting as being decidedly pure *cinema*, in that the picture says it all in pictures, while the words of the accompanying discourse truly accompany and parallel the picture to which they relate without directly invading or occupying any part of the pictorial job of narration. The technique is illuminating in the light of today's talking picture art which has yet to find proper relation between action and dialogue. "The First World War" would still be a great picture if the sound strip were left off, and to any mildly literate audience it would still convey its message without words.

△ △ △

"BIG STEVE", a Cossack who came this way from out of Siberia a few years ago, is back tending our Connecticut garden affairs, moving stones and hewing wood, again. He is rather a philosopher. When we expressed surprise at his return with: "I thought you were making twenty dollars a day on piece work at the tire factory," he had the simple and final answer: "Yes, mistaire, I get rich but I never see sky."

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Nouvelles, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative. Member Audit Bureau of Circulations. All contents copyright 1934 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac, published annually, and the Chicagoan.

THIS WEEK ---



BOARD DECISION

In a decision last week the Buffalo grievance board declared the transfer of a theatre from husband to wife, while both apparently continue operation, does not affect operation of existing film contracts. The case involved transfer of the Majestic, Rochester, from Morris Zimmerman to his wife, the complainant having been MGM. The board called the maneuver subterfuge, holding the contract must be performed by Zimmerman and his wife. . . .

CANADIAN CLOSINGS

Only 6.7 per cent of Canada's 883 wired film houses are closed, according to official Toronto figures. Ontario, one closed of 288; Quebec, 18 closed of 146; British Columbia, one closed of 94; Midwest, 19 closed of 120; Maritime Provinces, 11 closed of 93. . . .

NEW THEATRE

General improvement is further indicated in the announcement of plans for a new Toronto theatre, to cost \$70,000, for the Parkway Theatre Company. . . .

SAFETY FILMS

Allentown, Pa., police have plans afoot to sentence violators of traffic ordinances to "go to the movies," there to see films relative to motoring safety. Already a projector has been obtained, and safety films are sought. Violators would be fined \$5, required to attend the pictures at night. . . .

\$2 VERDICT

The Artkino Guild, operating a foreign film house in Boston, last week was awarded \$1 on each of two \$100,000 libel suits brought against the Industrial Defense Association, anti-Communist organization, and Edward H. Hunter, secretary. The suit charged the organization with representing the plaintiff as radical. . . .

AFRICA PROMOTED

The government of South Africa and the South African railways plan production of news films of natives of the country which are intended for world distribution as a method of promoting travel to South Africa by foreigners. The proposed productions are to be made under the supervision of the publicity and travel department of the South African railways. . . .

ROXY AIDE

Mrs. J. D. Williams has been appointed as assistant to Samuel Lionel (Roxy) Rothafel, under whose operating hand the large Mastbaum theatre in Philadelphia will open on December 24. Last week police were called to handle 2,000 applicants for jobs as Roxy ushers, the advertisement calling for inexperienced boys. . . .

SIR ARTHUR PINERO

Sir Arthur Pinero, one of the most noted of contemporary dramatists, died in a London nursing home late last week after an operation, at the age of 79. Born in 1855, Pinero left the study of law for the Edinburgh theatre at the age of 19, began to write plays for his own performances, and continued on to a success which included "The Second Mrs. Tanqueray" and "Trelawney of the Wells," two of the most popular of his large output. . . .

NEW BLANK HOUSE

A. H. Blank, president of Tri-State Theatre Corporation, Des Moines, will operate the 600-seat Roosevelt theatre, a suburban Des Moines house nearing completion and expected to open within a month, which will mark his first venture in the suburban theatre field. The theatre is owned by T. I. Stoner. . . .

RIALTO TO STAY

Despite the purchase by new interests into the Rialto theatre and building property on Broadway in New York, and their desire to add several stores and make the theatre smaller, no new structure will be erected to replace the present theatre for at least one year, or until November 1, 1935, since the lease of Arthur Mayer, now operating the house, has until that date to run. . . .



In This Issue

Exhibitors name the ten biggest money making stars of 1933-34	Pages 9-11
Seventy thousand employed in exhibition; average house staff has six	Page 12
Broadway stage found on firmer ground than in almost a decade	Page 13
Parents and teachers join press in protesting Mrs. Gilman's propaganda for federal supervision	Page 14
Problems of motion picture engineering—by Dr. Alfred N. Goldsmith	Page 17

FEATURES

Editorial	Page 7
The Camera Reports	Page 15
J. C. Jenkins—His Colyum	Page 60
The Hollywood Scene	Page 47
The Cutting Room	Page 46
Asides and Interludes	Page 27

DEPARTMENTS

What the Picture Did for Me	Page 55
Showmen's Reviews	Page 38
Managers' Round Table	Page 61
Technological	Page 72
The Release Chart	Page 73
Short Features on Broadway	Page 59
Box Office Receipts	Page 35
Classified Advertising	Page 78

GOOD REACTION

Considerable good advertising came to T. A. Mangan, manager of the Stanley in Chester, Pa., recently, when, during the evening performance, a woman patron was so carried away by the filmed attitude of a tyrannical father toward his daughter that she cried aloud, "You devil, you!" A startled audience burst into roars of laughter, and the episode was carried over the entire city. . . .

IMPATIENT CHILDREN

On hand early to attend a matinee at the Broadway theatre, Lawrence, Mass., last Saturday, the admission to which was a bag of vegetables designed for charity, 500 children, unaware of an unavoidable postponement of the performance, became impatient after a long wait, expressed that impatience in action. Storming the theatre, the children broke windows and doors, damaged the foyer, before they were dispersed by the police. . . .

FILM SENTENCE

A unique ruling by Judge Samuel D. Levy of Brooklyn, N. Y., domestic relations court last week required the parents of a nine-year-old girl to see "Little Friend," Gaumont-British picture of marital difficulty and its effect on a small daughter, then playing at the Fox theatre. The jurist expressed the belief that films have become a great factor in the life of the general public. . . .

DISTURBED PROGRAM

The program at the Earle in Washington last week was disturbed when it was discovered the weekly broadcast of Waring's Pennsylvanians band was due when the orchestra was normally on the stage. To overcome the difficulty, the theatre, for the first time, used the stage presentation to close the day's program. . . .

WARNER THEATRE BID

A total of \$1,645,000, with a maximum cash settlement of \$240,000, was offered last week by Warner for four Philadelphia theatres owned by the William Friehofer and Fred Nixon-Nirdlinger estates, it was revealed at a hearing relative to the advisability of selling. Warner's Lionel Friedman said the company had placed \$25,000 on deposit, with the understanding it would not be responsible for payment of liabilities. . . .

CONTEST WINNER

Declared grand winner from among the five who were selected recently in the national Monogram-Agfa contest for potential feminine players was Harriet de Bussman, 18-year-old Kansas City model, local beauty contest. . . .

The TEN BIGGEST MONEY MAKING STARS of 1933-34

The independent exhibitors judge the box office ranking of 208 players

WILL ROGERS' steady ascendance to the top rung of public favor cinematic is the story told by the independent exhibitors of all Continental United States in naming "The Ten Biggest Money Making Stars of 1933-34", in response to MOTION PICTURE HERALD's annual canvass of the box-office. [Survey standings, in full, appear on the following pages.]

It is a story of tickets sold, not opinions ventured, a story of the players writing most of the black ink into the theatre owner's books, not of the screen personalities appealing to the exhibitor personally, though the results doubtless bespeak that majority preference also. The question asked of the independent theatre owners and managers was: "Please list the ten players whose pictures drew the greatest number of patrons to your theatre from September 1, 1933, to September 1, 1934." The answer is therefore a summarization of box-office.

The vote is essentially an independent exhibitor verdict of player popularity among the patrons of the independent theatres. Ballots were limited to showmen without producer or distributor connections, direct or indirect, with the objective of discovering the facts of the box-office itself, by eliminating any extraneous factors which might influence the interpretation of admission totals by the manager of a producer-owned theatre.

For the motion picture season of 1931-32 Will Rogers stood sixth in the final vote, second among the men players; for 1932-33 he was ranked second only to the winner and was first among the men. The latest poll showed Rogers leading all players, the first time a male player had won first place. The 1933-34 survey set another precedent: with Clark Gable as runner-up, the box-offices for the first time showed men taking both first and second rankings in the exhibitor poll.

The ten largest number of citations for 1933-34 went to the following, in the order

The Winners

1. Will Rogers
2. Clark Gable
3. Janet Gaynor
4. Wallace Beery
5. Mae West
6. Joan Crawford
7. Bing Crosby
8. Shirley Temple
9. Marie Dressler
10. Norma Shearer

of total times mentioned by the exhibitors:

- | | |
|------------------|-------------------|
| 1. Will Rogers | 6. Joan Crawford |
| 2. Clark Gable | 7. Bing Crosby |
| 3. Janet Gaynor | 8. Shirley Temple |
| 4. Wallace Beery | 9. Marie Dressler |
| 5. Mae West | 10. Norma Shearer |

For the first time a child player was given ranking among the first ten, and that a child star who had made her initial appearance on the screen in 1932. The replies to the 1933-34 questionnaire reflected the meteoric rise of Shirley Jane Temple, Fox contract star born April 23, 1929, more graphically than do the myriad news and feature articles of the past year or so, from the Baby Burlesque short product of Educational starting in 1932 through her Fox and Paramount pictures in 1933 and this year. Five-year-old Shirley is in eighth place in the final ranking.

Number of Mentions Decides

Final standings were determined by the total number of times a player was mentioned, regardless of that player's relative specified position among the ten nominations. This system was used as the true mirror of the voting because, while exhibitors were given the opportunity of naming the players specifically in the order of their relative box-office strength, some replied that the sequence they indicated was only approximately based upon actual box-office criteria individually, and some pointed out definitely that their selections had not been made in any order of relative importance of each of the ten.

Taken into consideration also was the

factor that the box-office evolutions necessarily were founded upon the product in which the players appeared, the exhibitors naming the players according to their pictures which had caused the ticket reels to spin the fastest. The problem raised by that situation is one not of whether the player makes the picture or the picture makes the player, but rather to what extent the player once made a star by previous pictures' success will draw patronage to his or her latest.

A tribute to the affection of the public for Miss Dressler, both as a personality and as an artist of the screen, was paid the winner of first place in both previous years. Her death came July 28, 1934, after three months of retirement forced by her illness. "Dinner at Eight," with official release date Jan. 12, 1934, had been roadshown for some time before that; "Her Sweetheart, Christopher Bean," released Nov. 17, 1933, actually was a later production. Yet Miss Dressler was among "The Ten Biggest Money Makers" for the period ended Aug. 31, 1934, in ninth position.

While the 1934-35 results established men players in first and second positions for the first time, the feminine stars again outnumbered the men among the ten leaders. Six feminine players and four men won places, the same division of honors as in the previous year, but in 1931-32 the rankings were shared equally. In individual positions, however, the men won first, second, fourth and seventh this year, as against second, fourth, fifth and seventh in 1932-33, a progressive continuation of the improvement of the men's standing in the survey.

Wallace Beery, fourth, had the same relative place as in the 1931-32 vote. He was fifth in 1932-33.

In a general classification as to type of product in which the ten leading players appear, there are changes from the preceding year, when five were stars of comedy-drama for the most part, three of more seriously dramatic roles, and two in comedy. This year there were only two of the drama classification, one in comedy, six in comedy drama, and the music factor in the talking motion picture now is exemplified by the ranking of Bing Crosby in seventh position.

Greater divertissement of player representation in the past year may be seen in the fact that 208 were mentioned for positions, as against 163 in the 1932-33 poll.



WILL ROGERS



CLARK GABLE



JANET GAYNOR

Leaders by Sexes

The following classification of the Biggest Money Makers shows six feminine players to four men, but the male players won both first and second places:

Complete Ranking

Feminine

Janet Gaynor.....	562%
Mae West.....	476%
Joan Crawford.....	473%
Shirley Temple.....	402%
Marie Dressler.....	394%
Norma Shearer.....	300%

Male

Will Rogers.....	726%
Clark Gable.....	614%
Wallace Beery.....	490%
Bing Crosby.....	440%

* * *

Complete Ranking

Following is a complete compilation of the returns in the inquiry to determine "The Ten Biggest Money Making Stars of 1933-34", the ranking here being according to the number of times a player was mentioned in any position in the returned questionnaires. The percentages refer to the number of citations with respect to the total votes cast by the participating exhibitors:

Will Rogers.....	726%
Clark Gable.....	614%
Janet Gaynor.....	562%
Wallace Beery.....	490%
Mae West.....	476%
Joan Crawford.....	473%
Bing Crosby.....	440%
Shirley Temple.....	402%
Marie Dressler.....	394%
Norma Shearer.....	300%
Katharine Hepburn.....	278%
Joe E. Brown.....	260%
Claudette Colbert.....	225%
Jean Harlow.....	212%



BING CROSBY



SHIRLEY TEMPLE

Eddie Cantor.....	202%	Stan Laurel and Oliver Hardy.....	43%
Dick Powell.....	179%	James Dunn.....	43%
George Arliss.....	172%	Al Jolson.....	41%
Warner Baxter.....	165%	Richard Dix.....	40%
Bert Wheeler and Robt. Woolsey..	125%	Dick Powell and Ruby Keeler.....	38%
James Cagney.....	123%	George Raft.....	38%
Lionel Barrymore.....	114%	Irene Dunne.....	36%
Marion Davies.....	113%	Zasu Pitts.....	35%
Buck Jones.....	112%	Gary Cooper.....	35%
Fredric March.....	108%	Randolph Scott.....	34%
Kay Francis.....	93%	Johnny Weissmuller.....	32%
Robert Montgomery.....	91%	John Boles.....	32%
William Powell.....	91%	Jackie Cooper.....	28%
Lee Tracy.....	79%	Sylvia Sydney.....	28%
Greta Garbo.....	73%	Jack Holt.....	27%
Ann Harding.....	73%	Dolores Del Rio.....	25%
George O'Brien.....	67%	Marlene Dietrich.....	25%
W. C. Fields.....	65%	Charles Ruggles.....	25%
Joan Blondell.....	62%	John Barrymore.....	25%
Ginger Rogers.....	60%	Charles Farrell.....	24%
Ken Maynard.....	53%	John Wayne.....	22%
Edward G. Robinson.....	51%	Jack Oakie.....	22%
Myrna Loy.....	51%	Claudette Colbert-Clark Gable....	20%
Spencer Tracy.....	49%	Constance Bennett.....	20%
Ruby Keeler.....	46%	Slim Summerville.....	19%
Four Marx Brothers.....	43%	Clara Bow.....	19%

Money Making Stars of 1933-34



WALLACE BEERY



MAE WEST



JOAN CRAWFORD



MARIE DRESSLER



NORMA SHEARER

The following players won a 3 per cent ranking in the final tabulation. They are listed alphabetically.

Bruce Cabot	Paul Lukas
Walter Connolly	Chester Morris
Frankie Darro	Marion Nixon
Madge Evans	Warner Oland
Glenda Farrell	Claude Rains
Walter Huston	Bob Steele
Hal LeRoy	Diana Wynyard
	Loretta Young

Players receiving 2 per cent ranking, listed alphabetically, were these:

Robert Armstrong	Victor McLaglen
Fred Astaire	Joel McCrea
Ruth Chatterton	Adolphe Menjou
Stuart Erwin	Jack Pearl
Victor Jory	Luis Trenker
Otto Kruger	Evelyn Venable
Elissa Landi	H. B. Warner
Baby Leroy	Robert Young

Given 1 per cent in the vote of the exhibitors were the following, who are listed in alphabetical order:

Judith Allen	Phil Harris
Roscoe Ates	Charlotte Henry
Rex Bell	Hugh Herbert
Joan Bennett	Edw. Everett Horton
Alice Brady	Jack Hoxie
El Brendel	Pert Kelton
George Brent	Francis Lederer
Mary Brian	Jeanette MacDonald
Clive Brook	ald
Kitty Carlisle	Herbert Marshall
Mary Carlisle	Frank McHugh
Leo Carrillo	Jean Muir
Nancy Carroll	Herbert Mundin
Henrietta Crosman	Ramon Novarro
Andy Devine	"Pat" Paterson
Cliff Edwards	Roger Pryor
Douglas Fairbanks	Chic Sale
Sidney Fox	Ann Sothorn
William Gargan	Ned Sparks
Wynne Gibson	Lewis Stone
James Gleason	Kent Taylor
Neil Hamilton	Dorothea Wieck

Richard Barthelmess.....	19%
Janet Gaynor-Charles Farrell.....	17%
Paul Muni.....	17%
Lilian Harvey.....	17%
Barbara Stanwyck.....	17%
Leslie Howard.....	16%
Tim McCoy.....	16%
Marie Dressler-Wallace Beery.....	14%
Warren William.....	14%
Tom Keene.....	14%
Sally Eilers.....	14%
Ronald Colman.....	13%
May Robson.....	13%
Charles Laughton.....	13%
Lew Ayres.....	13%
Helen Hayes.....	13%
Zasu Pitts-Slim Summerville.....	13%
George Burns-Gracie Allen.....	12%
Dick Powell-Ginger Rogers.....	11%
Alice Faye.....	11%
William Powell-Myrna Loy.....	11%
Boris Karloff.....	10%
Guy Kibbee.....	10%
Miriam Hopkins.....	9%
Anna Sten.....	8%
Tom Mix.....	8%

Richard Arlen.....	8%
Harold Lloyd.....	8%
Franchot Tone.....	8%
Maurice Chevalier.....	6%
Lanny Ross.....	6%
Pat O'Brien.....	6%
Bette Davis.....	6%
Hoot Gibson.....	6%
Fay Wray.....	6%
Carole Lombard.....	6%
Jan Kiepura.....	5%
Cary Grant.....	5%
Edmund Lowe.....	5%
Claire Trevor.....	5%
Buster Crabbe.....	5%
Mary Pickford.....	4%
Jimmy Durante.....	4%
Rudy Vallee.....	4%
Ralph Bellamy.....	4%
Frances Dee.....	4%
Douglas Fairbanks, Jr.....	4%
Jean Parker.....	4%
Max Baer.....	4%
Edna May Oliver.....	4%
Gene Raymond.....	4%
Gloria Stuart.....	4%

70,000 EMPLOYED IN EXHIBITION; AVERAGE HOUSE STAFF HAS SIX

**Total Payroll Is \$85,416,000;
Less Than Two Is Average
Employment in North Dakota,
Twenty in Washington, D. C.**

By FRANCIS L. BURT
Washington Correspondent

More than 70,000 persons are estimated to have been employed by motion picture theatres of the country last year, figures compiled by the United States Census Bureau in its recent survey showing a total of 63,473 on full-time payrolls. No figures were compiled as to the number of persons employed part-time in theatres, but general estimates place it at probably 10 per cent of the full-time total.

The total payroll of all film theatres, for both part-time and full-time employment, reached \$85,416,000, or slightly more than 20 per cent of the national box office receipts of \$414,468,000 reported by the 10,263 theatres counted by the bureau.

Six Per Theatre on Full Time

On the whole, it is figured that the average full-time employment per theatre last year was six persons. No estimate of average wages can be made, however, because of the fact that part-time employment is included in the payroll total; further, such an average would be valueless because of the great range between the bottom wage and the top salary paid in the average house.

Analysis of the bureau's figures indicates that the average number of employees per theatre ran from less than two in North Dakota, where 102 houses reported 175 employees, to nearly 20 in the District of Columbia, where 25 theatres employed 487 persons. The average payroll per house ran from something under \$720 a year in Mississippi to nearly \$1,800 in New York.

That the theatre business is one of the major industries of the United States is demonstrated by the figures.

Over \$5,000,000 in Five States

To the 63,473 persons given full-time employment in the theatre business, as such, must be added the 19,037 persons engaged in production, and the undetermined number of persons engaged in motion picture distribution, as well as actors, musicians and others in the legitimate and vaudeville.

To the \$85,416,000 paid the theatre employees must be added the \$71,343,941 payroll of the producers and the salaries of the other groups mentioned above, for which no figures are available.

While in 18 states the theatre payroll last year was less than \$500,000, in five states it exceeded \$5,000,000, and in 12 others it ran between \$1,000,000 and \$5,000,000.

The leading states in employment were those with the heaviest grosses—New York, 11,463 employees and a total payroll of \$20,780,000; Illinois, 4,303 employees and a payroll of \$7,123,000; California, 5,220 employees and a payroll of \$6,771,000; Pennsylvania, 4,889 employees and a payroll of \$5,872,000; and Massachusetts, 3,678 employees and a payroll of \$5,363,000.

63,473 Persons Given Full-Time Employment by 10,263 Theatres

STATE	NO. OF THEATRES	TOTAL NO. OF EMPLOYEES	TOTAL WAGES FOR 1933*	AVERAGE NO. OF FULL-TIME EMPLOYEES PER THEA.
Alabama	126	398	347,000	3
Arizona	33	202	197,000	6
Arkansas	110	272	236,000	3
California	629	5,220	6,771,000	8
Colorado	123	577	607,000	5
Connecticut	141	1,402	1,447,000	10
Delaware	23	135	175,000	6
District of Columbia	25	487	861,000	20
Florida	94	350	362,000	4
Georgia	158	858	790,000	5
Idaho	71	155	151,000	2
Illinois	551	4,303	7,123,000	8
Indiana	297	1,366	1,562,000	5
Iowa	318	928	1,043,000	3
Kansas	260	814	744,000	3
Kentucky	156	751	746,000	5
Louisiana	152	847	831,000	6
Maine	75	196	195,000	3
Maryland	148	1,052	1,350,000	7
Massachusetts	290	3,678	5,363,000	13
Michigan	406	2,324	3,072,000	6
Minnesota	317	1,145	1,607,000	4
Mississippi	95	293	211,000	3
Missouri	321	1,601	2,550,000	5
Montana	84	252	313,000	3
Nebraska	241	483	498,000	2
Nevada	19	72	82,000	4
New Hampshire	47	207	259,000	4
New Jersey	238	2,116	3,797,000	9
New Mexico	30	93	72,000	3
New York	879	11,463	20,780,000	13
North Carolina	184	857	702,000	5
North Dakota	102	175	174,000	2
Ohio	555	3,822	4,440,000	7
Oklahoma	254	928	843,000	4
Oregon	116	489	538,000	4
Pennsylvania	745	4,889	5,872,000	7
Rhode Island	37	496	735,000	14
South Carolina	77	382	300,000	5
South Dakota	115	207	225,000	2
Tennessee	124	607	613,000	5
Texas	515	2,548	2,303,000	5
Utah	74	218	242,000	3
Vermont	32	86	85,000	3
Virginia	159	752	784,000	5
Washington	221	1,390	1,343,000	6
West Virginia	156	450	508,000	3
Wisconsin	303	1,010	1,404,000	9
Wyoming	37	127	163,000	3
TOTALS	10,263	63,473	\$85,416,000*	6

* Includes payrolls both for full and part time employees.

BROADWAY STAGE FINDS FIRMER FOOTING THAN IN ALMOST DECADE

More Than 75 Per Cent of Current plays and Musicals Classified as Hits, Real or Potential, With 22 Others in Rehearsal

By FRED AYER

New York's legitimate theatre, working furiously in the first months of its 1934-35 season to pull itself out of a depression in which it has struggled pridefully for five long years, this week took stock and discovered that its feet are on firmer ground than at any time in nearly a decade. Evidence includes, among the less material things, a definite spirit not to let this oldest dramatic medium die. More embryo playwrights are be-ribboning their typewriters than last season, more would-be Bernhards and Terrys are storming theatrical agencies and more producers are putting on a greater number of shows than at this time a year ago.

The more material evidences of definite gain in the theatre include:

1. More than 75 per cent of current plays and musicals are classified as hits or potential hits.

2. A gain of 30 per cent in theatre employment over this time last year has been noted.

3. Four dramatic productions from the 1933-34 season are still running.

4. A Gilbert & Sullivan repertoire has held the boards since September 3—a record for several years.

5. New York is making a real effort to capitalize on film players' popularity by engaging them for stage plays—and the film folk are responding.

6. Twenty-two plays are in rehearsal, with at least a dozen more scheduled to get underway in a few days.

Many critics of the legitimate theatre have maintained that because Broadway did not crash through the 1933-34 season with a series of winning plays it breathed its last dying gasp. Producers feel, however, that last season laid a firm groundwork and point out that any season which can produce four plays carrying over into the next cycle must have something solid in it. These plays—"Sailor Beware!" "Tobacco Road," "Dodsworth" and "Stevedore"—also are fairly representative of four types of drama; broad comedy or farce, drama, comedy drama, and melodrama. Three are still running as we go to press, "Sailor Beware!" with 480 performances; "Tobacco Road," 427, and "Dodsworth," on a return engagement, about 250. "Stevedore," produced at the end of last season, closed November 21. "Kill That Story," also a return engagement from the end of the 1933-34 season, closed last week after 80 performances.

Definite Hits

Among definite hits of the current season—according to the ticket brokers and the stories told by their box offices—are "The Distaff Side," "Merrily We Roll Along," "Lost Horizons," "Personal Appearances," "Within the Gates," "The Farmer Takes a Wife," "Life Begins at 8:40," "The Great Waltz," "Continental Vari-

THE BROADWAY STAGE PARADE

DRAMATIC PLAYS	Opened	Per- formances
Sailor Beware!	Sept. 28	480
Tobacco Road	Dec. 4	427
Dodsworth (return engagement)	Aug. 20	113
Judgment Day	Sept. 12	86
*Kill That Story! (return)	Sept. 17	80
Distaff Side, The	Sept. 25	72
Small Miracle	Sept. 26	70
Merrily We Roll Along	Sept. 29	66
*Stevedore (return)	Oct. 1	64
First Legion, The	Oct. 1	64
Lost Horizons	Oct. 15	48
Personal Appearance	Oct. 17	47
Within the Gates	Oct. 22	42
**Between Two Worlds	Oct. 25	32
Geraniums In My Window	Oct. 26	35
Farmer Takes a Wife, The	Oct. 30	31
Ladies' Money	Nov. 1	28
L'Aiglon	Nov. 3	25
*Jayhawker	Nov. 5	24
All Rights Reserved	Nov. 6	23
Dark Victory	Nov. 9	19
†Abbey Theatre Players (repertoire)	Nov. 12	16
Brittle Heaven	Nov. 13	15
Children's Hour	Nov. 20	7
The Night Remembers	Nov. 24	1
MUSICAL COMEDY AND REVUES		
Life Begins at 8:40	Aug. 27	106
†D'Oyly Carte—Gilbert & Sullivan (repertoire)	Sept. 3	96
Great Waltz, The	Sept. 22	73
Continental Varieties	Oct. 3	62
Conversation Piece	Oct. 23	39
Say When	Nov. 8	20
Anything Goes	Nov. 21	5

* Closed Nov. 24.

** Closed Nov. 21.

† Opened in 1933. All other dates are 1934.

† Both the Abbey Theatre Players and the D'Oyly Carte repertoires have presented a dozen or more plays, some of them running for several performances.

These figures are up to and inclusive of November 24th.

ties" and "Conversation Piece." More than a dozen others have been placed in the list of potential hits.

The D'Oyly Carte Opera Company, from London, playing a limited engagement, has presented some 20 Gilbert & Sullivan operettas to capacity houses at the Martin Beck. This group, which has been in New York since September 3, will close in three weeks, during which time it will present 11 productions.

Among motion picture personalities currently appearing and shortly to be seen on the Broadway stage are Tallulah Bankhead, "Dark Victory"; Walter Huston, "Dodsworth"; Bert Lytell, "The First Legion"; Eric Linden, "Ladies' Money"; Kenneth MacKenna, "Merrily We Roll Along"; Lilian Gish and Bramwell Fletcher, "Within the Gates"; Leslie Howard, "The Petrified Forest"; Julie Haydon, "Bright Star"; Walter Connolly and Ernest Truex, "Gather Ye Rosebuds"; Constance Cummings and Nicholas Hannen, "Old Love." Sometime in December Harold B. Franklin will bring Elizabeth Bergner from London to appear in "Escape Me Never." With Miss Bergner will be Griffith Jones, who played in the London Films production of "Catherine the Great." Other film personalities promised

Theatre Employment Gains 30%; Four Plays from Last Season Still Running; Film Stars Signing for Legitimate Productions

or being considered for the present season are Miriam Hopkins, Jean Arthur, Katharine Hepburn, Mary Pickford.

Some idea of the renewed activity of Broadway's drama may be gleaned from the following list of plays and musicals in rehearsal:

GATHER YE ROSEBUDS—Max Gordon-Gilbert Miller.

POST ROAD—Potter & Haight.

ODE TO LIBERTY—Gilbert Miller.

FOOLS RUSH IN—Leonard Sillman.

THUMBS UP—Eddie Dowling.

BRIGHT STAR—Arthur Hopkins.

ROMEO AND JULIET—Katharine Cornell.

RAIN FROM HEAVEN—Theatre Guild.

POINT VALAINE—Coward-Lunt-Wilson.

THE O'FLYNN—Russell Janney.

THE SAILORS OF CATTARO—Theatre Union.

PAGAN LADY (COAST-TO-COAST TOUR)—Wee & Leventhal.

OLD LOVE—Crosby Gaige.

MOTHER LODGE—Busbar & Tuerk.

THE PETRIFIED FOREST—Miller-Hopkins-Leslie Howard.

VALLEY FORGE—Theatre Guild.

A ROMAN SERVANT—William B. Friedlander.

BIRTHDAY—Harmon & Ullman.

PETTICOAT FEVER—Aldrich & de Liagre.

SO MANY PATHS—Abe Cohn & Edward Scanlon.

THE SKY'S THE LIMIT—Raymond Golden.

HOME AGAIN—Douglas G. Hertz.

All these are to open within the next five weeks, many of them out of New York.

Last year at this time there were 26 plays, including musicals, running. Fifty percent of these were classified as hits or potential hits. This season there are 40 plays and musicals running, with 75 per cent classified as hits or potential hits. Including the dozen-odd plays presented to date by the Abbey Theatre of Dublin, there have been 55 dramatic productions presented on Broadway. Of these, 22 were running November 24. Seventeen musical plays, including 11 of the Gilbert & Sullivan repertoire, are still running.

Exhibitors may be interested in learning that Lucienne Boyer dresses almost exclusively in blue, because, she says, "it is neither gay nor sad," or something like that. Mlle. Boyer, incidentally, is being sponsored by erstwhile exhibitor Harold B. Franklin in "Continental Varieties." Mr. Franklin has become one of Broadway's most prolific producers.

Hollywood comes in for its share of ribbing in the current plays. "Personal Appearance" deals entirely with the theme its title suggests, as the heroine, Gladys George—through author Lawrence Riley—lays it on thick for "her dear public." In "The Distaff Side" Clifford Evans comes right out and says: "... I know Hollywood's a lousy place."

PARENTS AND TEACHERS JOIN PRESS ATTACK ON GILMAN CONTROL AIM

New Orleans Better Films Council Calls Charge of Producer Influence Unfair; Says PTA Executive's Plan Is "Ridiculous"

The proposal of Mrs. Robbins Gilman, militant crusader for government control and against "entertainment-for-profit" in motion pictures, and her assertion that the nation's Better Films Councils are "subtly under the influence" of the large producers, last week in New Orleans evoked a storm of criticism from private citizens, the local Better Films Council and the *Times-Picayune*. For possibly the first time since Mrs. Gilman's campaign against the industry started, back in 1922, the executive of the National Congress of Parents and Teachers came face to face with actively organized opposition not only from the press and the Council, but from the local Parents and Teachers group, whom she had addressed.

Charges Producer Influence

In an interview, Mrs. Gilman had said it had been indicated to her that the Better Films groups are "too subtly under the influence of producers" to expect much organized help. The local Council characterized her remarks as distinctly unfair and called "absolutely impractical and ridiculous" her proposal for production without a profit motive.

Mrs. Gilman detailed her plan for federal control. Her platform, she said, will "revolutionize the motion picture industry as well as public education if put into practice," and has been adopted by the National Congress.

Her proposal No. 1 embraces visual education and is designed to create a demand for films "documented to text" by a national educational committee or board for the production of pictures to be used universally in public schools for educational purposes only.

"No such pictures are being made at present," said Mrs. Gilman. "Every 'flop' made by motion picture concerns is now sold as an educational picture."

Mrs. Gilman did not mention the fact that many companies are both producing and distributing educational and non-theatrical motion pictures, though the demand is not as great as the vast market which Mrs. Gilman describes, and most of these concerns make such films only upon order. Mrs. Gilman did not recognize the juvenile entertainment value of motion pictures in general nor did she take into consideration such films as "Little Women," "David Copperfield," "Girl of the Limberlost," "Anne of Green Gables," "The Little Minister," "Treasure Island," "Jane Eyre."

Would Use Schools and Churches

In order to effect "recreation for children and youths" Mrs. Gilman proposes to utilize 800,000 schools, churches and community auditoriums for "healthful, non-profit-making recreation for children," as against the motion picture theatres (she gave 21,000 as the total) which, she said, now offer them "entertainment for profit."

"We will promote appropriations and funds for the increase of more normal and healthful recreation, including the motion picture, in schools and communities," she told the New Orleans PTA. "This means that we are trying

WHEN IS A MATINEE? EXHIBITORS STUMPED

Whether 6 p.m. or 7:30 is to mark the difference between night and day in St. Louis and, therefore, the time when admission prices are to be changed, has been the subject of hot dispute by exhibitor groups.

After various theatres had been unable to solve the problem, Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, called all "the boys" together for a conference. The local code board declined to go into the matter.

Exhibitors and exchange representatives aired their views at length. It developed that the rank and file exhibitors—meaning second-runs, subsequents and neighborhoods—believe that 6 p.m. should be the limit for matinee prices. Others were inclined to go to night prices at an earlier hour. The majority agreed that 6 p.m. should mark the difference between night and day—at least in St. Louis.

So what? So the Ambassador and Missouri, both first-runs, continue to recognize 7:30 p.m. as the time when night admission scales take effect.

to educate parents to the point where they will not allow their children to go to pictures produced in Hollywood."

There are, actually, about 12,500 motion picture theatres currently in operation in the United States.

Mrs. Gilman did not reveal how the children would be kept away from the established motion picture house.

Contradicts Herself

Mrs. Gilman contradicted her previous statement that there "are no such pictures (educational) being made at the present time," when she said:

"This move will mean the creation of an entirely new kind of demand for pictures and there are at present at least 250 non-theatrical picture companies which can supply pictures suitable for children. The National Film Institute has already laid the groundwork for this revolutionary move in the motion picture field."

It developed this week that there exists, in Washington, a group of nationally minded citizens calling themselves the "National Film Institute." No prospectus of its plans and organization has been made known. It is known that Dr. Cline M. Koon, assistant to the United States Commissioner of Education, is "interested" in the Institute and that he also is "interested" in Mrs. Gilman's program.

The third point in the Gilman platform calls for a Federal Motion Picture Commission, similar, she explained, to the Federal Securities Commission, to supervise standards of production during the process of film making.

"We do not believe in censorship, state, federal, personal or otherwise," Mrs. Gilman said. "Censorship is not the solution. We are not asking federal control of motion pictures, but for federal supervision during the production

Times-Picayune Says There'd Be General Revolt Against 'Turning Most Popular Pastime Into Government Propaganda'

of all films entering interstate or foreign commerce."

Observers were at a loss to understand the distinction drawn by Mrs. Gilman between federal "control" and federal "supervision." The Securities Commission, to which she referred, puts a very definite type of censorship on Wall Street activities.

Calls Pictures "Menace"

Mrs. Gilman concluded her remarks with the following charge:

"With all the scenery to be photographed in Hollywood, movie producers make 43 per cent of their scenes in bedrooms, and their present product is not only a menace to children, but gives foreign countries the wrong impression of Americans. Hollywood is dying out, because foreign countries have become tired of buying our films and having to cut and revise them before they can be shown. Movies of this kind are even a war menace, encouraging other countries to look down on us."

Mrs. Gilman declared persons of adult intelligence are staying away from motion pictures, and leaving them to children, and "that is why pictures are doubly important, because even children of the second and third grades understand 80 per cent of what they see, and remember 70 per cent more of the picture than an adult does. Anything so valuable should be put to some decent use."

The following day the *Times-Picayune* editorially blasted any idea that Mrs. Gilman might have had of general support from Louisianians.

"The proposal of Mrs. Robbins Gilman for government control of motion pictures echoes unpleasantly in Louisiana ears," said the newspaper. "Coming from her as an individual, it would be just another wild scheme to Hitlerize or bolshevize the country, but unfortunately she speaks with a certain authority as an official of the National Congress of Parents and Teachers, a farflung organization that heretofore has been a power for good in the country."

"... There is no more reason for federal control of the movie industry than there is of the making of automobiles or pretzels, except that the movies, next to the newspapers, offer the most fertile field for propaganda, and the freedom of the press is guaranteed by the Constitution."

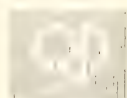
In Hollywood, Dr. Edward N. Schoolman, psychiatrist, said the present demands for entertainment would not permit the screen to become cultural or educational due, primarily, to the fact that the nation is passing through an age of unrest.

The Raleigh, N. C., *News & Observer* last week said editorially that its whole-hearted support would be given to a general "heckling" of Mrs. Gilman's program and her suggestion before the Raleigh PTA that films "should be exclusively for the welfare of the children."

"Mrs. Gilman proposes," said the newspaper, "to reduce all motion picture entertainment to an infant level in order to make the movies safe for the children and regardless of the proportions of the failure of schools and parents to direct the child to proper entertainment."



THE CAMERA REPORTS



PRE-NUPTIALS. (Left) After the final scene of Universal's "The Good Fairy," with Carl Laemmle present for felicitations to Margaret Sullivan, star, and William Wyler, director, who were later married at Yuma, Ariz. At left is Herbert Marshall, co-star.

NEW DIRECTOR. (Below) And one of the few women directing American productions. She is Leontine Sagan, who has been brought to America under contract to MGM.



DECIDING FILM STANDARDS. (Right) The administrators of the industry's own production code, pictured in the office of the code administrator, Joseph I. Breen, in Hollywood. Seated: Geoffrey Shurlock, Mr. Breen, James Wingate. Standing: Douglas Mackinnon, Carl Lischka, Iselin Auster, Arthur Houghton, John McHugh Stuart.



REACHES U. S. A. (Above) Merle Oberon, European star, arriving en route to Hollywood for feminine lead in "Folies Bergere de Paris," 20th Century-United Artists production.

NEWCOMER. (Left) Ruth Peterson, youthful player on Fox roster. She is the sister of Mrs. Mark Ostrer, wife of the chairman of Gaumont-British.





THEATRE MANAGERS GIVEN UNIQUE DISTINCTION. Managers of the United Theatres at the Mt. Royal Hotel in Montreal, as they received diplomas as first-aiders from the St. John Ambulance Society, following efforts of George Ganetakos, managing director. They are the first group of theatre managers in the world to be so honored. Shown are the following exhibitors: Seated: L. R. Stephens, R. Daigneault, N. D. Lazanis, C. K. Sperdakos, B. M. Garfield, S. A. Gidlow (Society head), Mr. Ganetakos, E. Le Febvre, Leo Vardec, W. G. Gilbert, G. Slater, (assistant managing director), R. X. Vandette (projection engineer). Standing: W. Goldwater, J. A. Blaine, W. H. Wright, W. Lester, F. H. Warnicker, G. Z. Dahn, E. Savard, B. Quelch, L. Genereux, C. E. Bailey, P. J. Godel, L. Rosenbloom.

HONEYMOON AT LAST. (Below) "Pat" Pater-son, Fox contract player, arriving in New York on her way to join her husband, Charles Boyer, in Paris, where he was called soon after their marriage.



RARE FLIGHT. (Left) Patricia Ellis, Warner player, just before taking off with Charles Kingsford-Smith for an air jaunt in the "Southern Cross," the plane which he flew from Australia to California.



RETURNS FOR PICTURE. (Right) George Arliss snapped aboard the Majestic when it reached New York, bringing the noted actor from England to begin, in Hollywood, a new 20th Century-United Artists production, "Cardinal Richelieu."

PROBLEMS IN FILM ENGINEERING

SMPE President Points to Revolutionary Changes Coming, from Studio Lot to Theatre Screen

By DR. ALFRED N. GOLDSMITH
President, Society of Motion Picture Engineers

Here is forecast and warning of technical revolutions, or evolutions, as you will, to come in the motion picture industry.

Dr. Alfred N. Goldsmith, president of the Society of Motion Picture Engineers, author of this paper, has an editorial manner of saying devastating things so calmly that it is necessary to pay heed to his words rather than to his suave manner, if the meaning is to be had.

There is exciting prospect that he who goes to see a motion picture show a decade hence will see something and hear something very different indeed from what we call the best entertainment today—and there is also the prospect that the processes of production behind that film and screen of tomorrow will be vastly simpler and vastly more capable. —T. R.

The problems of any branch of engineering depend on the aims of that type of engineering. While it would be most difficult, if not impossible, briefly to define the aims of mechanical or electrical engineering, for example, it is fortunate that a reasonably acceptable definition can be contrived for motion picture engineering. It is the presentation of a real or imagined happening to the audience in such approach to perfection that a satisfactory illusion of actual presence at the corresponding event is created. Briefly, it is the production of an acceptable semblance of reality.

It might be objected that exact replicas of reality will not give a desired dramatic or comic effect, and that is quite true. On another occasion, I defined the motion picture industry as "vendors of illusion and sellers of glamour." This definition need not be changed.

However, the task of the engineer is to create the illusion of reality.

It is for the playwright, the director, the actor, and any other artists who are involved to provide the glamour by intensifying or subduing or otherwise modifying the reality to be recorded and reproduced so that the most satisfactory audience response shall be achieved. It is well for the industry to keep this point in mind.

If we desire in the theatre suppressed or heightened impressions, those who provide the raw material for the engineer to work upon must arrange for this and specify the desired effects clearly.

The engineer can help greatly, but it is not his function to control tempo, the aesthetics of lighting, the tone of the actors, and the multitude of other necessary artistic factors. Occasionally there will be found



"... a plea for an open mind, willing effort, and resourcefulness on the part of the engineer."

an engineer who is also an artist, but in general it is well, as a practical proposition, for the two groups of workers to "stick to their own last" and to become more nearly perfect in their respective tasks through specialization.

System and Parts Engineering

In considering the further problems of motion picture engineering, there must not be assumed any implied criticism of the fine work which has been done in the past. The results already available are a convincing testimonial for what has been done by the technicians. Yet the motion picture industry cannot stop at this point. No industry which hopes to retain public patronage on so vast a scale can afford to be smug and self-satisfied. We have not yet reached our goal—and perhaps we never shall.

Motion picture engineering falls into the two broad divisions—system engineering and parts engineering. Historically the latter generally comes first. Individual parts of the complicated series of devices necessary for the final presentations to the public are invented; are built in crude form; are tested and found wanting in some respects; and are improved in a series of steps toward an acceptable performance. But parts engineering is not enough. By co-ordinating each device with the others, and by fuller appreciation of the way in which each part fits into the entire structure, greater effectiveness of operation, superior results, and marked economics generally result. We may safely assume that every device now used by motion picture engineers can be improved, that new devices for functions

not yet filled can be contrived, and that the relation of each part of the system to the whole system of audio-visual recording and reproduction requires study and consequent technical development.

In the brief presentation which is the subject matter of this paper, only parts engineering can be conveniently considered. Even so, the subject matter is so vast that only a brief and partial summary can be given. It is obvious that present and possible future problems can be listed but that their solutions cannot be given—to do so would be to overleap human mental and time limitations.

Photographic Film Improvement

Considering first the raw material and very foundation of this branch of engineering, namely, the photographic film, we can fairly ask whether the present film materials are the best which can be expected. Are they as durable, as economical, as well adapted to high speed projection and intense heating, and as free from dimensional changes with time as may be desired? Has grain been reduced to a completely satisfactory minimum (even for such special applications as process shots), and has speed been raised to the point where the cameraman is practically untrammelled in his work even under such unfavorable conditions as frequently challenge the newsreel worker? Can we be said to have film which is suitable for color photography—that is, for the reproduction on the screen of the full colors of the photographed scenes? Has film susceptibility to other forms of energy than light been reduced to a minimum? Can we add to the already great accomplishments along these lines?

The engineer, contemplating the awkward structure of a blimped or sound-proofed camera (the camera itself being an object of considerable size and weight), wonders whether something more convenient cannot be contrived. Silence in operation, compactness, continual accessibility of all adjustments and simplification of such adjustments, and generally increased mobility present attractive possibilities.

Some workers are prepared to accept the theory that the optics of photographic lenses are not capable of basic improvement, but if some way to diminish the large number of lenses which are required in the studio for close-ups, medium, and long shots could be contrived, it would be a step forward. Zooming by more convenient and automatic means is desirable. And the present methods of obtaining angle shots, following shots, and the like leave room for improvement, as anyone must admit who has watched the operation of the mammoth cranes and dollies now in use.

It may also be fairly assumed that the last
(Continued on following page, column 1)

ENGINEERING PROBLEMS

(Continued from preceding page)

word has not been spoken in studio lighting. Could not studio lighting be so arranged that each set does not require inevitably the shifting of practically every lighting unit? Could not a semi-standardized lighting plan be adopted whereby control of lighting would be obtained by manipulation of a modern control board rather than by dragging tons of equipment around the studio? The control of the direction of incident light, its amount, its diffusion, and its color (where this factor is of importance) all present to the engineer matter for further consideration.

Closely associated with these problems are those of make-up, of set construction and finish, and of costuming. It is possible that new materials will be found for set construction which will present a more desirable combination of optical, mechanical, and acoustic characteristics than those now available.

The recording of sound is well done, considered as a young art. But the evolution of more compact and lighter recording equipment, the use of more economical recording methods, the development of more convenient and simple methods of editing and of re-recording or "dubbing," and methods of recording which enhance auditory perspective are desirable.

Aiding Precision and Uniformity

When the processing of film by the laboratory is considered, it seems clear that a family of methods will be evolved whereby the precision and uniformity of the product can be further increased. Automatic processes are entirely in order in dealing with the vast quantities of film which are handled by a laboratory, and one may look forward to the time when everything from exposure time and developer concentration and temperature to the condition and packing of the finished film will be handled and controlled automatically. The devices for this purpose may even be provided with "checking controls" which indicate when the control device in question has gotten out of order and then provide a corresponding alarm.

By a simple extension of this thought, one can imagine film exchanges wherein the inspection of film and the repair of at least some defects can be automatic or semi-automatic. Considering the way in which film is sometimes mistreated by the user, one might facetiously add that there is need for a device which automatically charges the delinquent user for the damage he has done *and* also collects the full amount promptly and relentlessly.

Closely related to some of the problems mentioned are those of the theatre. Present-day methods of monitoring both picture and sound leave something to be desired. Substantially complete silence in the projectionists' room is needed if convenient monitoring through large open ports is to be possible. In the meantime, a type of port which lets out light without absorption but not sound may be developed. Screen illumina-

tion remains inadequate in some cases, and no standardized method of checking the condition of screens as often as may be desirable has been worked out. A simple and automatic method of this kind would be a help to the exhibitor whose entire salable output passes through the proscenium arch. The color of the projector illuminant and its stability and economy are under active study and merit such attention. The reduction of film wear by appropriate construction of projectors and by automatic or semi-automatic supervisory methods presents a real problem. And, needless to say, film breakage during projection is, in the engineering sense, entirely inexcusable. The projection of color pictures will bring in a number of new problems of projector construction, of screen surfacing, and of theatre lighting, and other arrangements. If ever three-dimensional pictures are to be available, it is likely that a number of radical changes in theatre construction and equipment will be involved.

Problem of Sound Reproduction

The reproduction of sound in theatres has also steadily improved. Problems of increasing further the dynamic range of reproduction, of establishing and maintaining reproduction of improved fidelity, of obtaining stereosonic reproduction (that is, sound reproduction with auditory perspective), and of reproducing speech and sound with equal satisfaction assuredly exist and invite further effort. Closely associated with all the preceding is the general question of motion picture theatre construction. Some architects skilled in the related problems have plausibly maintained that the present forms of theatre design are not technically sound and have proposed other more or less plausible substitute constructions. Speaking for a moment as a theatre-goer, something is certainly to be desired whereby the blinking and half-blind patron, entering a darkened theatre from a sunlit street, can first accomplish the difficult feat of locating an unoccupied seat and can then reach it with minimum damage to the footwear, other impedimenta, and good nature of the seated occupants of that row. And, as has been clearly pointed out recently by a profound thinker in this field, there is need for a solution of the old problem of the theatre goer who enters in the middle of a picture and has the weird experience of "enjoying" a slice of life which begins with the death of a character and ends with his birth. Perhaps even this puzzle has a partly technical answer.

As you will have gathered, all of the preceding discussion is really more a plea for an open mind, willing effort, and resourcefulness on the part of the engineer than a complete technical summary of problems in this field. If you are satisfied that much has been accomplished and that much remains to be done, the purpose of this discussion will have been achieved. In that event, motion picture engineering will continue to be the loyal friend and tireless servant of the industry and the public and will always, as now, deserve to be fostered and encouraged by the industry and the public alike.

What Public Seeks Is "Humaneness," Says Gus McCarthy

Discussing the subject of "What People Think They Want in Screen Entertainment," Gus McCarthy, of the Hollywood office of MOTION PICTURE HERALD, who writes "Showmen's Reviews" from the studio previews, last week in a symposium of lectures sponsored by the Modern Forum of Los Angeles told an audience of 1,500 that the fundamental answer to the question of what people want in screen fare will probably always remain a mystery.

"If any of us here could answer what the public thinks it wants with any degree of accuracy we wouldn't be sitting here," Mr. McCarthy said. "In fact, I'm afraid that if we did know the answer the casualties resulting from the ensuing stampede to Hollywood and Culver City would be terrific. Certainly the reward in wealth and fame would be beyond the visions of the most fantastic day-dreamer."

Mr. McCarthy said that it must be acknowledged that a popular picture is the successful blending of many factors. In spite of this, he said, there is one element dominating everything else in all films proving to be the kind the "public thinks it wants"—the element of "understandable, believable humaneness."

"As it is applied here, that quality of humaneness merely means pictures in which every incident is faithful to fact and embellished with a wealth of interesting material. By no means does it imply a theatreful of heroics, a screen load of sugary sentiment or a cyclone of mirth.

"I like to think of the producers as modern magicians who have discovered the ancient alchemists' secrets. They can transmute ribbons of blank film into piles of gold. Too, I like to think of them as men riding an eternal merry-go-round without any very definite idea of where they are going. Occasionally one grabs the brass ring. The world acclaims him as a superman. His fellow producers turn green with envy. To his office comes everybody in the world who thinks he has a story to tell. Out of mountains of manuscript, he must guess what he thinks the public will think it wants on the screen. More often than not he guesses wrong. But while he is guessing, the public over a period of years has emphatically demonstrated not what it thinks it wants, but what it actually does want."

"With the evident answer always at hand," Mr. McCarthy declared, "the fundamental answer is still a mystery—the most baffling mystery with which Hollywood has ever dealt, maybe because, like all of us who scan far horizons, they fail to see the mountain directly before them."

Loew Boston Shows Profit

Loew's Boston Theatres Company last week reported a net income after depreciation and other charges of \$93,185, equal to 60 cents per share on 155,249 shares for the year ended August 31. Last year the company reported a net loss of \$14,970.







BR









HEPBURN

HURLS THE FIRES OF HER
TEMPESTUOUS SOUL INTO
TRANSCENDENT DRAMA
THAT THUNDERS AT THE
GATES OF TIMELESS GLORY!

SIR JAMES M. BARRIE'S

THE LITTLE MINISTER



RKO-RADIO'S CHRISTMAS GIFT
TO ALL THE WORLD!

DIRECTED BY RICHARD WALLACE ★ A PANDRO S. BERMAN PRODUCTION



ASIDES & INTERLUDES



By JAMES CUNNINGHAM

JOHAN D. ROCKEFELLER'S lieutenants at Rockefeller City have just stumbled across a whole floor, of some 10,000 square feet, that had been lost for two years. The story of the lost floor and its discovery is something that staggers even our well-exercised imagination of goings on at Radio City.

The floor is in the west wing of the RCA Building, the west wing being the 16-story extension running from the set back main tower to Sixth Avenue. The space had been walled in and would not be easily discovered. The regular passenger elevators were never connected up and the only way of getting up to it, on the second mezzanine level, is to climb an inconspicuously placed stairway.

The other day the operating department and the rental department were putting their heads together to try to figure out where they would place the forthcoming Fine Arts Exposition. Someone happened to mention the space occupied by the lost floor. It sounded incredible. Immediately duly accredited representatives were led by the hand into the uncharted realm, which, they discovered, looked just like all the other floors which are still unrented.

Even stranger was the subsequent experience of the rental department with a small and gray, mild and soft spoken gentleman who had come, he said, to lease all the remaining floor space in the RCA Building. They almost died of the shock.

"You see," purred the little man, "I have a big idea. I want to divide the floors up into small rooms. In each room I'll put a big glass tank filled with alcohol. Then I'll rent those rooms to millionaires, and when they die I'll put 'em in the tanks and charge 15 cents admission. Thus posterity will be able to see what the builders of our country—God bless it!—actually looked like."

▽

Polly Moran relates that the dignity and aloofness Greta Garbo maintains on the MGM lot means nothing in her not-so-young life. Says Polly:

"When I arrive at the studio in the morning, I pass Garbo's dressing room, pause, take a deep breath, holler: 'Hello, you big Swede,' and then run like hell."

▽

Cecil DeMille's recent goodwill lecture tour brought him to Boston, where, having some time on his hands before the scheduled engagement, he hired a taxicab to drive him to an old theatre on Beacon Street which had a sentimental attachment nurtured down through the years. A short drive from his hotel and the cab pulled up at the given address. There he found the theatre gone and in its place stood a showroom for bath tubs—nice, large, colored DeMilleish bath tubs.

▽

A five-dollar bet made Harry O. Hoyt, director and writer, decide, while a student at Yale, that the motion picture held his future. Born in the land of the lakes and the transplanted Scandinavian, in Minneapolis, Harry accepted a school chum's challenge that he could not write a story which would be acceptable to the "new" movies of the time. He wrote it, Biograph bought it, David Wark Griffith produced it and Mary Pickford starred in it (two reels). Harry got \$5 and an idea.

▽

Radio's Thelma Todd is building a string of restaurants along the coast. She calls 'em "Vittles Dispensaries." The dish de resistance is "Ham a la Thelma."

PAGING MR. PETTIJOHN, DEMON FOE OF TAXATION

A letter from our city desk containing an assignment to observe the tax situation in the Northwest as it relates to the business of the exhibitor, caused Fred Haskell, our alert correspondent in that trade area, to express the extent of the staggering burdens of taxation in this merry manner:

Tariff tax, income tax,
Tax on retail sales;
Club tax, school tax,
Tax on beer and ales.

City tax, county tax,
Tax on obligations;
War tax, wine tax,
Tax on corporations.

Brewer tax, sewer tax,
Tax on motor cars;
Bond tax, stock tax,
Tax on liquor bars.

Bridge tax, check tax,
Tax on drugs and pills;
Gas tax, ticket tax,
Tax on gifts in wills.

Poll tax, dog tax,
Tax on money loaned;
State tax, road tax,
Tax on all things owned.

Stamp tax, land tax,
Tax on wedding ring;
High tax, low tax,
Tax on everything.

On the wedding-gift table at Buckingham Palace, London, on Thanksgiving Day, will be an envelope containing a unique present for Bridegroom George, Duke of Kent, and Bride Princess Marina of Greece.

Ever ingenious in employing the Crown as a catchpenny for England's needy, able friends of the Royal Family set out a few days ago to round up "eminent Georges." Any George wishing to feel eminent may send money to a Committee of Georges on which sit Actor George Arliss (who has long had an eye to knighthood), and George, Duke of Sutherland, Footballer George Allison, Racehorse Owner George Lambton, Banker Georges, Butcher Georges, Baker Georges. Their object: To contribute as much money as possible "to buy Christmas treats for needy children as a wedding present" for the Royal Bride and the Royal Groom.

▽

With sirens shrieking, traffic officers clearing the way with shrill whistles, and the police working in motor relays from station to station, town to town, a special serum was speeded 108 miles from New York to Cromwell, Connecticut, in two hours flat, to save the life of a man who was reported dying from rabies. It was a thrilling, spectacular and dangerous feat. When they arrived at Cromwell, out of breath, they found the patient had gone to the movies.

LATEST OF THE Samuel Goldwyn stories to reach Broadway's crossroad at Times Square concerns Miss Edith Fitzgerald, prolific screen writer and able production assistant, who was borrowed from Metro by Goldwyn for the Anna Sten picture. A few days later Hunt Stromberg discovered at Metro that retakes were necessary on "The Painted Veil," and for the retakes he had to have Miss Fitzgerald, because she was the only one who knew the picture from start to finish. Mr. Stromberg said he tried to communicate with Mr. Goldwyn but couldn't reach him, and so he called Edith directly at her home to report back at MGM the next morning.

Promptly the next day Miss Fitzgerald arrived at the Metro lot. Within a few minutes there followed a telephone call to Mr. Stromberg from Sam Goldwyn, a very angry Sam Goldwyn. After hurling a "good-natured" verbal bombardment at each other, Hunt finally said something about what a great producer Sam is and how he admires him and wouldn't do anything to hurt him. Mr. Goldwyn, somewhat mollified, backed down!

"You know, Hunt," he chirped, prettily, "there's a right way and a wrong way to go about these things. Now, what you should have done in this instance was to have told your secretary to tell the switchboard operator to call United Artists. She would have asked for Mr. Goldwyn and would have gotten my secretary, who would have called me. I'd have asked who was calling, and when she said 'Hunt Stromberg,' I'd have said, 'Put him on right away in a hurry.' Then you'd say, 'Sam, I'm in an awful spot. I've got a release date to meet on 'Painted Veil,' and I've got to make retakes. Now, the only person who knows this picture thoroughly and can help me out is Edith Fitzgerald, and I find she's been loaned to you. Sam, I'm in a terrible jam, this picture means a lot to me, and I need Edith Fitzgerald for a couple of days—may I have her?'"

Concluded Goldwyn, loudly:
"And I'd have said NO!"

▽

Joe Penner, whose "Wanna Buy a Duck?" has been worth \$250,000 a word to him—\$249,999.80 too much—was born in Hungary. "I'm 90 per cent American," he boasts. The other 10 per cent goes to his agent, he says in *The Saturday Evening Post*.

▽

Market price for autographs: Garbo, \$25; Mae West, \$25; Charlie Chaplin, \$5.

▽

Louis B. Mayer likes chicken, *real* chicken in his chicken soup. We have Mr. Read Kendall's word for it that, because Mr. Mayer, when a poor boy, could not always have chicken in his favorite soup, he resolved that if he ever became a rich man—which he is now, thanks to movies—he would have that chicken soup with plenty of chicken every day of his life.

Mr. Mayer doesn't go to that extreme, but he can have the kind of chicken soup he dreamed of as a youngster any time he wants it.

By his executive order, drawn, countersigned and notarized, the daily menu at the commissary of the Metro-Goldwyn-Mayer studio carries chicken soup—special chicken soup, costing 30 cents.

Out in the kitchen Mr. Mayer's own recipe for this chicken soup is engraved in gold and the plate is kept under glass. The soup consists of a rich broth, noodles or rice and chicken, large pieces of chicken and lots of 'em.

NEW CLEARANCE PLAN TO CODE AUTHORITY

Rosenblatt on Coast to Settle Difficulties of Producers and the Actors - Writers Group

The motion picture Code Authority and the distribution branch of the industry are determined to write into clearance and zoning schedules the principle of bargaining for protection, the exhibitor having the right to buy any run he is able to pay for, George J. Schaefer, general manager of Paramount Publix and Code Authority representative in the Kansas City clearance dispute, told exhibitors last week prior to his return to New York. Mr. Schaefer said that method would enable the exhibitor to protect himself against competition and would also establish the right of the distributor to sell to whomever he may choose.

"If the time comes when first-run revenue is not protected," he said, "and the flow from first-runs is not continuous, there will be a disastrous situation. Inferior product would result and the subsequent runs would also suffer.

Warns of Possible Abuses

"Neither the United States Government nor the Code Authority intends to deprive the buyer of his legitimate buying power," Mr. Schaefer continued. "While the present system of basing clearance on admission prices may continue in practice until it throws things higher than a kite, the Code Authority should not be expected to make it a law. If continued, the present clearance system will produce pronounced abuses."

Practically all recommendations laid down by Mr. Schaefer and Edward Golden were incorporated in a new draft of the Kansas City clearance and zoning schedule sent to New York. A delay was indicated this week, however, due to the Kansas City price war.

There will be no general reopening of the code but there will be individual hearings for revisions, W. P. Farnsworth, deputy administrator, said in New York Tuesday.

Rosenblatt on Coast

Compliance Director Sol A. Rosenblatt and John C. Flinn, executive secretary of the Code Authority, arrived in Hollywood Monday to attempt to settle the rift between producers, writers and actors in connection with the code.

Fourteen demands are made by the screen actors in the final draft of their code. All have been voted down by the producers.

Among the actors' demands are a new form of standard contract for day players; a basic eight-hour day with a 15-minute rest period each hour; one hour added for every hour overtime; abolition of the call bureau; curtailment of layoffs to one week for 40-week contract players, instead of single days throughout the year.

Rules proposed by the agency committee in September were rejected this week by the NRA as exceeding the committee's authority.

In New York, the Code Authority voted

to establish a vaudeville complaints committee of six, one representing actors, one vaudeville producer, one agent, two theatre men and one representative of the public. The Code Authority approved changes in nine amendments of the vaudeville section of the code.

The amendments, sent to Mr. Rosenblatt, who probably will hold a public hearing shortly after his return from Hollywood, are as follows:

II. That Article IV, Part 2, Section 1 (a) of the Code defining "presentation and vaudeville," be amended to delete "rep shows, tab shows, tent shows, wagon shows, truck shows, medicine shows, show boat or burlesque, as these terms are understood in the theatre."

III. That Article IV, Part 2, Section 3 (a) of the code be amended to read as follows:

"Rehearsal periods for principals shall be limited to two weeks. In the event that the rehearsal period extends more than two (2) weeks, the principals shall be paid half salary during such extended period. This shall not apply, however, to principals owning their own acts."

IV. That Article IV, Part 2, Section 4 (3) be modified to read as follows:

"Minimum wage of performers employed on a 'per diem' basis and paid either directly or indirectly in any form of compensation, shall be \$7.50 net per day for each theatre in which they appear."

V. That Article IV-B, Part 2, Section 4 (b) (6) be added:

"If layoff is required because of irregularity of bookings after first two (2) weeks of consecutive employment, a chorus person may be laid off without pay seven (7) days in any six (6) weeks' period. Such layoff may occur at any time after the first two weeks of consecutive employment. If additional layoff is required, the chorus person shall be paid for the period of such additional layoff at the rate of three (\$3.00) dollars per day as long as the layoff continues."

VI. That Article IV-B, Part 2, Section 6 (b) shall be modified to read as follows:

"If individual notice of contract termination is given by the employer the chorus persons shall be paid in cash the amount of the cost of his or her transportation (including sleeper and the cost of transportation of his or her baggage) back to the point or origin whether the chorus returns immediately or not."

Note: The above should be read in connection with the following proposed amendment:

VII. That a new section to be known as Article IV-B, Part 2, Section 6 (c) be added as follows:

"If individual notice of contract termination is given by the chorus person, the employer is not required to provide transportation or sleeper."

VIII. The Vaudeville Committee recommends to the Code Authority that in certain classes of theatres an exemption from the provisions of Article IV, Section 4 (b) (working hours and layoff periods in resident presentation houses) be amended, giving the management the right of specifying one of two methods of rest periods from work with pay as follows:

Plan (1). A chorus person shall be given one day off per week with pay as at present provided in the Code in this Article, or

Plan (2). A chorus person shall be given one full week layoff with pay in every seven weeks of employment. Plan Number 2 also to contain the special provisions which were outlined in your committee's report with respect to pro rata days off if employment is less than seven weeks and also the specified number of hours of rehearsal the week of layoff, namely, 10 hours, which same hours of rehearsal shall not be required the week prior to the layoff.

IX. That Article IV, Part 2, Section 4, last sentence, first paragraph, shall be amended to read:

"No chorus person shall be required to report at a theatre before 9 o'clock in the morning except upon one day in each week, which shall be the day of the opening of a new weekly program, on which day such chorus person shall not be required to report at a theatre before 8 o'clock in the morning."

Hiram S. Brown, former RKO president, was appointed special assistant to the NRA Administrative Officer to act on all matters pertaining to Code Authority budgets.

Films of "Little Women" Type Favored, Says Levy

Pictures of the "Little Women" type are succeeding the gangster and heavy melodrama films in popularity in the west, Jules Levy, RKO general sales manager, said Tuesday on his return to New York.

\$235,712 Earned By Columbia in Thirteen Weeks

Columbia Pictures Corporation announced Monday that its net profits for the quarter ended Sept. 29, 1934, were \$235,712, which, after charges and provisions for federal income tax is equal to \$1.29 per share on 172,073 shares of common stock outstanding after deducting a preferred dividend, and which compares with \$241,778, or \$1.36 for the corresponding period last year on 167,885 common shares outstanding.

The company has declared a quarterly dividend of 25c per share on the common stock and voting trust certificates for common stock, payable January 2nd, 1935 to stockholders of record December 14th, 1934, and has also declared a semi-annual stock dividend on the common stock of 2½% payable in common stock on February 2nd, 1935 to common stockholders and voting trust certificate holders, of record, January 14th, 1935.

The consolidated balance sheet as of Sept. 29, 1934, shows current assets of \$6,471,909.03, and total current liabilities of \$1,393,155.21. Earned surplus increased to \$3,329,852.25 and working capital increased to \$5,078,753.82.

Consolidated statement of Columbia Pictures' operations and earned surplus account for the 13 weeks ended September 29th, 1934, both for domestic and foreign companies, follows:

Gross income from rentals and sales of film accessories	\$3,043,549.48
Deduct: Amortization of production costs	\$1,663,444.83
Share to other producers	75,957.55
Cost of accessories	72,895.96
	1,812,298.34
	\$1,231,251.14
General, administrative and selling expenses (see Note A)	1,007,274.46
	\$ 223,976.68
Operating profits of foreign subsidiary companies and branches	33,490.36
	\$ 257,467.04
Other income (net), including excess duties recovered, profit or loss on foreign exchange, discount on merchandise purchases, forfeited deposits, interest, etc.	24,801.23
	\$ 282,268.27
Provision for Federal taxes (estimated) ..	42,654.58
	\$ 239,613.69
Expenses relating to organization and establishment of newly formed foreign subsidiary, less incidental income	3,901.50
	\$ 235,712.19
Net profit	3,151,128.61
Earned surplus at June 30, 1934	\$3,386,840.80
Deduct: Dividends: On preference stock	\$ 12,945.75
On common stock	42,542.80
	55,488.55
	\$3,331,352.25
Deduct: Miscellaneous adjustments	1,500.00
Earned surplus at September 29, 1934, per balance sheet	\$3,329,852.25

Note A: Including depreciation on furniture in head office and branches of \$8,216.11. Depreciation on studio buildings and equipment of \$25,837.78 has been capitalized as production cost and is being written off as film amortization.

Glick Leaves Mascot

Hyman J. Glick resigned this week as comptroller of Mascot Pictures.

FINAL PARAMOUNT PLAN PROVIDES FOR CLAIMS CUT TO 65 MILLIONS

Loss of Artists Through Extended Bankruptcy Has Begun to Affect Earnings, Says Report for the Court

The final plan of reorganization for the Paramount Publix Corporation made its appearance last week—only for a few hours, after which it was returned to Kuhn, Loeb & Co., for final consideration—and was scheduled to be submitted to the court of Federal Judge Alfred C. Coxé this Friday.

Formal resignation of the board of directors of the old Paramount company was scheduled to take place Wednesday in a procedure preliminary to submission of the new organization plan to the court Friday. The new board which will submit the plan is thus far composed of Adolph Zukor, Frank A. Vanderlip, Dr. Julius Klein, Percy B. Johnston, George W. Davison, Gerald Brooks and Maurice Newton.

Members of the old board, resigning Wednesday are Jules E. Brulatour, Emanuel Cohen, Walter B. Cokell, John Cecil Graham, Felix E. Kahn, Joseph W. Kahn, Austin Keough, Maurice Newton, George Schaefer, Sir William Wiseman, Adolph Zukor and Eugene Zukor.

At press time it was learned that every important bondholder, stockholder and creditor group was in support of the plan.

The plan is dated as of November 21 and embodies a number of important revisions in and additions to the November 14 printing. Among these, possibly the most important is a clause which provides for making the plan effective with the reduction of claims to \$65,000,000, instead of \$50,000,000 as formerly. Further, the new plan embodies a provision for eliminating the provisions for the effectiveness of the plan contingent upon issuance to creditors of a maximum of \$32,500,000 of new debentures and stock, which was stipulated in the November 14 draft.

The proposal provides that a new company will be formed and that holders of old debentures and general creditors will receive for each \$1,000 of their claim \$500 of new 20-year 6 per cent debentures and five shares of new cumulative convertible 6 per cent preferred. Common stockholders will receive for each share one-quarter share of new common stock plus a warrant bearing the right to subscribe for a period of 60 days at \$2 for one unit consisting of one-quarter share of new common stock and one-fiftieth share of new cumulative convertible 6 per cent second preferred.

The report states that "important artists have already been lost through prolongation of the bankruptcy" and that "these losses have already begun to affect earnings adversely."

Additional Support for New Plan

It is noted in the plan that whereas the November 14 draft had the support of only the Vanderlip debenture holders' committee,

in addition to the support of the creditor bank group and the stockholders' protective committee, the new draft has added to this support both the merchandise creditors and the Paramount Broadway bondholders. The plan also provides that interest on the bank debt, debentures and coupons and general claims to January 1 has now been reduced to \$6,500,000 from a former estimated \$7,000,000. Administration and reorganization expenses will amount to \$2,500,000, it is estimated.

The new plan also provides for holders of general claims which may establish priority over other general claims and the old debentures. Such claims under the plan will be paid in cash in the amount for which priority is established. Stock subscription rights are limited under the plan to only those shareholders who assent to the plan. New management provisions limit membership of the new company's board to a maximum of 16 directors. All references to a finance committee and its powers have been eliminated.

The new company's capitalization remains the same as in the November 14 draft, but a newly prepared consolidated balance sheet shows an increase in assets of approximately \$10,000,000, resulting in an increase from \$137,112,000 to more than \$149,000,000. Assets prior to the proposed reorganization are listed at \$138,572,705.

In addition, minor changes are reported to have been made in the plan of reorganization for Paramount Broadway, G-B Theatres Corporation, and in the settlement plan for the Paramount Properties bonds. Settlement plans for the Allied Owners claim and the bank debt are unchanged.

Adjournment to Dec. 3 Agreed

That the Paramount reorganization had reached its eleventh hour turning point was indicated last Wednesday when counsel for the Paramount trustees gave their consent to an adjournment until December 3 of their action against the \$13,300,000 Paramount creditor bank group. Counsel for the trustees consistently had opposed adjournments of the action before Judge Coxé on the ground that the reorganization plan, embodying a settlement of the banks' claim, was too remote to relieve the trustees of their duty of contesting the claims.

Counsel for Paramount bondholders and stockholders' protective committees last week urged more liberal allowances for the Paramount trustees, their counsel, special counsel and accountants. Describing as "unjust" and "inadequate" the approximate \$370,000 of fees recommended by Special Master John E. Joyce for payment to these groups, counsel for the protective committees laid the matter before Federal Judge Henry W. Goddard, who reserved decision.

Samuel Zirn, attorney for a minority bondholder group, was alone in his objection to an increase. The original petition aggregated \$700,000, including an application for \$100,000 each for the three trustees, and one of \$350,000 for their counsel, Root, Clark, Buckner & Ballantine. Mr. Joyce's recommendations were for payments

New Consolidated Balance Sheet Cites \$10,000,000 Increase in Assets; Subsidiaries Show \$538,000 Net in Quarter

of \$34,500 for Charles D. Hilles, \$32,500 for Eugene W. Leake and \$30,000 for Charles E. Richardson, and \$225,000 for their counsel, exclusive of other reductions in minor fees sought by special counsel and accountants. The fees asked are for services rendered during the bankruptcy period, from March, 1933, to June, 1934.

Arthur A. Ballantine, of counsel to the trustees, asked the court to increase the allowances to trustees by fixing a fair and reasonable amount in the discretion of the court, rather than on the basis of 2 per cent of the moneys handled by the trustees as provided in the bankruptcy laws and followed by Mr. Joyce in making his report. It was Mr. Ballantine's contention that the 2 per cent stipulation is fair only when applied to estates which are liquidated. He said that a reorganization of the company warranted a higher fee and is authorized under the new Section 77-B.

Subsidiaries Net \$538,000

Net earnings of approximately \$538,000 were reported last week by the domestic and foreign film subsidiaries of Paramount for the quarter ended September 30. These compare with earnings of \$918,000 the same period last year. Of the \$538,000, however, \$473,000 was realized in the month of September, as compared with \$445,000 for September, 1933.

Net operating earnings of the film and foreign groups for the first half of 1934 were \$3,474,000, while for the entire year of 1933 they amounted to \$5,852,000. Third quarter earnings for the theatre and other companies are not yet available.

McGrann Quits Shuberts To Join Columbia Pictures

Frank McGrann, newspaperman and publicist, this week severed a ten-year association with the Shuberts to join the Columbia Pictures exploitation department under Herschel Stuart. He will make his headquarters in New York and assumes his new duties immediately as assistant to Ed Olmstead.

Columbia has appointed additional exploitation men to work on the key city openings of "Broadway Bill," new Frank Capra picture, following a two-day eastern managers' conference last week at the St. Moritz in New York.

Tri-Ergon Sues Trustees Of Paramount on Patent

American Tri-Ergon on Tuesday filed a "double-printing" patent suit against the Paramount Publix trustees, Charles D. Hilles, Eugene W. Leake and Charles Richardson. Tri-Ergon acted on authorization granted by Federal Judge Alfred W. Coxé.

Antitrust Suit Hue To Double Bill Case

Resumption of the Harry Perelman double feature action against major distributors in Philadelphia federal court Monday, before Judge George A. Welsh, took on the aspect of an antitrust suit when Judge Welsh declared he would "open the door wide" for an inquiry into whether the operations of the defendants, referred to during the taking of testimony as a "combine," affected the general public.

The suit is for an injunction against inclusion in new season contracts of a clause restricting the showing of double features.

"The public is the real beneficiary of the provisions of the anti-trust laws, so that this controversy may be more than a legal battle between two private parties," Judge Welsh said.

Witnesses for the plaintiff, including Columbus Stamper, Harry Freed and Mr. Perelman, exhibitors, testified that they had received product late from major companies and that in many cases independent product was as good if not better than that of the majors.

Last week the presence of Edward Golden, I. E. Chadwick, Jack Bellman and Irving Mandel, all independent sales managers and exchange men, who conferred with Mr. Perelman's counsel, Benjamin M. Golder, lent color to the theory that monopoly charges against the majors might feature the hearing.

Samuel Waldman, of Garden Amusement Company, declared it was necessary to use product of the major companies even though the features were "stale" by the time they played the neighborhoods.

In Cleveland common pleas court last week Judge Alva Corlett upheld a permanent injunction against double featuring by overruling a motion for a new trial in the case of the Family theatre vs. Center Woodland Amusement Company, involving the Halt-north theatre.

Pathe Exchange Session Approved

Supreme Court Justice Cotillo in New York Friday signed an order authorizing an extraordinary meeting of stockholders of Pathe Exchange, Inc., on March 4 next to pass on a resolution providing for reorganization of the company. The order, for which Pathe had applied, is the first to be made under the amendment to the new Stock Corporation law authorizing court action if the statutory two-thirds vote of stockholders cannot be obtained because of indifference rather than opposition to a plan.

The reorganization plan provides for issuance by the new Pathe company of collateral secured notes, of which \$4,000,000 may be outstanding at any one time, and which will be convertible into new common stock. These notes may be issued from time to time by the Pathe directors.

This provision is designed to provide new working capital which may be applied to production financing and also to retire all or any part of the \$2,027,500 of sinking fund debentures outstanding, maturing in 1937.

Heavy Re-employment Is Result of Installations

Widespread introduction of Chrysler-made air conditioning equipment into existing motion picture theatres will bring immediate employment to thousands in both organized and unorganized trades, F. B. Warren, head of Control Corporation of America, distributors for the equipment, said this week.

Control Corporation, Mr. Warren said, expects to make in excess of 400 theatre installations between December 15 and May 15, 1935. Concentration of this number of installations in the five months eliminates the possibility of utilizing the same labor forces and calls virtually for individual crews, he said.

Fight U.S. Tax on Sound Apparatus

A fight against the government's 5 per cent sales tax on "apparatus for amplification or reproduction of sound suitable for use in connection with or as a part of a radio receiving set or a combination of radio and phonograph set" is to be launched soon by Sales-On-Sound Corporation through J. A. Tanney, president. The Internal Revenue Bureau, Mr. Tanney said, claims that this tax is applicable to sound reproduction equipment. He revealed that the Bureau's agents are investigating the books of all sound equipment manufacturers with a view to assessing them for two years arrears in payments. The government's claim is based upon that portion of the Revenue Act of 1932, quoted above.

"The fight is primarily over the loud-speaker equipment," said Mr. Tanney. "We cannot contest their claims insofar as tubes are concerned, but it is ridiculous to suppose that the loudspeaker utilized in reproduction equipment is really suitable for radio or for phonographic sound."

"This tax is not only unfair to the manufacturer, but to the exhibitor as well. If the manufacturer doesn't pay it the exhibitor will have to, and if the manufacturer does pay it the equipment men will increase their sales or rental prices."

A meeting of independent sound equipment manufacturers will be held Saturday under Mr. Tanney's auspices.

Sarnoff Sees Home Television by Jan. 1

Home television sets will be ready for installation in homes by January 1, David Sarnoff, president of Radio Corporation of America, told a meeting of radio dealers in New York. Mr. Sarnoff did not go into details concerning price or size of images to be transmitted through the first sets.

Celebrity Completes "Quixote"

"Don Quixote," Miguel Cervantes' fantastic story, has been completed as one of the first in the new Powers ComiColor Cartoon series, released by Celebrity Productions, Inc.

Rie Hall Killed

Rie Hall, screen writer, was killed and Ann Livingston seriously injured in an automobile accident near Hollywood Sunday.

Sam Harris Dies; Western Exhibitor

Sam Harris, 60, former partner in the Ackerman & Harris circuit, which at its height had 100 theatres, died Monday in San Francisco after an illness of several months.

A testimonial benefit show was to have been held in Mr. Harris' honor December 8 at the Golden Gate theatre, with nearly 100 theatres in San Francisco represented. This has been temporarily canceled.

The Ackerman & Harris circuit included theatres from Portland, Ore., to Los Angeles, and from San Francisco to Chicago. Mr. Harris had entered the business in 1901 in Oakland, Cal., when he built the Bell theatre.

Trans-Lux Stockholders Ask Appointment of Master

Chancellor Josiah O. Wolcott last week issued a ruling at Wilmington, Del., returnable this week, on the Trans-Lux Daylight Picture Screen Corporation, directing its officers to show cause why a stockholders' petition for appointment of a master to hold a meeting of stockholders for an election of directors should not be granted.

Attorneys representing a group of stockholders contend officers of the corporation have failed to hold a stockholders' meeting this year. They ask that in the event a meeting is ordered by the court the management be enjoined from spending corporation funds in a contest for proxies to retain control. The company has set December 19 for the postponed meeting.

First Division Opens New Office in Detroit

Al Friedlander, vice-president of First Division Pictures, left for Detroit on Tuesday to open a branch office there, which will bring the company's total of exchanges to 14. Within the next two weeks, Friedlander will go to the Coast to open western offices. Before January 1 the company is expected to be represented in 20 key cities. Harry M. Thomas, president, returned to New York from Atlanta on Monday.

Dowling Is Chairman Of Weekly AMPA Lunch

Eddie Dowling was the surprise chairman of the Associated Motion Picture Advertisers weekly luncheon in New York last week. Among the guests and players introduced were: Dorothy Brown, Harry Edington, Barbara Kent, Harry Green, Josephine Dunn, Arthur Tracy, Sam Wood, Drue Leyton, Dorothy Burgess, Selena Royle, Jimmy Savo.

Laemmle, Jr., Sailing Saturday

Carl Laemmle, Jr., is planning to sail Saturday for Europe from New York. He has recovered from an attack of influenza and appeared at Universal's home office Monday for the first time in a week.

Fan Publications Sold

Official sale of Motion Picture Publications, publishers of *Motion Picture* and *Motion Picture Classic*, to the Fawcett group, was completed in Hollywood Monday.

BRIGHT



EYES

You've been waiting to play

SHIRLEY TEMPLE

BRIGHT

JAMES DUNN

Produced by Sol M. Wurtzel

*Directed by David Butler. Screen play by William
Conselman. Story by David Butler and Edwin Burke*



RELEASED DECEMBER 28th—YOUR YEAR'S

her in a picture like this!

● By far Shirley Temple's most appealing picture . . . brimming with happiness, excitement, romance, tenderness.

● Showing America's darling as the tiny mascot of a big airport . . . the pal of every flier . . . and the particular buddy of one pilot who becomes her Daddy when her parents go to Heaven.

● An exploitation title with an exploitation star . . . and perfect entertainment for every family in the land!

EYES



Get the
**ADVANCE
EXPLOITATION
SPECIAL**

*at your FOX
Exchange!*

BIGGEST SHOW WEEK •

While music fills the Air

THEY *quarrel* FOR THE *fun* OF IT!

THEY *kiss* FOR THE *thrill* OF IT!

THEY *laugh* FOR THE *love* OF IT!

The delightful story and the magic melodies that made "Music in the Air" the marvel of Broadway stage hits. Plus the singing of John Boles...the glamour of Gloria Swanson. A show with lift and swing...lilt and spectacle. Sweet box office music, to you!

Music in the Air

Music by Jerome Kern.
Lyrics and libretto by
Oscar Hammerstein, 2nd

GLORIA
SWANSON
and JOHN BOLES
DOUGLASS MONTGOMERY
JUNE LANG

Al Shean • Reginald Owen
Joseph Cawthorn • Hobart Bosworth

An Erich Pommer Production. Directed by Joe May.
Continuity by Robert Liebmann, Screen play by Howard
I. Young and Billie Wilder. Dances by Jack Donahue.

SONGS to
remember it by:

"I've Told Every Little
Star"..."There's a Hill
Beyond a Hill"..."I am
So Eager"..."One More
Dance"..."We Belong
Together"





THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 24, 1934, from 100 houses in 17 major cities of the country, reached \$996,550, a decrease of \$127,293 from the total for the preceding calendar week ended November 17, when 103 houses in 18 major cities of the country aggregated \$1,123,843.

(Copyright, 1934: Reproduction of material from this department without credit to MOTION PICTURE HERALD expressly forbidden)

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933. Dates are 1933 unless otherwise specified)
Boston							
Boston	2,900	25c-50c	"Gambling" (Fox)	18,000	"By Your Leave" (Radio)	18,500	High 1-13-34 "Fog" 23,500
Fenway	1,800	30c-50c	"365 Nights in Hollywood" (Fox) and "The Firebird" (W.B.) (30c-35c)	10,000	"St. Louis Kid" (W. B.) and "Elinor Norton" (Fox)	9,500	Low 3-11 "Topaze" 11,000
Keith's	3,500	25c-65c	"Great Expectations" (Univ.)	19,500	"The Age of Innocence" (Radio)	19,000	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal" 15,000
Loew's State	3,700	35c-50c	"We Live Again" (U. A.)	19,000	"The Merry Widow" (MGM) (2nd week)	18,000	Low 7-9 "She Had to Say Yes" and "Arizona to Broadway" 6,000
Metropolitan	4,350	30c-65c	"The Pursuit of Happiness" (Para.)	33,000	"Limehouse Blues" (Para.)	32,000	High 12-2 "Little Women" 28,000
Paramount	1,800	30c-50c	"365 Nights in Hollywood" (Fox) and "The Firebird" (W.B.)	9,000	"St. Louis Kid" (W. B.) and "Elinor Norton" (Fox)	9,000	Low 3-11 "When Strangers Marry" 12,000
							High 1-7 "Strange Interlude" 23,000
							Low 3-11 "Men Must Fight" 11,000
							High 11-4 "I'm No Angel" 44,500
							Low 8-4-34 "Notorious Sophie Lang" 26,000
							High 2-25 "Dangerously Yours" and "Deception" 17,000
							Low 8-18-34 "Housewife" and "She Learned About Sailors" 7,000
Buffalo							
Buffalo	3,500	30c-55c	"The White Parade" (Fox)	19,100	"Richest Girl in the World" (Radio)	15,000	High 12-9 "Dancing Lady" 31,000
Century	3,000	25c	"His Greatest Gamble" (Radio) and "Pursued" (Fox)	6,000	"Have A Heart" (MGM) and "Crime Without Passion" (Para.)	6,000	Low 3-25 "Our Betters" 9,800
Great Lakes	3,000	25c-40c	"The Merry Widow" (MGM) (4 days-2nd week)	7,000	"The Merry Widow" (MGM) (1st week)	11,100	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon" 8,100
Hippodrome	2,100	25c-40c	"We Live Again" (U. A.)	8,400	"The Gay Divorcee" (Radio) (2nd week)	8,000	Low 12-16 "Solitaire Man" and "Day of Reckoning" 3,500
Lafayette	3,300	25c	"The Captain Hates the Sea" (Col.) and "Shock" (Mono.)	7,200	"Jane Eyre" (Mono.) and "Young and Beautiful" (Mascot)	4,200	High 11-4 "I'm No Angel" 5,200
							Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love" 5,200
							High 5-19-34 "The House of Rothschild" 18,000
							Low 7-28-34 "Here Comes the Navy" 4,800
							High 3-10-34 "It Happened One Night" and "Before Midnight" 16,700
							Low 11-17-34 "Jane Eyre" and "Young and Beautiful" 4,200
Chicago							
Apollo	1,400	25c-50c	"The Captain Hates the Sea" (Col.)	5,000	"St. Louis Kid" (W. B.)	7,000	High 9-2 "Goodbye Again" 75,000
Chicago	4,000	25c-68c	"Happiness Ahead" (F. N.)	28,000	"Peck's Bad Boy" (Fox)	30,000	Low 4-29 "Central Airport" 22,000
Garrick	900	25c-40c	"One Night of Love" (Col.) (3rd week)	6,200	"One Night of Love" (Col.) (2nd week)	8,000	High 10-14 "I'm No Angel" 50,000
Oriental	3,940	25c-40c	"The Case of the Howling Dog" (W. B.)	15,000	"Straight Is the Way" (MGM)	19,000	Low 12-16 "A Man's Castle" 30,000
Palace	2,509	25c-50c	"Great Expectations" (Univ.)	16,000	"The Gay Divorcee" (Radio)	22,500	High 9-9 "Morning Glory" 37,000
Roosevelt	1,591	25c-50c	"The Merry Widow" (MGM) (2nd week)	14,000	"The Merry Widow" (MGM) (1st week)	20,000	Low 4-28-34 "Glamour" 11,500
State-Lake	2,776	20c-35c	"Young and Beautiful" (Mascot)	12,000	"Life of Vergie Winters" (Radio)	13,000	High 9-15-34 "Dames" 23,000
United Artists	1,700	30c-60c	"Transatlantic Merry Go Round" (U. A.) (5 days-2nd week)	8,000	"Transatlantic Merry Go Round" (U. A.) (1st week)	16,000	Low 8-18-34 "Paris Interlude" 6,000
							High 9-8-34 "Most Precious Thing in Life" 19,000
							Low 2-18 "Lucky Devils" 4,500
							High 5-5-34 "The House of Rothschild" 30,000
							Low 3-18 "Perfect Understanding" 6,800
Cleveland							
Allen	3,300	20c-40c	"Gentlemen Are Born" (F. N.)	4,100	"Kentucky Kernels" (Radio)	2,800	High 11-11 "Private Life of Henry VIII" 12,000
Hippodrome	3,800	30c-44c	"One Night of Love" (Col.) (5 days-2nd week)	7,500	"One Night of Love" (Col.) (1st week)	13,500	Low 3-4 "Internal Machine" and "Exposure" 1,800
RKO Palace	3,100	30c-60c	"365 Nights in Hollywood" (Fox)	15,000	"Gift of Gab" (Univ.)	12,500	High 10-21 "East of Fifth Avenue" 30,000
State	3,400	30c-44c	"Transatlantic Merry Go Round" (U. A.)	12,500	"Mrs. Wiggs of the Cabbage Patch" (Para.) (30c-60c)	20,000	Low 6-10 "Circus Queen Murder" 2,900
Stillman	1,900	20c-40c	"You Belong to Me" (Para.)	4,000	"The Merry Widow" (MGM) (30c-44c)	6,000	High 11-10-34 "Desirable" 28,000
							Low 8-19 "No Marriage Ties" 4,200
							High 8-19 "Tugboat Annie" 26,000
							Low 6-24 "The Eagle and the Hawk" 5,000
							High 9-15-34 "Chained" 10,000
							Low 11-18 "Stage Mother" and "Hell and High Water" 2,500
Denver							
Aladdin	1,500	25c-50c	"A Lost Lady" (F. N.)	2,000	"What Every Woman Knows" (MGM)	2,500	High 2-25 "Cavalcade" 10,000
Denham	1,500	25c-50c	"Ready for Love" (Para.) (35c-60c)	13,000	"The Pursuit of Happiness" (Para.)	7,000	Low 8-11-34 "I Give My Love" 1,200
Denver	2,500	25c-50c	"The White Parade" (Fox)	7,500	"The Merry Widow" (MGM)	6,000	High 9-29-34 "Belle of the Nineties" 16,500
Orpheum	2,600	25c-50c	"Hell in the Heavens" (Fox) (25c-60c)	5,500	"Gambling" (Fox)	5,000	Low 8-4-34 "Elmer and Elsie" 1,800
Paramount	2,000	25c-40c	"The Merry Widow" (MGM) (3 days)	800	"One Night of Love" (Col.) (2nd week)	3,000	High 1-13-34 "Roman Scandals" 17,500
			"Outcast Lady" (MGM) (4 days)	700			Low 12-16 "The World Changes" 3,000
							High 2-17-34 "Hi, Nellie!" 19,500
							Low 6-10 "Zoo in Budapest" 3,700
							High 4-1 "The Kid From Spain" 7,000
							Low 10-6-34 "Pursued" and "Our Daily Bread" 1,200

[THEATRE RECEIPTS--CONT'D]

Theatres		Current Week		Previous Week		High and Low Gross		
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)		
Hollywood								
Chinese	2,500	30c-65c	"The White Parade" (Fox).....	10,500	"Count of Monte Cristo" (U.A.)..	14,750	High 9-9 "Dinner at Eight".....	36,656
Pantages	3,000	25c-40c	"Fugitive Lady" (Col.) and.....	4,100	"Among the Missing" (Col.) and..	4,300	Low 10-27-34 "Affairs of Cellini".....	12,500
			"Without Children" (Mono.)		"Girl O' My Dreams" (Mono.)		High 1-7 "Handle With Care".....	13,000
W. B. Hollywood	3,000	25c-65c	"The Age of Innocence" (Radio)	8,100	"Six Day Bike Rider" (F. N.)....	8,000	Low 3-3-34 "Fugitive Lovers" and	1,500
							"The Poor Rich"	26,000
							High 3-25 "42nd Street"	7,600
							Low 1-27-34 "The Big Shakedown"....	
Indianapolis								
Apollo	1,100	25c-40c	"Gambling" (Fox)	1,000	"Peck's Bad Boy" (Fox).....	3,250	High 8-4-34 "Handy Andy".....	7,000
Circle	2,800	25c-40c	"Great Expectations" (Univ.)....	2,500	"Limehouse Blues" (Para.).....	4,000	Low 11-3-34 "Caravan"	2,000
							High 8-19 "She Had to Say Yes".....	12,000
Indiana	3,133	25c-40c	"College Rhythm" (Para.).....	8,500	"The Pursuit of Happiness" (Para.)	6,500	Low 3-4 "The Sign of the Cross".....	2,500
							(2nd run)	
Lyric	2,000	25c-40c	"Hell in the Heavens" (Fox)....	7,750	"St. Louis Kid" (W. B.).....	8,500	High 3-25 "Parachute Jumper".....	15,000
							Low 5-19-34 "The Trumpet Blows" }	2,500
Palace	3,000	25c-40c	"We Live Again" (U. A.).....	4,500	"Evelyn Prentice" (MGM).....	6,000	and "As the Earth Turns" }	9,500
							Low 11-11 "Saturday's Millions".....	3,000
							High 2-3-34 "Sons of the Desert".....	12,500
							Low 8-18'34 "Straight Is The Way"....	3,500
Los Angeles								
Four Star	900	30c-55c	"Hell in the Heavens" (Fox)	4,000	.....		High 3-3-34 "Devil Tiger" (6 days)....	7,800
Loew's State	2,416	30c-55c	"The White Parade" (Fox).....	8,850	"Marie Galante" (Fox).....	6,500	Low 12-30 "I Am Suzanne!" (5 days)...	3,500
Paramount	3,596	30c-55c	"College Rhythm" (Para.).....	27,000	"Limehouse Blues" (Para.).....	17,500	High 4-7-34 "Riptide"	28,500
RKO	2,700	25c-65c	"The Age of Innocence" (Radio)	5,500	"Six Day Bike Rider" (F. N.)....	8,300	Low 2-24-34 "Coming Out Party".....	4,870
United Artists ..	2,100	25c-55c	"Hell in the Heavens" (Fox)....	5,000			High 1-7 "No Man of Her Own".....	30,000
W. B. Downtown	3,400	25c-40c	"The Firebird" (F. N.).....	7,400	"Kentucky Kernels" (Radio)....	10,700	Low 3-18 "King of the Jungle".....	10,000
							High 3-31-34 "Little Women".....	15,500
							Low 9-30 "Brief Moment".....	1,700
							High 10-21 "The Bowery".....	21,000
							Low 1-28 "Hello, Everybody".....	3,900
							High 3-25 "42nd Street"	19,000
							Low 6-2-34 "Merry Wives of Reno" }	5,000
							and "Harold Teen" }	
Minneapolis								
Century	1,650	25c-40c	"The Affairs of Cellini" (U. A.)	4,000	"Marie Galante" (Fox).....	3,800	High 9-28-34 "The Barretts of Wimpole	
							Street" (2nd week).....	6,500
Lyric	1,238	20c-25c	"365 Nights in Hollywood" (Fox)	1,500	"Case of the Howling Dog".....	1,800	Low 9-29-34 "The Cat's Paw".....	2,500
RKO Orpheum...	2,900	25c-50c	"One Night of Love" (Col.).....	6,500	(W. B.)		High 4-1 "20,000 Years in Sing Sing"...	3,000
State	2,300	25c-40c	"The White Parade" (Fox).....	5,500	"The Age of Innocence" (Radio)...	6,000	Low 7-28-34 "Kiss and Make Up".....	1,000
Time	300	25c-35c	"The Crime Doctor" (Radio).....	2,500	"The Merry Widow" (MGM)....	6,500	High 1-7 "Animal Kingdom".....	14,000
World	400	25c-75c	"Chu Chin Chow"	3,000	"Wake Up and Dream" (Univ.)	2,500	Low 3-11 "Cynara"	3,000
			(Gaumont-British) (3rd week)		"Chu Chin Chow".....	3,000	High 4-29 "Cavalcade"	8,000
					(Gaumont-British) (2nd week)		Low 3-11 "King of the Jungle".....	3,500
Montreal								
Capitol	2,547	25c-60c	"The Gay Divorcee" (Radio) and	11,500	"Marie Galante" (Fox) and.....	9,000	High 2-24-34 "Queen Christina".....	13,500
			"A Girl of the Limberlost" (Mono.)		"365 Nights in Hollywood" (Fox)		Low 7-28-34 "Here Comes the Groom" }	6,500
Imperial	1,194	15c-35c	"She Was A Lady" (Fox).....	3,500	.....		and "Jane Eyre"	
							High 6-23-34 "Wine, Women and	6,500
Loew's	3,115	30c-75c	"Ready for Love" (Para.).....	12,000	"A Lost Lady" (F. N.).....	12,500	Song" and "Pride of the Legion" }	1,500
							Low 7-8 "Les Bleus d'Amour".....	14,500
Palace	2,600	34c-75c	"What Every Woman Knows"....	10,000	"Thine Is My Heart" (British)...	9,500	High 1-21 "The Mask of Fu Manchu"...	4,500
			(MGM)				Low 7-21-34 "Fog Over Frisco" and }	15,500
Princess	2,272	30c-65c	"The Last Gentleman" (U.A.) and	9,000	"Chu Chin Chow"	6,500	"Affairs of a Gentleman" }	6,000
			"Blind Date" (Col.)		(Gaumont-British) (2nd week)		High 2-18 "The Sign of the Cross"....	12,000
							Low 7-21-34 "Shoot the Works" and }	5,000
							"Friday the 13th"	
							High 1-7 "The Kid from Spain" and }	
							Low 8-11-34 "The Constant Nymph" }	
							and "Happy Ever After" }	
New York								
Capitol	4,700	35c-\$1.65	"Evelyn Prentice" (MGM).....	28,900	"Evelyn Prentice" (MGM).....	45,630	High 4-7-34 "Riptide".....	63,373
			(2nd week)		(1st week)		Low 2-10-34 "You Can't Buy Everything"...	15,500
Mayfair	2,300	35c-65c	"Marie Galante" (Fox).....	15,000	"Big Hearted Herbert" (W. B.)..	7,800	High 1-7 "The Half Naked Truth"....	24,750
Palace	2,500	25c-75c	"Lady by Choice" (Col.).....	11,000	"I'll Fix It" (Col.).....	9,000	Low 7-14-34 "Call It Luck".....	3,150
Paramount	3,700	35c-99c	"The White Parade" (Fox).....	16,000	"The White Parade" (Fox).....	28,000	High 7-21-34 "Of Human Bondage"....	16,200
			(2nd week)		(1st week)		Low 4-15 "Parole Girl".....	4,500
Rialto	2,200	25c-65c	"The First World War" (Fox)....	9,000	"The First World War" (Fox)....	25,000	High 10-21 "I'm No Angel".....	83,450
			(2nd week)		(1st week)		Low 8-11-34 "Elmer and Elsie".....	10,500
Rivoli	2,200	40c-99c	"Kid Millions" (U.A.).....	29,700	"Kid Millions" (U. A.).....	51,000	High 4-7-34 "The Lost Patrol".....	32,800
			(2nd week)		(1st week)		Low 4-15 "Destination Unknown" and }	5,800
RKO Music Hall	5,945	35c-\$1.65	"The Gay Divorcee" (Radio).....	94,000	"We Live Again" (U. A.).....	89,000	High 11-17-34 "Kid Millions".....	51,000
					(2nd week)		Low 8-5 "The Rebel"	7,200
Roxy	6,200	25c-55c	"Evensong" (Gaumont-British)...	25,000	"There's Always Tomorrow" (Univ.)	28,500	High 11-25 "Little Women".....	109,000
							Low 6-17 "Ann Carver's Profession"...	44,938
Strand	3,000	25c-55c	"The Firebird" (W. B.).....	10,150	"St. Louis Kid" (W. B.).....	16,423	High 11-25 "The Invisible Man".....	42,000
					(2nd week)		Low 1-28 "Air Hostess"	9,100
							High 10-14 "Footlight Parade".....	55,190
							Low 12-23 "Sin of Nora Moran".....	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres	Current Week			Previous Week		High and Low Gross	
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)	
Oklahoma City							
Capitol	1,200	10c-41c	"Marie Galante" (Fox).....	1,800	"365 Nights in Hollywood" (Fox)	1,800	High 1-6-34 "Going Hollywood"..... 4,100 Low 3-11 "From Hell to Heaven"..... 1,350
Liberty	1,500	10c-36c	"Young and Beautiful" (Mascot).. 2,500 (4 days) "One Exciting Adventure"..... 500 (Univ.) (3 days)	"Crime Without Passion" (Para.) 2,400 (4 days) "Gambling" (Fox) 500 (3 days)	2,400	High 6-16-34 "Half a Sinner" and } "Uncertain Lady" } 5,000 Low 3-18 "The Death Kiss" and } "The Fourth Horseman" }	
Midwest	1,500	10c-56c	"Peck's Bad Boy" (Fox)..... 2,500 (6 days)	"Hell in the Heavens" (Fox).... 2,600	2,600	High 2-25 "State Fair"..... 8,500 Low 3-11 "Employees' Entrance"..... 1,400	
Warner	1,900	10c-56c	"The Merry Widow" (MGM)..... 5,000	"Evelyn Prentice" (MGM)..... 5,000	5,000	High 11-3-34 "Kansas City Princess".... 13,000 Low 11-17-34 "Evelyn Prentice"..... 5,000	
Omaha							
Brandeis	1,200	20c-35c	"One Night of Love" (Col.)..... 4,200 (6 days-2nd week)	"One Night of Love" (Col.)..... 5,200 (1st week)	5,200	High 11-18 "One Man's Journey".... 10,750 Low 12-30 "The World Changes" and } "Havana Widows" } 3,500	
Orpheum	3,000	25c-40c	"Pursuit of Happiness" (Para.).. 8,000 and "Menace" (Para.) (6 days)	"Affairs of Cellini" (U. A.) and.. 7,800 "Kansas City Princess" (W. B.)	7,800	High 3-10-34 "Easy to Love"..... 17,250 Low 4-29 "Sweepings" 5,000	
Paramount	2,800	25c-40c	"Transatlantic Merry Go Round" 8,500 (U. A.)	"Evelyn Prentice" (MGM)..... 8,500	8,500	High 7-22 "Gold Diggers of 1933"..... 13,250 Low 2-24-34 "Six of a Kind" and } "Good Dame" } 5,250	
World	2,200	25c-40c	"Barretts of Wimpole Street".... 1,400 (MGM) and "Once to Every Bachelor" (Liberty) (3 days) "Evelyn Prentice" (MGM) 2,100 (4 days)	"Madame Du Barry" (W. B.) and 3,600 "Green Eyes" (Chesterfield)	3,600	High 6-3 "Peg O' My Heart" and } "Perfect Understanding" } 7,500 Low 5-19-34 "As the Earth Turns" and "Smoky" } 3,250	
Philadelphia							
Aldine	1,200	35c-55c	"We Live Again" (U. A.)..... 6,500 (6 days-2nd week)	"We Live Again" (U. A.)..... 10,000 (6 days-1st week)	10,000	High 5-5-34 "The House of Rothschild" 23,000 Low 6-9-34 "Sorrell and Son"..... 4,000 (8 days)	
Arcadia	600	25c-50c	"Outcast Lady" (MGM)..... 900 (3 days) (25c-45c) "Peck's Bad Boy" (Fox)..... 700 (3 days) (25c-45c)	"Barretts of Wimpole Street".... 4,200 (MGM) (9 days)	4,200	High 1-6-34 "Duck Soup" (7 days)... 6,500 Low 9-1-34 "Notorious Sophie Lang".. 1,400	
Boyd	2,400	35c-55c	"The Merry Widow" (MGM)..... 11,000 (6 days-2nd week)	"The Merry Widow" (MGM).... 21,000 (6 days-1st week)	21,000	High 1-6-34 "Little Women"..... 30,000 Low 11-10-34 "Dr. Monica"..... 7,500	
Earle	2,000	40c-65c	"The Firebird" (W. B.)..... 13,000 (6 days)	"Student Tour" (MGM)..... 13,500 (6 days)	13,500	High 4-7-34 "Harold Teen"..... 40,000 Low 10-21 "Saturday's Millions"..... 10,000	
Fox	3,000	35c-65c	"The White Parade" (Fox)..... 26,000 (40c-65c) (6 days)	"Marie Galante" (Fox)..... 14,500 (6 days)	14,500	High 4-22 "Cavalcade"..... 29,000 Low 11-10-34 "Gambling"..... 12,500	
Karlton	1,000	30c-50c	"Wednesday's Child" (Radio).... 2,200 (6 days)	"One Night of Love" (Col.)..... 3,700 (6 days) (3rd week)	3,700	High 10-3-34 "One Night of Love".... 8,500 Low 8-25-34 "Let's Talk It Over"..... 2,200	
Stanley	3,700	30c-55c	"The Pursuit of Happiness" (Para.) 7,500 (6 days)	"The Gay Divorcee" (Radio)..... 9,500 (6 days-2nd week)	9,500	High 11-25 "I'm No Angel"..... 32,500 Low 11-3-34 "Happiness Ahead"..... 7,500	
Stanton	1,700	30c-55c	"The Captain Hates the Sea" (Col.) 5,300 (6 days)	"The Menace" (Para.)..... 5,000 (6 days)	5,000	High 6-3 "The Little Giant"..... 10,000 Low 7-14 "I Love That Man"..... 4,000	
Portland, Ore.							
Broadway	1,912	25c-40c	"Evelyn Prentice" (MGM)..... 4,800	"Outcast Lady" (MGM) and.... 4,700 "I Sell Anything" (F. N.)	4,700	High 4-7-34 "Wonder Bar"..... 13,000 Low 3-11 "What! No Beer?"..... 3,500	
Mayfair	1,700	25c-35c	"Caravan" (Fox) and..... 2,800 "Lemon Drop Kid" (Para.) (6 days)	"Lady by Choice" (Col.)..... 4,000	4,000		
Music Box.....	1,000	25c-35c	"The Gay Divorcee" (Radio)..... 2,000 (4th week)	"The Gay Divorcee" (Radio).... 2,000 (3rd week)	2,000	High 12-9 "Little Women"..... 14,000 Low 5-13 "No More Orchids"..... 1,600	
Oriental	2,040	25c	"Gift of Gab" (Univ.)..... 1,800	"The Last Gentleman" (U. A.).. 2,500	2,500	High 10-14 "Rafter Romance"..... 14,000 Low 11-18 "College Coach"..... 1,600	
Orpheum	1,700	25c-40c	"St. Louis Kid" (W. B.)..... 5,000	"Big Hearted Herbert" (W.B.).. 4,500	4,500		
Paramount	3,008	25c-40c	"The Captain Hates the Sea".... 9,200 (Col.)	"One Night of Love" (Col.)..... 9,000	9,000	High 11-18 "The Way to Love"..... 12,000 Low 12-2 "Walls of Gold"..... 3,500	
United Artists...	945	25c-40c	"We Live Again" (U. A.)..... 4,800	"Transatlantic Merry Go Round" 4,800 (U. A.)	4,800	High 4-28-34 "The House of Rothschild" 9,800 Low 3-11 "Madame Butterfly"..... 1,600	
San Francisco							
Fox	4,600	15c-40c	"Student Tour" (MGM) and..... 8,000 "One Exciting Adventure" (Univ.)	"Kansas City Princess" (W. B.) 9,500 and "Fifteen Wives" (Chesterfield)	9,500	High 4-8 "Should a Woman Tell?" } and "Speed Demon" } 15,500 Low 8-18-34 "Sin of Nora Moran" and } "Along Came Sally" } 4,500	
Golden Gate	2,800	25c-40c	"Lady by Choice" (Col.)..... 12,000	"The Gay Divorcee" (Radio).... 12,000 (3rd week)	12,000	High 2-11 "The Mummy"..... 25,500 Low 10-21 "My Woman"..... 8,000	
Orpheum	3,000	15c-40c	"Bachelor Bait" (Radio) and.... 7,000 "Red Head" (Mono.)	"Girl of the Limberlost" (Mono.) 9,000 and "We're Rich Again" (Radio)	9,000		
Paramount	2,670	25c-65c	"St. Louis Kid" (W. B.) and.... 10,000 "Limehouse Blues" (Para.)	"Hell in the Heavens" (Fox).... 10,500 and "Gentleman Are Born" (W. B.)	10,500	High 10-27 "I'm No Angel"..... 40,000 Low 12-23 "Sitting Pretty" 7,000	
St. Francis	1,400	15c-55c	"What Every Woman Knows".... 5,000 (MGM) (2nd week)	"What Every Woman Knows".... 7,000 (MGM) (1st week)	7,000	High 3-25 "What! No Beer?" and } "Broadway Bad" } 13,500 Low 4-14-34 "Registered Nurse" and } "Murder in Trinidad" } 3,500	
United Artists...	1,200	15c-55c	"We Live Again" (U. A.)..... 8,000 (2nd week)	"We Live Again" (U. A.)..... 12,000 (1st week)	12,000	High 12-30 "Roman Scandals"..... 17,000 Low 8-26 "The Wrecker"..... 4,000	
Warfield	2,700	25c-65c	"The White Parade" (Fox)..... 26,000	"The Merry Widow" (MGM).... 17,200 (2nd week)	17,200	High 9-15-34 "Chained"..... 28,000 Low 5-27 "Story of Temple Drake".... 10,000	
Seattle							
Blue Mouse	950	25c-55c	"The Gay Divorcee" (Radio)..... 2,700 (5 days-4th week)	"The Gay Divorcee" (Radio)..... 3,300 (3rd week)	3,300	High 12-9 "Little Women"..... 8,500 Low 8-19 "The Rebel"..... 2,500	
Fifth Avenue ...	2,750	25c-55c	"Evelyn Prentice" (MGM)..... 9,000 (8 days)	"The Merry Widow" (MGM).... 5,200 (5 days-2nd week)	5,200	High 8-5 "Tugboat Annie"..... 19,250 Low 5-5-34 "Tarzan and His Mate".... 5,000	
Liberty	2,000	15c-50c	"One Night of Love" (Col.)..... 5,400 (3rd week)	"One Night of Love" (Col.)..... 6,800 (2nd week)	6,800	High 11-10-34 "One Night of Love".... 7,000 Low 6-24 "Uptown New York"..... 3,000	
Music Box	950	25c-50c	"Wednesday's Child" (Radio) and 3,250 "One Exciting Adventure" (Univ.)	"I Sell Anything" (F. N.) and.... 3,150 "Dangerous Corner" (Radio)	3,150	High 11-11 "Footlight Parade"..... 8,000 Low 9-22-34 "There's Always Tomorrow" } and "Midnight Alibi" } 2,900	
Music Hall	2,275	25c-55c	"Great Expectations" (Univ.).... 4,200 (5 days)	"Happiness Ahead" (F. N.)..... 5,400	5,400	High 5-26-34 "Wild Cargo"..... 11,500 Low 8-18-34 "Bachelor Bait"..... 4,100	
Orpheum	2,500	25c-35c	"Desirable" (F. N.) 4,800	"Kansas City Princess" (W. B.).. 5,200	5,200	High 10-21 "Bureau of Missing Persons" 9,000 (6 days) Low 4-21-34 "Two Alone" and } "I Believed in You" } 3,750	
Paramount	3,050	25c-35c	"Marie Galante" (Fox) and..... 5,750 "Ladies Should Listen" (Para.)	"Wagon Wheels" (Para.) and.... 5,000 "Student Tour" (MGM)	5,000	High 1-7 "A Farewell to Arms"..... 9,500 Low 1-13-34 "Dancing Lady" (2nd run) 4,000	

SHOWMEN'S REVIEWS



This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public



The Mighty Barnum (United Artists-20th Century) Circus Story

This picture, with production license assuming many liberties, is the story of P. T. Barnum, generally acclaimed the god of all showmen. Quite unlike anything of its type heretofore seen on the screen, it actually is a colorful, highly theatricalized biography of Barnum. It takes him from his days, a hundred years ago, as a wishy-washy grocery store proprietor, a fabulous dreamer with a yen for collecting freaks, to association with Bailey Walsh as founders of the "greatest show on earth." All the way through, it is motivated by an atmosphere that should inspire great showmanship in its presentation. Fundamentally, as it unfolds upon the screen, it is a practical lesson in the art of ballyhoo. The reasons for exploitation being established, the methods applied are demonstrated and the results shown. Any exhibitor who wants to sell the product will have no difficulty in finding an infinite number of ideas with which to do it.

In the picture, it's Barnum, who, both with an abiding faith in Mr. Walsh (Bailey) and in fearsome awe of the fury of his wife, established the first museum with its weird collection of freaks, midgets, the Cardiff Giant, fat lady, bearded woman and strange collection of animals and quirks of nature; Barnum ballyhooing his curiosities into a goldmine; Barnum ruined when, upon the challenge of Horace Greeley, his prize bearded woman attraction, by the connivance of enemies, is revealed as a fakir, and the museum is wildly wrecked by an infuriated populace.

It's Barnum again, expecting Jumbo, the biggest elephant in the world, only to have Walsh deliver Jenny Lind. The manner in which he exploited the Swedish nightingale is still a showmanship byword. But falling in love with his prize attraction, he shamed his wife, insulted Jenny, made an enemy of Walsh, outraged New York, and wound up broke and disillusioned.

It's Barnum befriended by his original collection of curiosities again opening the museum, having his wife return to him only as Walsh secretly returns to have enemies again wreck his dreams by setting fire to the building. Barnum rescues Walsh. Walsh presents his old friend with Jumbo, a gift from Jenny Lind, and a stirring climax as Barnum and Walsh head a thrill packed parade, marvellously embellished by the musical accompaniment, from which "Barnum and Bailey—the greatest show on earth" evolved.

As an inkling to what this picture is as a showmanship's paradise, and its great opportunity for flamboyant circus, there is the now legendary fame of Barnum and Bailey, the collection of a thousand and one freaks—they're all there—General and Mrs. Tom Thumb, the original bearded lady, George Washington's Negress nurse, the Cardiff Giant, Fifi the Mermaid, Jumbo—all the freaks whose fame has become a household word. Too, there is the sword swallower, the fire eater, the animals, birds, fish and curios of every description.

The more patrons are led to believe that they will be legitimately amazed by the story of the man Barnum and his amazing career, the more they will be convinced that in the picture

they will see something that departs from the stereotyped, the more one may expect the effort will enlarge box office returns.—McCARTHY, Hollywood.

Distributed by United Artists. Produced by Twentieth Century. Producer, Darryl Zanuck. Associate producers, William Goetz and Raymond Griffith. Directed by Walter Lang. Screen play by Gene Fowler and Bess Meredyth. Film editors, Allen McNeil and Bobbie McLean. Photographed by Peverell Marley. Musical score by Alfred Newman. Art director, Richard Day. Costumes by Omar Kiam. P. C. A. Certificate No. 392. Running time, when seen in Hollywood, 105 minutes (to be cut). Release date, Dec. 25, 1934.

CAST

Phineas T. Barnum.....	Wallace Beery
Mr. Walsh.....	Adolphe Menjou
Jenny Lind.....	Virginia Bruce
Ellen.....	Rochelle Hudson
Nancy Barnum.....	Janet Beecher
Todd.....	Tammany Young
Man with three-headed frog.....	Herman Bing
Joice Heth.....	Lucille La Verne
General Tom Thumb.....	George Brasno
Lavinia Thumb.....	Olive Brasno
Gilbert.....	Richard Brasno
Bearded lady.....	May Boley
Skiff.....	John Hyams
Cardiff giant.....	R. E. "Tex" Madsen
Swedish consul.....	Ian Wolfe
Horace Greeley.....	Davison Clark
Daniel Webster.....	George MacQuarrie
Maitre D'Hotel.....	Charles Judels
Ole.....	Christian Rub
Sam.....	Franklyn Ardell
Mrs. Wendell-Wendell.....	Ethel Wales
Mrs. Waldo Astor.....	Theresa M. Conover
Mrs. Rhineland-Fish.....	Brenda Fowler

Father Brown, Detective

(Paramount)

Drama

This is a different kind of crook-detective story. The subject matter is unusual and the manner of presentation equally so. Commonplace formula mystery stuff—murder, baffling situations and blood-and-thunder thrill—are entirely absent.

In their places there is a spiritual regeneration theme which gives the picture a wholesome and lightly enjoyable character throughout. Yet possessing all the attributes that interest patrons in crook-detective yarns, it also has the advantage, by being mildly exciting, of being a suitable average attraction for the younger element.

Actually the picture is a drama of man-to-man conflict, more mental than physical, between a priest and a daring, resourceful diamond thief. In it, as audiences are quickly made to understand, the crook is a menace only to himself. While light and understandable drama dominates the unique association, a considerable amount of conflict is attached. Drama, too, colors the romance between the crook and the girl. That quality also dominates the comedy chase sequence in which the oddly acting priest leaves a fun-packed trail for the officers to follow. Naturally, drama is the highlight of the crook's regeneration.

Fundamentally the yarn is an understandable exposition of the theological theory that the redemption of a man's soul is more to be desired than is physical or mental punishment. While such a factor is quite experimental as either a showmanship or an entertainment quality, it does, in this case, give the picture a character wholly new.

Announcing his intention to steal the famous "Flying Star" diamonds, Flambeau arrives in a little English village. Father Brown, who owns four, is asked by Scotland Yard to assist in the thief's apprehension. He refuses, but goes ahead

in his own way. In their first encounter Father Brown, going to work on Flambeau to effect regeneration, succeeds in outwitting him. Flambeau falls in love with Evelyn, not knowing that her uncle, Sir Leopold, owns the other six "Flying Stars." Even though he later learns the relationship, Flambeau succeeds in getting the gems. Then he tries once more with the priest. Disguised in clerical robes, a makeup which both the Father and audiences readily discern, he is led on the chase. Although the priest trusts a higher power, he does, however, climb a lamp post to hide the gems.

When Flambeau is trapped in the churchyard, regeneration, born of Father Brown's influence and love of Evelyn, comes to him. Sir Leopold's diamonds are returned. Fully realizing the error of his ways, Flambeau goes to jail knowing that Evelyn will be awaiting him upon release and that in Father Brown he will always have a friend.

To support the unusual value of the picture, there are several good showmanship angles. The picture is adapted from a series of yarns by Gilbert K. Chesterton, an English author widely read on this side of the water. The cast boasts several better than ordinary names. While the locale is England, the atmosphere ordinarily associated with similarly spotted features is entirely unnoticeable.—McCARTHY, Hollywood.

Produced and distributed by Paramount. Producer, Bayard Veiller. Directed by Edward Sedgwick. Original, Gilbert K. Chesterton. Screen play by Henry Myers and C. Gardner Sullivan. Sound, Arthur W. Singley. Art directors, Hans Dreier and Robert Usher. Photographed by Theodor Sparkuhl. P. C. A. Certificate No. 402. Running time, when seen in Hollywood, 65 minutes. Release date, Dec. 14, 1934.

CAST

Father Brown.....	Walter Connolly
Flambeau.....	Paul Lukas
Evelyn Fischer.....	Gertrude Michael
Inspector Valentine.....	Robert Loraine
Sir Leopold Fischer.....	Halliwell Hobbes
Mrs. Boggs.....	Una O'Connor
Peter.....	Peter Hobbes
Jenny.....	Bunny Beatty
Policeman.....	Robert Adair
Sergeant Dawes.....	E. E. Clive
Clerk in flower shop.....	Gwenllian Gill
Evelyn's Maid.....	Alice Ardell
The butler.....	George Kirby
Constable.....	Douglas Gerrard
Bit Priest.....	King Gaggott
Waiter.....	Fred Walton
Fruit vendor.....	Charles Dunbar
Storekeeper.....	Yorke Sherwood
Don.....	Eldred Tidbury

Romance in Manhattan

(Radio)

Comedy-Drama

Here's a show that gives alert showmen plenty of opportunity to exercise their exploitation minds. The story is simple, interesting, but not so commonplace that it's too familiar. By reason of their most recent pictures, "Gay Divorcee" and "Pursuit of Happiness," the two leading players, Ginger Rogers and Francis Lederer, are currently prominent in the theatre-going public's mind. The drama being light and sometimes gay and the romantic love interest continually charming, the comedy which accentuates the sympathy inspiring human interest assumes an unusual significance by the manner in which action and dialogue are blended.

Presented in a manner that immediately intrigues and holds interest, there's light drama

to the story of Karel Novak, Czech immigrant. Arriving in New York, his blissful dreams of fame and fortune in the land of opportunity are blasted when officers would deport him because he lacks sufficient funds to insure against his becoming a public charge. There's a thrill as he leaps overboard and swims away. Then he's on the streets, day-dreaming himself into fulfillment of all his ambitions. The pulse beats a little faster as he meets Sylvia Dennis, a show-girl just finding herself at liberty with no immediate prospects at work. The problem of befriending the forlorn immigrant becomes acute as it is added to Sylvia's other problem of keeping little brother Frank out of the clutches of the law.

However, Karel again goes on the streets peddling newspapers. Then comes a taxi driver's job, made eloquently funny inasmuch as the poor boy doesn't know the streets. A strike, and amazed Karel is in a familiar jam. It becomes more tense as the suspicious landlady can't see the logic of an unmarried man and woman living together in her apartments. Come the officers, who have finally caught up with the immigration-defying culprit. But the Sergeant and Officer Murphy are understanding and lovable characters, ready to lend a helping hand to those in difficulty. They take them to court; not to prosecute, but to set the stage for a hilariously funny finale in which he judge and minister combine to see that Karel and Sylvia are legitimately married and little Frankie's future welfare assured.

"Romance in Manhattan" has lots of the qualities that have made previous pictures popular successes. Primarily it tells of real people in familiar and understandable circumstances. It doesn't seek to smash any message home. Rather it solely aims to entertain. It does so through the merits of a good story, good acting, and by remaining simple and sincere all the way through.

Showmanship turns on assuring patrons of pleasant entertainment in which there is plenty to arouse the interest of adults and youngsters. —McCARThY, Hollywood.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by Stephen Roberts. Story by Norman Krasna and Don Hartman. Screen play by Edward Kaufman and Jane Murnin. Photographed by Nick Musuraca. P. C. A. Certificate No. 389. Running time, when seen in Hollywood, 75 minutes. Release date, Dec. 28, 1934.

CAST

Karel Novak	Francis Lederer
Sylvia Dennis	Ginger Rogers
Frank Dennis	Jimmy Butler
Officer Murphy	J. Farrell MacDonald
Police sergeant	Sidney Toler
Miss Anthropol	Helen Ware
The judge	Oscar Apfel
The minister	Donald Meek
Attorney Pander	Arthur Hohl
Landlady	Lillian Harmer
Miss Evans	Eily Malyon

A Wicked Woman

(MGM)
Drama

This picture is a character drama and naturally a human interest story, but the real potential showmanship accrues to its star, Mady Christians, a new personality making her real screen debut. Keyed to a somber pitch, the meager comedy only in one case seeming natural, the motivating story is quite complicated. For the most part, action is rather slow, but the sequence that establishes the reason for the woman's future action and the sequences surrounding her attempts to put her tempted-to-be-wayward daughter on the right path of life and the climax are tensely dramatic. While there is nothing to mar the picture's moral tone, the atmosphere in which it is portrayed indicates that the picture is almost exclusively adult in its appeal.

Early sequences are set in the Louisiana bayou country, and the characters of the Trice family are established as poor whites. Naomi kills her vicious husband. Not suspected of the crime, but with its mark on her conscience, she takes her little family, together with a new born baby, to another section of the South, where

Rosanne continually threatens to be a revengeful black sheep. As the family matures, Naomi succeeds in turn as a mill worker, dressmaker and finally modiste. Love comes to her in the person of Naylor, local editor, who has given Curtis a reporter job. The story of motherly love and sacrifice approaches its climax as Naomi, assisted by Renton, brings Rosanne to her senses. As Naylor makes one more strenuous attempt to persuade Naomi to marry him, she disappears.

The picture moves back to a courtroom in the Bayou country. Naomi, having confessed her husband's murder, is on trial and conviction seems sure. Into the courtroom, headed by Naylor, comes the Trice family. Curtis, put on the stand, tells that on the night of the crime he was awake and saw it all, that his mother killed in self-defense. There is the expected happy ending.

While the theme is hardly of the quality that one would expect in a feature offering a possible new star, Miss Christians contributes an outstanding performance. There being nothing new or novel about the material with which she has to work, the picture's successful presentation therefore resolves itself into a question of how advantage can best be taken of her debut, coupled with the punch usually surrounding the sacrificing-mother idea.—McCARThY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Harry Rapi. Directed by Charles Brabin. Screen play by Florence Ryerson and Zelta Sears. From the book by Anne Austin. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Joseph Wright, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Lester White. Film editor, Ben Lewis. Running time, when seen in Hollywood, 76 minutes. Release date, Dec. 7, 1934.

CAST

Naomi Trice	Mady Christians
Rosanne	Jean Parker
Naylor	Charles Bickford
Yancey	Betty Furness
Curtis	William Henry
Curtis as a child	Jackie Searle
Yancey as a child	Betty Jane Graham
Rosanne as a child	Marilyn Harris
Ed Trice	Paul Harvey
Gram Teague	Zelda Sears
Bill Renton	Robert Taylor
Peter	Sterling Holloway
Neddie	George Billings
The Sheriff	Dewitt Jennings

The Perfect Clue

(Majestic)
Dramatic Romance

From the viewpoint of story content, potential audience interest and showmanship possibilities, this fast moving dramatic romance promises much. Not a big picture, but nevertheless of appealing quality for general patronage, it rather is one in which drama, love interest, comedy, mystery, tragedy, suspense, action are intelligently combined.

No hint as to the eventful tone is evidenced. Mona Stewart, resenting her father's proposed marriage to Ursula, elopes with Ronnie. Because of his continued tipting, Mona deserts the happy would-be benedict as the train stops at a tank town. Seeking some one to take her on a midnight drive to Albany, she meets Mannering. On the way, announcing himself as an innocently incarcerated ex-Sing Sing convict, Mannering first robs the girl, deserts her, and then, experiencing a change of heart, comes back to her. In the meantime, she has sprained her ankle. Talking him out of his mental funk, she hires him to drive her around until her ankle is well again. Romance, which Mannering fears and Mona wants, develops in an idyllic fashion.

However, Mannering, who feels the only calling left open to him is that of a crook, makes a date with a big shot. Arriving in his office he finds the man dead. Fleeing with the girl, he only serves to identify himself as the killer. Caught after a wild, roaring auto chase, the two are jailed. Bailed out by Mr. Stewart, Mona finds the breach between herself and Mannering wider than ever. Returning to the scene of the crime to learn that others have preceded them, Mona and Ronnie call the police, who arrive as their lives are menaced. In a bowling

pin Mona finds the clue that lays the crime to Barkley and Carter. Her romance with the now rejuvenated Mannering has its happy climax.

Aptly titled, the picture affords many opportunities for unique exploitation. A pin is the clue, but what kind of pin no one knows until the girl looks into the tenpin.—McCARThY, Hollywood.

Produced and distributed by Majestic. Producer, Larry Darmour. Directed by Robert G. Vignola. Original story by Lolita Ann Westman. Adapted for the screen by Albert DeMond. Additional dialogue, Ralph Ceder and Don Brown. Photographed by Herbert Kirkpatrick. Sound engineer, Tom Lambert. Edited by Dwight Caldwell. Settings designed by Frank Dexter. Running time, when seen in Hollywood, 63 minutes. Release date to be determined.

CAST

David Mannering	David Manners
Ronnie Van Zandt	Skeets Gallagher
Mona Stewart	Dorothy Libaire
Jerome Stewart	Wm. P. Carleton
Barkley	Ralf Harolde
Carter	Ernie Adams
Delaney	Robert Gleckler
Station master	Frank Darien
District attorney	Charles C. Wilson
Ursula Chesebrough	Betty Blythe
Simms	Jack Richardson
Police officer	Pat O'Malley

Imitation of Life

(Universal)
Drama

A dramatic production of tear-jerking caliber, this contains strong entertainment. It is a problem play, a story of mother love and a negro girl brought up in a white home and the tragedy of the racial blockade.

That it is the adaptation of a novel by Fannie Hurst, which, as is true of most of her writings, has been widely read, is a definite asset in the selling. With good marquee names, a rather expert blending of drama, romance, pathos and comedy, the picture is one of definite drawing potentiality.

It is perhaps more nearly a woman's picture than a masculine attraction, but the posing of the problem may be of value in attracting the men. For the women, the exhibitor has at hand the dominating element of the age-old but always attracting theme of mother love. The tragic problem is that of the Negro girl who is brought up among whites, who is herself so nearly white as to carry no visible trace of her Negro origin, and consequently is thrown into a mental state which brings to her almost ceaseless torture. That is the more vital problem of the picture's theme, running parallel with the sacrificial effort of the other, white mother to prevent future unhappiness for her daughter.

The cast is headed by Claudette Colbert, supported most effectively by Warren William, Louise Beavers, the extremely capable Negro actress; Ned Sparks, popular and a strong name; Rochelle Hudson and Fredi Washington. Miss Beavers comes very near to being the actual star of the picture, partially because her problem, as the Negro mother, is the more poignant of the picture's dual theme.

Miss Colbert, young widow with a small daughter, the appealing Baby Jane, charitably hires Miss Beavers as servant, permitting her to bring her own small daughter to live with them. Attempting unsuccessfully to peddle a maple syrup, Miss Colbert discovers an unusual recipe for pancakes which is the prized possession of Miss Beavers. They open a boardwalk concession, and Ned Sparks, tasting the cakes, suggests boxing the flour. To Miss Beavers and Miss Colbert their respective daughters are the be-all and the end-all of life, but early the almost completely white daughter of Miss Beavers knows the gnawing terror of being neither black nor white.

The business which is founded with "Aunt Delilah's Pancake Flour" booms until Miss Colbert is a woman of great wealth, while Miss Beavers, refusing wealth and independence, chooses to retain her place as servant to Miss Colbert. Miss Washington, Miss Beaver's daughter, sees Miss Colbert's child, Miss Hudson, move forward in the lap of wealth and luxury, while she herself becomes more and more an outcast. Driven to desperation, finally, she leaves her mother, is found, declares she

POWERFUL VOICES UNANIMOUS PRE

HARRISON'S REPORTS . . .

"When Anne of Green Gables opens its engagement at the Roxy, this city, I dare say that people will break down the Roxy's doors in an effort to get in, and they will continue doing so for at least three weeks. Anne of Green Gables touches the heart."

FILM DAILY . . .

"Sure fire follow-up to 'Little Women'... a masterpiece of screen entertainment if there ever was one."

HOLLYWOOD REPORTER . . .

"Anne Shirley, as our heroine, comes thru with a really grand performance."

*You've got
another*

Anne of

L. M. MONTGOMERY'S BEST SELLING NOVEL
FOR OVER A QUARTER OF A CENTURY

Produced by KENNETH MACGOWAN

IN THE CHORUS OF VIEW PRAISE!

M. P. DAILY . . .

"Faithful translation of Mrs. L. M. Montgomery's novel, sympathetically revealing each player as a living character of this homespun tale."

VARIETY (Hollywood) . . .

"It is a gem."

**SELECTED BY PARENTS MAGAZINE AS THE
OUTSTANDING MOVIE-OF-THE-MONTH FOR
FAMILY AUDIENCES. . . .**

*"Little Women
on your hands"*

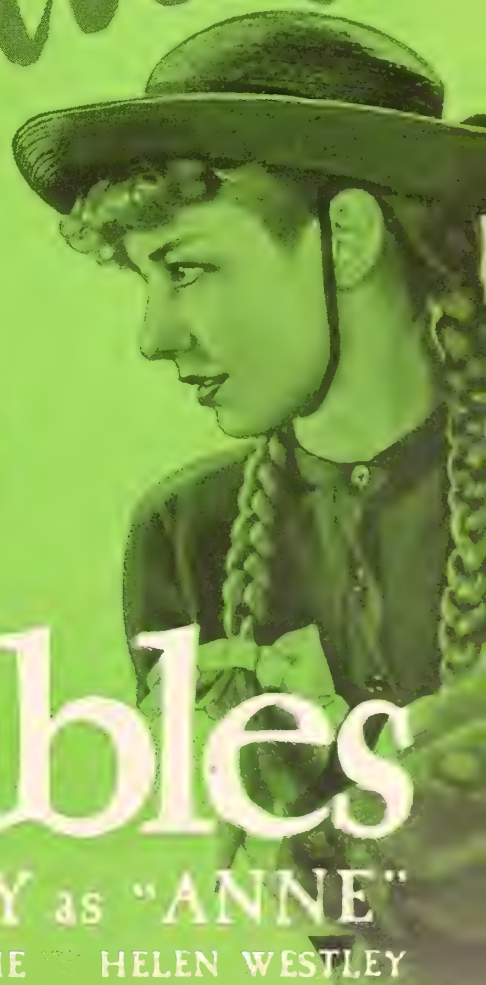
**THANKSGIVING WEEK
ATTRACTION IN OVER
100 KEY SPOTS . . .**

Green Gables

with **ANNE SHIRLEY as "ANNE"**

Presented with pride by
R K O - R A D I O

TOM BROWN O. P. HEGGIE HELEN WESTLEY



will never see her mother again, and Miss Beavers dies of a broken heart.

Miss Colbert, meanwhile, has fallen in love with William, a visitor, and he with her, but Miss Colbert, determining to ease her daughter into the new situation, asks William to wait before they are married. Home from school, Miss Hudson falls in love with William. In order to protect her daughter's happiness, Miss Colbert insists that she and William must wait until the daughter has forgiven him before they marry.—AARONSON, New York.

Produced and distributed by Universal. Directed by John Stahl. From the novel by Fannie Hurst. Screenplay by William Hurlbut. Photographed by Merritt Gerstad. Film editor, Phil Cahn. Art director, Charles D. Hall. Editorial supervision, Maurice Pivar. Sound supervision, Gilbert Kurland. P. C. A. Certificate No. 412. Running time, 111 minutes. Release date, Nov. 26, 1934.

CAST

Beatrice ("Bea") Pullman.....	Claudette Colbert
Stephen Archer	Warren William
Elmer	Ned Sparks
Aunt Delilah	Louise Beavers
Jessie Pullman (age 3).....	Baby Jane
Jessie Pullman (age 8).....	Marylyn Knowlden
Jessie Pullman (age 18).....	Rochelle Hudson
Peola Johnson (age 4).....	Sebie Hendricks
Peola Johnson (age 9).....	Dorothy Black
Peola Johnson (age 19).....	Fredi Washington
Martin	Alan Hale
Landlord	Clarence Wilson
Painter	Henry Armetta
Doctor Preston	Henry Kolker
James	G. P. Huntley, Jr.
Cafe manager	Paul Porcasi
Mrs. Ramsey	Paullyn Garner
Butler	Wyndham Standing
Maid	Hazel Washington

Against the Law

(Columbia)

Action Drama

There is action plus in this romantic little yarn of the exciting life of an ambulance driver, with the kind of entertainment apt to be most appealing to the youngsters and the action-loving crowd among the patronage. It is popular stuff, developed with the maximum of movement, opportunity having been taken by the producers to combine comedy, romance and the more active sort of drama.

The police department, fire department and ambulance service of the large city have been brought into play to engender excitement. The gangster element injected into the plot is an essential development of the part played by the service organizations in helping the right to triumph. Interwoven in the story is the factor of sacrifice when the ambulance driver stands ready to stifle his ambitions and give up the girl he loves, in the interests of his best friend.

The names are at least familiar, with John Mack Brown, of the attractive physique, and Sally Blane, often in this type of action material. In support are Arthur Hohl, George Meeker and Bradley Page.

Brown and Meeker are driver and surgeon, respectively, on the ambulance of the city's largest hospital. Miss Blane is a nurse, with whom Brown is in love. It early becomes apparent that there is something troubling Meeker, son of the head of the hospital. Brown learns that Meeker had become involved with a gang headed by Page, to whom he is in debt for several thousand dollars as the result of gambling. Page holds him in check, since Meeker is useful for dressing gunshot wounds without the little formality of making the required police report. When Brown attempts to make love to Miss Blane, she tells him she is engaged to Meeker, and Brown determines to assist Meeker for the sake of the girl.

He gives to Meeker sufficient money to cover the debt to Page, the money being Brown's savings to carry him through medical school. Page refuses the money, needing Meeker for his own purposes. When Meeker realizes he is caught and unable to leave the racket into which he has blundered, he commits suicide in Page's office. Brown, coming with the ambulance, frames it so that it appears Meeker has been killed in an automobile accident. Brown then, with the assistance of another young doctor, and Arthur Hohl, a former henchman of Page, who had been shot by the gang leader, tricks Page into confessing the shooting of Hohl, and ar-

ranges the roundup of the gang. The way is cleared for the romance of Miss Blane and Brown.

The weekend action spot appears a likely position.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Story and screen play, Harold Shumate. Assistant director, Wilbur McGough. Cameraman, Al Seigler. Sound engineer, E. L. Bernds. Film editor, Otto Meyer. P. C. A. Certificate No. 291. Running time, 61 minutes. Release date, Oct. 25, 1934.

CAST

Steve Wayne	John Mack Brown
Martha Gray	Sally Blane
Kelly	Arthur Hohl
Bert Andrews	George Meeker
Bill Barrie	James Bush
Mike Eagan	Bradley Page
Tony Rizzo	Ward Bond
O'Brien	Hooper Atchley
Reardon	Al Hill
Captain Elliot	Joseph Crehan

The Battle

(Ritchey)

Drama

There is dramatic strength in this importation from France, which is entirely in the English language, with the exception of a smattering of Japanese, since the locale is that Far Eastern country and on the high seas. Although two of the names may have some selling significance in this country, the chief strength of the picture here will lie in the story itself.

In that the film is concerned with the Japanese fleet, its prowess and the effort to build its power on the sea, the opportunity is open for selling. At the moment occupying headlines in newspapers the world over is the strained and difficult situation relative to naval parity now current in Europe, with the demands of Japan for equal strength with Great Britain and the United States being the key to the situation.

The theme involves the sacrifice of honor by a ranking officer of the Japanese navy, in the interests of his country. Clandestine romance has been injected into the structure of the story, which is interesting material, and enhanced definitely from the audience standpoint by the performances of Merle Oberon, as the wife of the Japanese officer, and Charles Boyer, as the officer. Both names should be familiar to an extent to audiences in this country. Incidental, but important to the result, are unusually good pictorial and technical values.

There is drama and lively action in the battle sequences, when the Japanese fleet meets the enemy somewhere in the Pacific. The nationality of the enemy is left undetermined, although there is the inferential assurance that it is not England.

Boyer returns from victory at sea, hailed as a hero, and greeted by his wife, Miss Oberon. Aboard his ship was John Loder, as a neutral observer representing the admiralty of England. Boyer feels that strategically the battle did not end in victory for his fleet, although the enemy has been routed, and, an intense patriot, thinking only of his country, seeks in every possible way to obtain the report which Loder, as an observer, will send to England, criticizing the handling of the Japanese fleet in action.

Loder is careful, but Boyer sees to it that his beautiful wife shall make herself attractive to Loder, despite the fact that he loves his wife, however much that love is hidden under a domineering and severe exterior. Miss Oberon begs her husband not to force her to be attentive to Loder, since she feels that, in view especially of Boyer's coldness, she will be too completely attracted to Loder. But Boyer is insistent.

When Boyer arranges that Loder take Miss Oberon to a dance, he enters Loder's apartment, copies the report. He is interrupted by Loder and Miss Oberon, and learns the two are in love. He does not blame his wife, realizing he is to blame, and the battle fleet goes out to sea. With the information gained, Boyer, victorious once more, is wounded in action, and Loder, whom he forces to assist him, is killed. Then, feeling he can be of no further service to his country, and having sacrificed his honor, Boyer commits hari-kari, a gruesomely graphic scene. Forcing himself and his wife to appear always western in the presence of Europeans, he was

basically always of the East and Japan.—AARONSON, New York.

Produced by Leon Garganoff. American representative, Ritchey International Corp. Directed by Nicolas Farkas. Novel by Claude Farrere. Music by Andre Gailhard. Dialogue by Robert Stevenson. Photography by Roger Hubert. Art director, S. Pimenoff. Production manager, Pierre O'Connell. Running time, 75 minutes. Release date, Nov. 22, 1934.

CAST

Marquis Yorisaka	Charles Boyer
Fergan	John Loder
Marquise Yorisaka	Merle Oberon
Betty Hockley	Betty Stockfield
Hirata	V. Inkijniroff
Felze	Miles Mander
The Admiral	Henri Fabert

Waltz Time in Vienna

(Ufa)

Romance with Music

Against a background of the melodiously attractive music of Johann Strauss has been woven a story of young love in the gay Vienna of what may well be called the waltz era. It is a German film, with German dialogue, with occasional passages of dialogue clarified with superimposed translations.

For a German-speaking audience there are the assets of light, but melodious and attractive romantic entertainment, with more than a germ of comedy, assets equally serviceable to the theatre which plays to those elements of the so-called intelligentsia which follow the better foreign productions. The Strauss music is the film's strongest foundation, as the story of itself is not especially inspiring romantic drama, and the cast is generally unknown in this country.

Gustl, drummer in the beer garden orchestra of Joseph Lanner, is in love with Katy, daughter of Lanner. Lanner fancies himself a composer of waltzes, the while making every effort to prevent his first violin, Strauss, from taking any of the credit for the compositions which are, for the most part, the work of Strauss. Strauss has a happy faculty of composing with lightning-like speed, recording his scores on shirt cuffs, sleeves, handkerchiefs, or any available blank white space which will record the markings of a pencil.

There comes to Vienna the ballet master of the court of the young Queen Victoria of England, and a famous and blondely attractive dancer, to learn the waltz and bring back an orchestra for the court. It is the hope of the shy queen that the inspirationally sentimental music of the famed Viennese waltz will cause her retiring prince suitor to propose. There are amusing moments as Katy and Gustl, meeting at the English palace, try to teach the queen to dance the waltz. Katy is angry with Gustl, and nudgings and toe pounding, with Gustl the victim, are taken by the queen as the proper manner of the dance, which she and the entire court later duplicate.

Katy leads a girl's orchestra to the palace. They kidnap Strauss and jail him, Gustl taking his place. The difficult situation is cleared when Strauss finally appears, but in Vienna Lanner sues Strauss for "stealing" his waltz. The two settle their differences and together compose a new song in the courtroom, Katy and Gustl being reconciled.—AARONSON, New York.

CAST

Johann Strauss	Adolf Wohlbrueck
Joseph Lanner	Paul Hoerbiger
Katy, Lanner's daughter.....	Renate Mueller
Gustl	Willy Fritsch
Ilonka	Rose Barsony
Susy	Trude Brionne
Queen Victoria of England.....	Hanna Waag
Sir Philip, ballet master.....	Theo Lingner
The Prince of Coburg.....	Heinz von Cleve
The Judge	Dr. Adolfi

Girl in Danger

(Columbia)

Police Drama

One deviation from the trodden path of the police-stolen emerald theme gives "Girl in Danger" a bit of freshness to add to an abundance of action. The detective policeman simulates a third-degree torturing of one criminal in order to extract a confession from his confederate as to the whereabouts of the kidnaped girl. A police squad takes the prisoner into a second

room and in silhouette the others see through the door window a merciless pummeling administered to the figure in the chair. It's a dummy; the prisoner is out of sight, gagged. The ruse is explained after the confession.

Ralph Bellamy and Shirley Grey are the leads, Bellamy rather familiarly in this type of product, while J. Carrol Naish is well identified with villain roles. Charles Sabin and Arthur Hohl also are principals.

The pattern theme is compensated by busy movement, almost from the start, and a corresponding minimum of the dialogue so often heaped upon a mystery solution. Shirley Grey, tired of social butterflying, goes in search of adventure. Charles Sabin, gangster, entrusts a stolen emerald to her as he is murdered. Naish sends a henchman (Vincent Sherman) in florist messenger's uniform to her home, she to don the uniform and go in the stolen truck to Naish's hideout. The plan starts to go wrong when Bellamy captures Sherman, then trails the florist truck. A safe on the wall actually is a disguised exit. Naish escapes. Bellamy takes Miss Grey to her home. He already has found the emerald but is testing her honesty. Naish enters, shoots Bellamy, seizes the emerald and Miss Grey. The newspapers are full of the story of the murder.

Now enters Arthur Hohl, big-time racketeer operating behind an investment broker shingle. Naish shows him the emerald and they plot to get the insurance money. The insurance representative is to meet the Hohl-Naish group at an inn frequented by the gang. When Naish, Hohl and a third of the criminals (Francis McDonald) step into a side-room they find Bellamy awaiting them. The newspaper men have helped him by printing stories that he was killed. When the two threaten him the waiters draw pistols; they're policemen. At headquarters Naish discloses the fact that unless he is back at the second hideout by a given time Miss Grey is to be given over to two of the gangsters. The third-degree hoax brings from McDonald the necessary information and Bellamy and squad get there in time. To the newspapermen it's evident that there's more than a passing interest between Bellamy and Miss Grey.

The title is provocative, particularly coupled with the ideas provided by such words as stolen emerald and kidnapping.

It's for the weekend course in the theatre bill-of-fare.—ROVELSTAD, New York.

Produced and distributed by Columbia. Directed by D. Ross Lederman. Story and screen play by Harold Shumate. Assistant director, Wilbur McGaugh. Cameraman, Benjamin Kline. Sound engineer, George Cooper. Film editor, Otto Meyer. Running time, 61 minutes. Release date, Aug. 29, 1934.

CAST
Trent Ralph Bellamy
Gloria Gale Shirley Grey
Russo J. Carrol Naish
Dan Terrence Charles Sabin
Beckett Arthur Hohl
Wynkoski Ward Bond
O'Brien Ed Le Saint
Willie Tolini Vincent Sherman
Tony Francis McDonald
Thornton Edward Keane
Brady Eddy Chandler
Rollins Pat O'Malley

The Broken Melody

(Olympic Pictures)
Drama

Told largely in the manner of the flashback, combining a dramatic story with attractive music, this English production of Julius Hagen comes to this country with its several values handicapped for popular consumption because of the British accent of the players, a condition accentuated in that the locale is Paris and the players portray French characters.

The exhibitor will know best to what extent that circumstance will affect his selling of the picture. The cast names are for the most part unfamiliar to the American screen audience, although Merle Oberon, who played in "The Private Life of Henry VIII," and John Garrick, who has appeared in several English importations, have the leads and may be known. The Paris Symphony Orchestra performs much

of the musical score in highly effective fashion, the music perhaps serving as a selling point.

Heavy spots here and there in the story retard the pace and the film to a certain extent falls short of the action which usually is found most appealing to the average American audience. It is, apparently, a film rather for the class audience.

At the opera in Paris, between the acts, two men are talking, one a former superintendent of the French penal colony at Devil's Island. The superintendent, reminded by the opera's plot, tells the story of a young man, convicted of murder, who had been in his charge.

Garrick, young, erratic composer, in love with and loved by the daughter of the owner of the lodging house where he lives in Paris, is unsuccessful. His sweetheart, Miss Oberon, finally persuades him to sing in a cafe in order to maintain a bare existence. There a prima donna hears him sing, and so fascinates him that he marries her. She leads him a dog's life about Europe, a child is born, and she carries on affairs with other men. Miss Oberon, meanwhile, has achieved a certain vocal fame of her own, and they meet again. Garrick finds his wife with another man, kills him, and is sentenced to Devil's Island. Attempting to escape, he is shot at, and thought dead. But he returns eventually to Paris, marries Miss Oberon, his wife having died in the interval, and composes the opera, based on his own experience.

The film returns to the two men talking. Slowly it dawns on the former prison chief that the leading player is the escaped convict. The couple win his sympathy and he leaves them secure.—AARONSON, New York.

Produced by Julius Hagen at Twickenham Film Studios. Distributed in the United States by Olympic Pictures. Story and adaptation by Vera Allison and Michael Kankinson. Directed by Bernard Vorhaus. Photographed by Sydney Blythe. Art director, James A. Carter. Musical director, W. L. Trytel. Running time, 68 minutes. Release date, October 30, 1934.

CAST
Paul Verlaine John Garrick
Germaine Brissou Merle Oberon
Simone St. Cloud Margot Grahame
Pierre Falaise Austin Trevor
Colonel Dubonnet Charles Carson
His friend Conway Dixon
Henri Harry Terry
Brissard Andrea Malandrinos
Vera Toni Edgar Bruce

Three Cheers for Love

(Educational)

Entertaining

This so-called Young Romance comedy number features the pert and modern radio vocalist, Sylvia Froos, with Warren Hull in chief support. The result is rather entertaining comedy material, with an engaging touch of melody, including the title song. Miss Froos is the rage of the young men at the yacht club, and her mother to insure that her elder daughter shall have no difficulty catching Hull, wealthy young man, forces Miss Froos to dress in small girl's clothes. She double crosses mother and sister, however, to capture Hull, who sings one number in effective fashion.—Running time, 19 minutes.

Hollywood Trouble

(Universal)

Laughs for Any Bill

A good little comedy, this picture should get laughs on any bill. A novelty selling angle is the fact that it was produced by the Thaliens, organization of screen juveniles. This is the second of a series. The comedy starts off with a film set featuring a sappy prop man who loads guns at the wrong time and breaks up dramatic scenes by wandering in with a lighted birthday cake. The scene moves over to a dramatic school where the prop man becomes a histrionic professor, teaching his pupils to emulate Tarzan from loin cloth to sound effects. The villain ends the fun by shooting up the place and cheating the professor and accomplices out of five thousand bucks. The preview audience reacted well. It's good for both adults and the youngsters.—Running time, 20 minutes.—M. W.

Tom, Tom, the Piper's Son

(Educational)

Attractive

An attractive and entertaining cartoon of the Terry-Toons group, this has Tom doing his daily good deed with his flute. In turn he assists the kitten that fell in the well, Humpty-Dumpty who falls from his wall, Mistress Mary and her recalcitrant garden of other fairy tale heroes and heroines. The youngsters should find the subject entertaining.—Running time, 6 minutes.

Holland in Tulip Time

(MGM)

Excellent

One of the FitzPatrick travel subjects, this carries the audience into quaint and quiet Holland, where the cultivation of the tulip has grown to be one of the small kingdom's major industries. With the use of Technicolor throughout, the colorful tranquility of the country has been portrayed, the subject highlighted by several breath-taking scenes of the wide-spread tulip fields, a riot of magnificent color, stretching as far as the eye can see. Every imaginable color is there, the beds arranged in meticulous square pattern. A subject with unlimited appeal, and worth special billing.—Running time, 9 minutes.

Two Lame Ducks

(Educational)

Fair

There are a few moments of laugh provocation in this comedy, featuring Vince Barnett and Billy Gilbert, as the two bedeviled husbands who sneak out to go a-hunting. Their wives note their departure, take their hunting licenses and tip off the game warden. When they reach the duck hunting ground, their antics are amazing, and occasionally amusing. Arrested, they are given suspended sentences, in the custody of their wives, than which sentence they much prefer lengthy jail terms.—Running time 17 minutes.

Just Concentrate

(Vitaphone)

Weak

A concoction which is characterized chiefly by considerable noise, this subject features Lulu McConnell, as the matron who falls for anything that may be for sale. She is hooked for a "radio" which is supposed to play anything a person desires if he concentrates on the number. Her difficulties are multiplied when the machine double crosses her. A poor and unfunny subject.—Running time, 9 minutes.

The House Where I Was Born

(Educational)

Melodious

There is appealing melody in this number of the Song Hit Story series, featuring Sylvia Froos, the radio singer, and Frank Luther. As a young pair of song peddlers, they sing several numbers, together and in solo, concluding, as they start back for a visit home, with the title song, which is attractive and new.—Running time, 11 minutes.

The Hollywood Movie Parade

(Educational)

Stars in Action

This is along the lines of other series of snatches of the notables of Hollywood, more or less in action, but this differs to an extent in that a slight story is involved. A group of ambitious mothers apply at the studio with their infants, and one appealing child escapes from the parental grasp, meeting Jackie Cooper, falling on and off sets on which are Bela Lugosi, George O'Brien and others. Has fan interest.—Running time, 9 minutes.

CLOWNING THE CLASSICS



...TILL YOUR SIDES SPLIT
WITH LAUGHTER!

THE NUTTIEST NIGHTMARE
MAN EVER CONCEIVED AND
THE NERVIEST, SAUCIEST,
SASSIEST, FUNNIEST, MOST
COLOSSAL COMEDY HOLLY-
WOOD HAS EVER DARED
TO PRODUCE!

C A R L L A E M M L E

presents

LOWELL SHERMAN'S

Uproarious Production of Thorne Smith's

Amazing Novel

"NIGHT LIFE OF THE GODS"

With

ALAN MOWBRAY · PEGGY SHANNON

RICHARD CARLE · FLORINE MCKINNEY

WESLEY BARRY · HENRY ARMETTA

WILLIAM (Stage) BOYD · ROBERT WARWICK

PRODUCED BY CARL LAEMMLE, JR.

A UNIVERSAL PICTURE

THE CUTTING ROOM



Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau



THE COUNTY CHAIRMAN

Fox

In this picture, Will Rogers is cast as a character that should be right up his alley, a fact which promises both a showmanship and entertainment treat. He's a politician, not the efficient modern organizer, rather one of the oldtime fire-eating brand who knew the value of frenzied rallies, torch-light parades, free-for-all fights and the other media dear to the old political warhorses' hearts in the days before the radio. As the hero of George Ade's memorable book and play, "The County Chairman," the antics of the fiery, oratorical old campaigner are counterbalanced by situations that are uproariously humorous, plenty of exciting drama, a succession of hilarious complications which in the less flamboyant moments veer to a tender story of the old fashioned young love, to have the whole topped off by a spectacular, mirth-packed chase.

It will be noted that many in the cast have appeared in previous Rogers pictures. Seven of them were with him in "David Harum"—Evelyn Venable, Kent Taylor, Louis Dresser, Stepin Fetchit, Frank Melton, Robert McWade and Charles Middleton. Miss Venable and Taylor have similar roles as the young sweethearts, providing the story's romantic color. Others are Mickey Rooney, Berton Churchill, Russell Simpson, William V. Mong, Jan Duggan, who was seen in "The Drunkard" episode in "Old Fashioned Way," Gay Seabrook and Erville Alderson.

The screen play for Ade's play (that origin in itself being a showmanship asset) is by Sam Hellman, noted humorist, and Gladys Lehman. Direction is by John Blystone, who handled Rogers in "So This Is London" and recently completed "Hell in the Heavens."

Showmanship merited is along the lines of a landslide of laughs and making the most of Rogers drawing power.—Class "G."

THE GOOD FAIRY

Universal

For Margaret Sullavan's third starring picture Universal has chosen a rather appealing vehicle. Preceded by atmospheric situations which depict Miss Sullavan as a theatre usher and former inmate of an orphan's home where she had made herself a name by her talent for telling fairy stories, the story soon becomes realistic romance, full of exciting situations both dramatic and comic. To escape the amours of a wealthy admirer, she tells a fairy story that skyrockets a lawyer, unknown to her, to riches, involves herself in a thrilling romantic situation to bring about a surprising climax.

The vehicle is adapted from a stage play by Ferenc Molnar. The screen play is by Preston Sturges, who did "Zoo in Budapest," "Power and Glory" and "Thirty Day Princess." The story is being directed by William Wyler.

Located in Budapest, the time being the present, the value of story content is accentuated by the quality of the cast supporting Miss Sullavan. Herbert Marshall, currently in "The Painted Veil," has the role of the lawyer who is the beneficiary of the girl's vivid imagination. Frank Morgan, recently in "Affairs of Cellini," is the business tycoon to whom she tells the story. Alan Hale is a waiter, continually attempting to protect the girl. Others in

Audience suitability, indicated at the end of the report on a production, is as follows: "G," General audience; "A," Adult audience.

the cast are Reginald Owen, the King in "Madame duBarry;" Beulah Bondi, featured in "The White Parade;" Cesar Romero, Al Bridges, Hugh O'Connell, June Clayworth, now in "Strange Wives;" Matt McHugh and Frank Moran.—Class "G."

RUMBA

Paramount

Pitched to a modern key this production, besides again teaming the "Bolero" stars George Raft and Carole Lombard, has several other interesting showmanship points. As the title and the star associates indicate, the feature is a dancing picture. However, there is an accompanying story which in itself not only promises possibilities for unique and potent showmanship, but will fit snugly into the modern mood. That's a yarn of two Cuban lottery tickets. One is legitimate, the other counterfeit, but they bring two young persons together for a colorfully hectic and conflicting romance which, culminating in a press agent's publicity seeking gag, smooths the way for real love.

Locales of the yarn are Havana and New York. Raft is the dancer; Miss Lombard the girl. To revenge himself when her legitimate ticket wins the prize, he makes her fall in love with him, only to jilt her. Later in New York, when Raft's life is supposed to be threatened and his dancing partner runs out, Miss Lombard dances the new Rumba with him.

The production, which is being mounted elaborately will feature the Rumba as a ballroom dance, and one of the qualities meriting showmanship attention is the accompanying Ralph Rainger musical score. Too, as in "Bolero," the settings are colorful.

With the story and its accompanying action promising much, the cast supporting the leads is worthy of more than usual attention. In it will be seen Margo, featured in "Crime Without Passion"; a promising-to-be starlet, Iris Adrian, who will make her screen debut; Lynne Overman, Monroe Owsley and Gail Patrick.

LITTLE MEN

Mascot

This story, second in the Louisa M. Alcott series, takes up with the Professor and Jo of "Little Women" after they had married and established a boys' school. As in "Little Women," the locale is rural New England and the time about 1871. The screen play is by Gertrude Orr, with Phil Rosen directing.

Jo is played by Erin O'Brien Moore, seen in several Radio pictures, and the Professor by Ralph Morgan, currently in "Girl of the Limberlost," but the real action is carried by juvenile actors. Included in the cast are Frankie Darro, Dickie Moore, Cora Sue Collins, David Durand, Buster Phelps, Ronnie Crosby, Tommy Bupp, Junior (Trent) Durkin, Phyllis Fraser, Tad Alexander, Bobby Cox and many other youngsters. Other adults are Hattie McDaniels,

Irving Bacon, Charles Middleton and Rodney Hildebrandt.

The story deals with the tenderness and understanding which Jo and the Professor have for the boys in their school, Plumfield. Packed with scores of situations which faithfully portray every boyish hope and disappointment, it builds to a point where one boy (Darro), in whom Jo had great faith but whom the Professor believed a dangerous influence, lays himself open to suspicion of petty theft. But as evil will out and virtue triumph, the boy is proved innocent and welcomed back to Plumfield amid a spectacular Thanksgiving celebration.

As the feature is to be given a Holiday release, it appears to be well endowed with that human appealing quality which will reflect the popular spirit and mood of the season. With that as a guiding medium, the success of "Little Women" as a popular attraction is not to be overlooked in stimulating patron interest in "Little Men"—not as a companion piece, but rather as further happy moments with grown-up Jo and the children, for whom she strives to map the best life course.—Class "G."

DAVID COPPERFIELD

MGM

In bringing this, probably the best known Charles Dickens classic, to screen actuality, the producers are making available for commercial marketing practically every recognized showmanship asset.

The cast includes such outstanding names as Lionel Barrymore, Frank Lawton, W. C. Fields, Madge Evans, Edna Mae Oliver, Elizabeth Allen, Maureen O'Sullivan, Hugh Williams, Roland Young, Basil Rathbone, Una O'Connor, Jessie Ralph, Herbert Mundin, Lewis Stone, Harry Beresford, Hugh Walpole, Violet Kemble-Cooper, Florine McKinney, J. M. Kerrigan, Freddie Bartholomew, a promising child sensation, and hundreds of others.

That list taking care of name power, the picture is being directed by George Cukor who made "Little Women," "Dinner at Eight" and other important features. The screen play of Dickens' monumental work is by Hugh Walpole, noted British author and Howard Estabrook, who will be remembered as having done "The Bowery."

With the Dickens prestige naturally assuring a class appeal, the quality of the story brings it within mass understanding. As it has been termed Dickens' own life story, it is literary classic with a love story, full of romance, heart interest and tinged with pathos. Also it is amply endowed with comedy contrast, so that, while the original is more than a century old, its significance is unusually modern and topical.

For elaborate production, settings and costumes reflecting the spirit and atmosphere of its time were constructed and made only after the most diligent search for authenticity. Similarly, characters had exhaustive tests.

In quality of story content and its proved ability to please, the box office strength of cast names, the Dickens prestige made popular and timely by several recent pictures, and the producing company's avowed intention that this shall be one of the outstanding features on the year's program, showmen have a running start in their campaign.—Class "G."

(Continued on page 50)



The
TRADE PAPERS HAIL
DOUG FAIRBANKS'
TRIUMPHANT RETURN!

•

"SHOWMANSHIP ANGLES ABOUND
IN THIS PICTURE! Doug is admirable, as
agile and as virile as ever! Ladies will love the romance
and the spectacle!" — *Motion Picture Herald*

"PRODUCED ON A GRAND SCALE
with subtlety, exquisite imagery and breadth of imag-
ination! Doug amply justifies Don Juan's reputation
for glamorous sex appeal and charm of presence!"
— *Hollywood Reporter*

"A BIG ATTRACTION FOR SHOW-
MEN! It has immense possibilities!"
— *Jay Emanuel Publications*

LONDON FILMS
present

Douglas
FAIRBANKS

in
ALEXANDER KORDA'S
production of

The Private Life of
DON JUAN

with MERLE OBERON
BENITA HUME • BINNIE BARNES
and the beautiful leading ladies
of "HENRY VIII"

Released thru
UNITED ARTISTS

THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO

Hollywood Correspondent

WALTER WANGER gave Hollywood eye and ear commotion last week as a premature report circulated that the Production Code Administration had refused to give him a seal for his latest production, "The President Vanishes." Shortly after the shouting was over, with many reasons bandied about for the banning, Joseph I. Breen gave the picture a final review, and by the elimination of trivial parts of dialogue, a seal was given. Cuts affected only 35 feet of the film, which in no way detracted from the value.

The changes ordered by Mr. Breen were elimination of a line referring to "capitalistic blood suckers" in a Union Square talk; elimination of a speech referring to coercion of the vice-president; and several closeups showing persons striking policemen, shots formerly used in newsreels.

Actors and writers also got on their high horse as rumblings about a strike were bruited about unless Sol A. Rosenblatt makes an appearance to bring concord between producers, actors and writers, on the proposed code of fair practice.

The writers have not as yet presented their final code draft to the producers' five-five committee, but experience of the actors' five-five committee with the producers, when the producers rejected all fourteen points of the code proposed, leads them to anticipate a similar ordeal. Before a similar showdown, they want Mr. Rosenblatt here on the ground to adjudicate. Unless this is done it now appears the Screen Guild will attempt to force recognition of their demands through the American Federation of Labor, with which the actors are now seeking affiliation. All the Labor link needs is ratification from the Guild members.

▽

Breaking Precedent

Two daring film ventures, "Sequoia" and "Imitation of Life," were previewed this week to acclaim of the colony. Both break precedent, both defy tradition.

"Sequoia," produced by John Considine, Jr., for MGM, and "Imitation of Life," directed by John Stahl for Universal, are well off the beaten path.

"Sequoia" stars a deer and a puma, natural enemies of the forest. Humans, too, play parts, particularly Jean Parker.

"Imitation of Life" spans a subject heretofore taboo in films, but does it so tenderly that subject matter is subservient to the human drama unfolded. Here is told the tragedy of a colored girl, part white, but who would be entirely white, to enjoy the social prestige of her paler faced sisters.

Hollywood, needing encouragement to do the out-of-the-ordinary, is awaiting showmen's verdict on these productions.

▽

European Showmanship

"American showmanship methods are needed in the European exhibition field," said Clarence Brown, MGM film director, who just has completed a three months' survey in the Old World. Mr. Brown, vitally interested in exhibitor problems, makes several trips by plane each year to

MIGHT ASK CONSIDINE, RHODES SCHOLAR

Searching for material of world-wide appeal, Irving Thalberg has his research experts burrowing into the life of Cecil Rhodes, British pioneer, who, after making millions in Africa, founded the Rhodes Scholarship open to college students all over the world.

Hard by the Thalberg bungalow on the MGM lot is the office of John Considine, Jr., one time Rhodes scholar from Yale 1919.

visit theatre circuits. His wife, Alice Joyce, accompanied him on his European trip.

"If and when European film theatres adapt American ideas of showmanship," said Mr. Brown, "exhibitors abroad will automatically raise their standard of presentation, as bigger audiences demand finer shows to match showmanship."

Outside of London and Paris, he said, a stranger must inquire where the theatres are, as they are usually stuck up an alley, around the corner.

Audience tastes in Italy tally exactly with those of American theatre-goers, the director was surprised to note.

Vienna and Budapest, he said, are excelling in carrying on the traditions of the European musical show and are beginning to affect the pattern of American pictures.

▽

Hollywood's Heart

The true "heart" of Hollywood, often alluded to as calloused, or non-existent, was in magnified evidence at the Mary Blackford benefit supper-dance, held at the Cocoanut Grove. Miss Blackford, young actress who appeared with Will Rogers in his stage appearance of "Ah, Wilderness," had been severely injured in an automobile accident several weeks ago, and doctors had recommended a delicate spine operation, which would cost a sum fabulous to a girl of her means. Hollywood turned out en masse to give tribute to a courageous trouser and the necessary \$5,000 was easily raised, through the efforts of Helen Mack, Tom Brown, William Janney, Pete Lucid and others.

Benny Rubin was master of ceremonies, with Will Rogers, Dick Powell, Veloz and Yolanda, Carmel Myers, Fred Keating, El Brendel and his wife offering their services as entertainers.

Rogers, incidentally, had maintained all hospital expenses. Now Joan Crawford is in charge. The humorist's talk was climaxed by a few words to Miss Blackford, who had tuned in from her hospital room.

▽

Extras Parade in "Show-up"

Stealing the "show-up" from police department identification methods, Hollywood extras put on their best "bib and tuckers" last week and paraded before production heads of various studios, on stage, Kleigs, et al.

Central Casting inaugurated the system to

ANOTHER TEMPEST IN TEAPOT TWO FILMS BREAKING PRECEDENT SHOWMANSHIP AND EUROPEANS HOLLYWOOD SHOWS ITS HEART

stop the numerous complaints from extras who believed they should be included in the "dress" or fifteen dollar a day class, which is top.

Only extras registered in the Central Casting Bureau were allowed to parade before the 10 judges, made up of directors, assistants, casting directors, wardrobe designers and cameramen. The women's division paraded on Monday, at the RKO studios, and the men Wednesday. Five hundred men and women will be selected.

▽

New films for the Holiday season include "Little Men," "Babes in Toyland," "Bright Eyes," "Little Minister" and "The Mighty Barnum."

▽

News Flashes

Instead of calling a mass meeting of all Class "A" members of the Screen Actors' Guild for a vote ratifying their affiliation with the American Federation of Labor, the organization is calling small groups at a time, so that the details can be explained more thoroughly. The 30 at the first meeting all voted in favor.

* * *

With B. P. Schulberg's current contract with Paramount about terminated, his plans call for making eight features yearly, each independent of the other and to be submitted to all major distributing organizations for individual releasing bids. He has a tentative agreement with a New York publisher for exclusive first choice of his entire output of novels. He will also make an affiliation with a Broadway stage producer, to share the expense and profits of both stage and screen versions.

* * *

Irving Berlin is now under contract to Radio, to write the music and lyrics for "Top Hat," a pretentious musical. All principal members of the cast of "The Gay Divorcee" will be engaged.

* * *

The first report of the Motion Picture Division in the drive for Community Chest funds shows pledges aggregating \$25,300. This is 11 per cent of the quota, with the work just begun.

▽

Only Four Pictures Start

New production sagged this week as only four features were started. Of these, two are Monograms, the others being credited to MGM and Paramount. At the same time, but six features were finished. Columbia and MGM each account for a pair; the fifth is a Radio and the sixth a Warner.

At Columbia, "The Depths Below" was finished. Edmund Lowe, Jack Holt and Bela Lugosi are featured, with Florence Rice, Forester Harvey, Frank Sheridan, Harry Holman and Mitchell Lewis among the support. Similarly "Feud," a Tim McCoy with Billie Seward, was moved to the cutting room.

The more important of the two from MGM is "The Night Is Young." A new type musical, it stars Ramon Novarro and Evelyn Laye. The cast features Edward Everett Horton, Charles Butterworth, Rosalind Russell, Una Merkel, Donald Cook, Cecelia Parker, Henry Stephenson, Christian Rub and Herman Bing. The other feature is the tentatively titled "Backfield," with Robert Young, Ted Healy, Leo Carrillo, Stuart Erwin and Preston Foster.

Radio's contribution "Enchanted April," features Ann Harding and Frank Morgan. In the supporting cast are Katherine Alexander, Reg-

(Continued on page 50, column 2)



★ Dec. 27, 1934

An Eventful Day On
Which Exhibitors Will
Celebrate The National
Release Of Another
C O L U M B I A H I T
... A FRANK CAPRA
CLASSIC... Probably The
Grandest Romantic and
Most Thrillingly Exciting
Comedy Of All Time

World Premiere



(PRE-RELEASE)



RADIO

THE WORLD'S FINEST THEATRE
GAVE IT THE MOST IMPORTANT
PLAY DATE OF THE YEAR*



WARNER
BAXTER

in

MYRNA
LOY

FRANK CAPRA'S *greatest production*

"*Broadway Bill*"

by Robert Riskin

Based on the story by Mark Hellinger

with Walter Connolly — Helen Vinson



CITY MUSIC HALL ★ *Thanksgiving Da*

CUTTING ROOM

(Continued from page 46)

STRAIGHT FROM THE HEART

Universal

Because of its atmosphere and the situations against which it is told, this story is of more than ordinary topical significance. Currently timed, and fundamentally a dramatic romance, it deals with present day life conditions with which untold numbers are intimately familiar.

With millions living on governmental charity and everyone suspecting that unscrupulous grafters are diverting much of the funds to their own pockets, "Straight from the Heart" is a dramatized bit of imagination that might have come true in any city. It's the story of a woman who, by the beneficence of a politician, is lifted out of the bread line and given a job in the municipal nursery. Loving all children and one in particular, she becomes a valuable asset in the politician's mayoralty campaign. Learning that he is a grafter, she turns on him, concocts an amazing situation that turns the campaign into a hurricane of mud-slinging, in which the politician contemplates his victory to find it only an empty thing if life is to be without the woman he loves despite all she has done to embarrass him. Whereupon all is straightened out to complete the romance.

Aiming at dynamic punch, but at the same time heart-interest, the story features Mary Astor, currently in "Case of the Howling Dog" and "I Am a Thief;" Roger Pryor, leading man in "Belle of the Nineties" and remembered for "Moonlight and Pretzels;" Baby Jane, Universal's child prodigy who will be seen in "Imitations of Life," and Carol Coombe, a new coming British actress. Also included in the cast are Andy Devine, Grant Mitchell, Robert McWade, Doris Lloyd, Clar Blandick, now in "Mrs Wiggs," Henry Armetta, Douglas Fowley and Willard Robertson.

The original story and screen play are by Doris Anderson, author of "Uncertain Lady" and scenarist of "Glamour." Direction is by Scott R. Beal, formerly an assistant who is handling his first assignment in directing a picture alone.—Class "G."

WOMEN MUST DRESS

Monogram

With the title giving definite hint as to its exploitation possibilities, this picture makes available any number of channels through which that form of showmanship may be achieved. In it will be presented the winners of the recent Agfa-Ansco-Monogram photograph contest, including Harriet deBusman, the grand prize winner; Fay Hammer, chosen by the Allied Exhibitors of the Northwest, Anne Johnston, Nell Rhoads, Madelyn Earle, Anne Kasper and Sandra Breau. They have been the subject of much publicity in their various communities, and there is considerable color for tie-ups with stores and that will be strengthened by a nationwide campaign sponsored by Celanese Corporation.

Essentially the story is a domestic drama, telling of a woman who sees her husband's love cooling but through the medium of smart clothes and style changes herself into an amazing creature who has no difficulty in again charming her errant spouse and making him see the error of his ways.

The original story is by Frank Farnsworth, the screen play by Ed Joseph. Reginald Barker is directing with Mrs. Wallace Reid acting as supervisor. Principal players are Minna Gombell, currently in "The White Cockatoo," Gavin Gordon, Hardie Albright, Lenita Lane, a newcomer; Suzanne Kaaren and Robert Light. Supporting players, in addition to the contest winners mentioned, include Zeffie Tilbury, Allan Edward, Paul Ellis and Gerald Young.—Class "G."

Two Join Monogram Coast Publicity Staff

Monogram has added Anita Alston and Mart Bushnell, on press books and as planter, respectively, to the Coast publicity department, assisting Lindsley Parsons, following the resignation of Nate Krevitz. Jess Robbins and Norman S. Hall have been assigned to write an original screenplay for the next Robert Armstrong vehicle for Monogram. Robert E. Welsh is executive producer.

IN HOLLYWOOD

(Continued from page 47)

inald Owen, Ralph Forbes, Eric Blore, Jane Baxter, Doris Lloyd, Henry Armetta, and Raffaelo Ottiano.

Warner completed active shooting on "Sweet Music." A musical with a radio broadcast and show world background, this picture will present Rudy Vallee, Ann Dvorak, Ned Sparks, Joseph Cawthorne, Allen Jenkins, Alice White, Robert Armstrong, Al Shean and Helen Morgan.

To head the list of new activities Monogram started "Women Must Dress," featuring the girl winners of the recent Agfa-Ansco camera contest, with Minna Gombell, Gavin Gordon, Hardie Albright, Suzanne Kaaren, Robert Light and Arthur Lake. Also placed before the cameras was "Nut Farm." The cast of this includes Wallace Ford, Joan Gale, Bradley Page, Oscar Apfel, Spencer Charters and Florence Roberts.

The new MGM activity, "Copy Cats," teams Constance Bennett with Clark Gable, supported by Henry Travers, Stuart Erwin and Harvey Stephens. At Paramount work began on "Be Careful, Young Lady," formerly "All the King's Horses." This will be the second picture for Carl Brisson in which he will be seen with Mary Ellis, Katherine DeMille and Edward Everett Horton.

Walter Wanger to Remain At General Service Studio

Walter Wanger, producing independently for Paramount release, has announced a new arrangement with Erpi which will keep him at the General Service studios at the Coast until he completes his current schedule of six features for Paramount.

Of the six, one, "The President Vanishes," has been completed, and preparations have been finished for four others, "Private Worlds," "Clipper Ship," "Vogue of 1935" and "Peacock Feather."

Helen Jepson, Metropolitan Singer, Signed by Paramount

Paramount has signed Helen Jepson, Metropolitan Opera Company star, who will appear with Lawrence Tibbett at the Metropolitan in January. She will report at the Paramount Coast studio in April. Miss Jepson is also under contract to appear with Paul Whiteman on his radio broadcast. She will be permitted to broadcast from Hollywood during her screen work there.

RKO Appoints Armour

Reginald Armour has been named general manager for RKO in India and the middle East. He was formerly in charge of RKO operations in India, Burma and Ceylon.

TRAVELERS

JACK COHN, Columbia vice-president, left New York Tuesday for the Coast.

SIR CEDRIC HARDWICKE, English actor, arrived in New York from London, en route to Hollywood to appear in Radio's "Becky Sharp."

S. R. KENT, Fox president, is scheduled to return to New York from England next week.

LEE INSLEY, of Ortho-Krome Screen, Salisbury, Md., was in New York.

RALPH KOHN arrived in Hollywood from New York.

LEO MORRISON, agent, arrived in New York from Mexico City and California, returning to Hollywood next week.

RUDY VALLEE returned to New York from Warners' studio at Burbank.

CLIFFORD WHITLEY, London agent, arrived in New York from the coast, en route home with 14 chorus girls for a British musical.

"PAT" PATERSON, Fox player, arrived in New York.

JULES LEVY, RKO sales manager, returned to New York from studio and exchange visits.

Sailing on the S. S. Paris for Europe were:

HENRI KLARSFELD, in charge for Paramount at Paris; SAM E. MORRIS, Warner vice-president and his son, Edwin; VAL PARNELL, London circuit owner; MARCEL DE SANO, assistant to Irving Thalberg at Culver City; RICHARD DE ROCHEMONT, in charge for Time Newsreel in Europe; PIERRE SANDRINI, French and South American circuit owner.

ALBERT L. WARNER, vice-president, and A. W. SMITH AND GRADWELL SEARS, Warner sales executives, returned to New York from the studio at Burbank.

HAL HORNE and his bride, LEA SACHS, returned to New York from Hollywood.

MIRIAM HOPKINS arrived in Hollywood by plane from New York to appear in RKO's "Becky Sharp."

BERT SANFORD, Erpi's eastern division sales chief, returned to New York from New England.

H. WILLIAM FITELSON, attorney for Amity Pictures, and FRED BELLIN were in Detroit from New York.

JOHN HAMRICK, circuit owner, and B. F. SHEARER, equipment dealer, both of Seattle, returned home from New York.

FELIX FEIST, MGM sales executive, arrived at MGM's studio at Culver City from Honolulu, and will not return to New York for another week.

BUD BARSKY returned to Hollywood from New York.

HARRY EDINGTON and BARBARA KENT returned to the coast from New York.

MERLE OBERON left New York for Hollywood to appear in "Folies Bergere" for United Artists.

R. K. HAWKINSON, Latin American manager for RKO, returned home from New York.

ELEANOR POWELL and BILL ROBINSON left New York to work for Fox at Movietone City.

Cammack South American Representative for RKO

Ben Y. Cammack has been appointed South American representative of RKO under the supervision of Robert K. Hawkinson. Mr. Cammack will leave for the Argentine after January 1. He was formerly general sales manager for short subjects at Universal and for the past two years has been with Warner.

Loew Meeting Date Changed

The date of the annual meeting of Loew's, Inc., has been changed from December 11 to the second Tuesday in December, effective in 1935. Stockholders of record on November 17 may vote.

Film Legislation Is Seen in 43 State Sessions

Legislation affecting the motion picture industry is anticipated early next year, with the legislatures of 43 states and the national Congress going into session during the month of January.

Practically all states are expected to be seriously in need of new revenue to finance relief measures of various sorts and to replenish definitely depleted treasuries. The introduction of revenue-raising legislation, aimed at the motion picture industry, appears a certainty in many states. Other measures which will be of a regulatory nature are expected as well, chiefly as a result of the wide publicity which was attendant upon the recent drive for cleaner motion pictures conducted by the churches over the country.

The Internal Revenue Bureau at Washington late last week issued a sharp warning that the government expects admission taxes to be paid on the basis of the established price of admission as printed on the ticket, instead of that resulting from cuts in scales. The warning came as a result of the publication, in New York and Philadelphia, of articles which said the bureau had ruled that cut price tickets are subject to tax only in the amount actually paid.

It was pointed out in Washington that the revenue law involved specifically provides for the collection of taxes on the basis of established price from any person, other than employees, municipal officers, or children under 12 who are admitted at reduced price at a time when other patrons are required to pay the established rate.

Parsons, Theatre Owner for Quarter of a Century, Dies

Herbert C. Parsons, owner and manager of Parsons theatre at Hartford, Conn., which opened in 1896, died last weekend and was buried Monday in East Windsor Hill, Conn. He was 81 years old.

The Parsons theatre, which opened with De Wolf Hopper and Edna Wallace, in "Doctor Syntax," some 38 years ago, was sold in 1920 to the Shuberts, but Mr. Parsons did not retire until 1927, serving as manager in the meantime.

Crouch, Eastman Cashier, Dies in Rochester at 70

Frank M. Crouch, cashier of the Eastman Kodak Company, died in Rochester last week at the age of 70 after a week's illness. He was a pioneer in the Eastman business, having been engaged by the late George Eastman in 1888 to care for the finances of the small company then being formed.

Talley, Stallings, Thomas To Address Town Criers

Truman Talley, in charge of Fox Movie-tons, Laurence Stallings, editor, and Lowell Thomas, narrator, will address the Town Criers of Rhode Island on December 7, at Providence. The addresses will be put on the air.

R. M. Clark, Executive of Griffith Amusement, Dead

R. M. (Ish) Clark, general manager of the Griffith Amusement Company, died recently in Oklahoma City. Mr. Clark was well known in theatrical circles in the southwest. He was only 36 years old. Mr. Clark began his motion picture career with the old Mutual Film Company, going to Pathe as chief booker. Then followed association with Southern Enterprises, and with Griffith Brothers as booker and office manager in Oklahoma City, in 1922. In 1926, when the Griffith Amusement Company was organized, he became manager of the Liberty Specialty Film Company, remaining in that post until 1929, when he was named assistant general manager of the Griffith company. In 1931 he became general manager. He is survived by his wife, Verna May Clark; a son, Robert, 14, and his mother.

Fox West Coast Conferences Open

Final details of operation of Fox West Coast Theatres Corporation, under the plan of reorganization approved two weeks ago by the United States district court in Los Angeles, were to be completed this week between Charles Skouras and Chase National Bank. Mr. Skouras, accompanied by his secretary, Edward Zabel; James Davidson, statistician, and Ralph S. Harris, of Hughes, Schurman and Dwight, arrived in New York from the Coast Friday for the conferences, expected to last two weeks.

The first meeting was held Monday with Herman G. Place, a Chase vice-president. Charles Skouras will sign the joint 10-year contract with his brother, Spyros, as the other signatory. Spyros also will participate in the discussions.

Skouras Theatre Corporation does not intend to change its name to National Theatres Corporation, said Louis Weber, attorney for Skouras Theatres.

The new Fox West Coast group is expected to be ready to function January 1. Hughes, Schurman and Dwight, the FWC attorneys, last week filed papers in Albany incorporating National Theatres Corporation, New York City, with a state capital of 1,000 shares at \$1 each. The corporation is authorized to issue stocks, bonds and other securities and to give such stock and bonds in exchange for securities of other corporations, and generally to act as a holding company, to engage in and carry on the business of theatrical properties covering all forms of amusement, to finance, exhibit, display, produce, promote, record, release and distribute films of every kind and character. The corporation may establish other offices, agencies or branches outside of New York State in any part of the world.

Raymond J. Gorman, David H. Jackman, Edward S. Williams of the U. S. Corp., New York City, are the incorporators.

On November 1, National Theatres Corporation was formed in Dover. This corporation increased the outstanding stock of Wesco from 1,000 no par shares to 1,800,000.

Greene Is Dickinson Booker

Joe Greene, circuit booker and former exhibitor, has been named booker of the Dickinson circuit, with headquarters at Lawrence, Kan.

Few Cuts Made In British Films, Says V. G. Hart

The average British-made feature picture passing through the eastern division of the Production Code Administration suffers only relatively minor deletions, according to Vincent G. Hart, who is in charge of production code activities in the east and supervisor over all foreign films imported into the United States.

Mr. Hart said this week that "Evensong" and "Evergreen," two of the most recently submitted British films, were passed with no major cuts and that this has been the case with other British films approved earlier, despite the fact that British producers are not consciously guided by the production code in effect in this country.

Submission of stories by independent producers in New York is becoming more and more a general practice, Mr. Hart said.

Scenario writers now must display greater ingenuity in getting around difficult situations and better pictures are resulting, Joseph L. Mankiewicz, scenarist, said last week on his arrival in New York from Hollywood.

The Maryland Congress of Parents and Teachers pledged itself to work for federal legislation forcing producers to "furnish us with more desirable entertainment."

Texas Allied Hits Code, Elects Cole

Col. H. A. Cole's Allied of Texas, meeting in Dallas and reelecting him president, sent to President Roosevelt resolutions condemning the entire motion picture code in its present set-up. The Texas group's discontent is not only with the written code itself but with the operation and methods of local grievance and clearance and zoning boards and with the Code Authority.

"The independents have been forced to drop out during the past year by ones and twos under this code," said Col. Cole.

Other Texas Allied officers named were: vice-presidents, Rubin Frels, Martha McSpadden, R. N. Smith, L. M. Threet and R. Z. Glass; secretary-treasurer, A. W. Lilly, and directors Homer Mulkey, P. V. Williams, Thomas Donnell, F. W. Zimmerman, Howard Bland, Paul Scott, Leaman Marshall, Mart Cole, Walter Steppelman, I. B. Idelman, Will Dorbandt, T. W. Lewis.

The Independent Exhibitors' Protective Association of Philadelphia this week placed itself on record as opposed to any clearance set-up in which it has no voice and in the formation of which it is not consulted.

Allied of Vermont has elected Andrew Tegu of St. Johnsbury as president; Charles Ross, Windsor, vice-president; Clark Ray Kiniry, Bellows Falls, secretary; Al Graves, White River Junction, treasurer.

Leon Rosenblatt, of the New York Independent Theatre Owners Association, conferred Monday with Sidney E. Samuelson, Allied's national president, on affiliation.

THE CODE QUESTION BOX

By JAMES P. CUNNINGHAM

NO. 90—SALARY OF OPERATORS AND THEIR RIGHT TO UNIONIZE

QUESTION—I would like to know what minimum salary an operator (non-union) should receive in a town of.....population: (population omitted for obvious reasons). This is the only theatre in this city. The nearest union is not far away and it would accept me as a member, but I am afraid that the theatre owner would never consent and would lay me off. Would you advise me to join the union? What protection would I have if I did join the union? At the present time I am receiving \$15 a week.—WISCONSIN.

ANSWER—One of the basic rights given employees by the National Recovery Act, and by all of the various trade codes which emanated therefrom, is to unionize or to join any union, if they so desire. In every code drafted appears this clause (Article III, Section 1-b): "No employee and no one seeking employment shall be required as a condition of employment . . . to refrain from joining, organizing, or assisting a labor organization of his own choosing. . . ."

And, any motion picture theatre owner who dismisses an employee because the employee joined a union is to be liable to charges of violating the motion picture code.

We cannot advise any employee to join any union, nor to refrain from joining. However, if the employee does join, the exhibitor, as previously stated, can be restrained from interfering with his employee's participation in unionism. If the employer does interfere or discharge the worker because he did become a member of a union, then the employee is entitled to file charges against the employer with either the NRA's local Compliance Board, or the NRA's Regional Labor Board, either of which, if the complaint is justified, will act accordingly against the employer.

The motion picture code (Article IV—C, Part 1, Section 6 (a and b)), says that a projectionist who is directly and regularly employed by an exhibitor shall receive not less than the minimum wage and work no longer than the maximum number of hours which were in force as of August 23rd, 1933 with respect to his class of work in a particular community. If the employer refuses to comply with this code regulation, then the operator should seek the advice of the NRA local Compliance Board or the Regional Labor Board.

The code does provide machinery for arbitrating a dispute between the employer and the employee as to what constituted the minimum wage scale and maximum working schedule on August 23rd, 1933, but, regardless, it is believed that the complaining employee should first talk with either of the two boards mentioned above to ascertain his rights in the matter.

The address of the NRA Compliance Board and/or the NRA Regional Labor Board in any territory or city may be obtained from the National Recovery Administration at Washington.

NO. 91—SUBSTITUTIONS AND CANCELLATIONS UNDER THE CODE

QUESTION—Under the code I have the privilege to cancel any substitutions but my contracts with RKO and Paramount do not list the pictures which are to be released during the 1934-35 season, they merely read:

4 Photoplays—Class A.....\$.....
8 Photoplays—Class B.....\$.....
12 Photoplays—Class C.....\$.....

15 Photoplays—Class D.....\$.....
Balance —Class E.....\$.....

How am I to know which pictures are substitutions? I have no worksheet, either, as the applications were made on the contracts.

I have also contracted with United Artists. Each picture is made on a separate contract, but all are dated the same. Have I the 10 per cent cancellation privilege on any one of these pictures, and do I have to play productions which were made in a foreign country and which are distributed through United Artists?

On my Paramount contract I would like to cancel "Scarlet Empress." If I get a minister to disapprove of it would Paramount cancel it under agreement with the Will H. Hays organization?—WISCONSIN.

ANSWER—Disposing of the last question first, all of the large distributors agreed in July to permit their exhibitor clients to cancel any of their pictures released prior to July 15th, against which picture there had been lodged in the exhibitor's own community a bona fide public protest upon moral grounds and which public protest was made in good faith. The protest must actually exist among the residents in the community in which the exhibitor's theatre is located. A public protest against a certain picture in one community has no bearing on the same picture in another community.

The exchange reserves the right to investigate the source and the nature of the protest in order to determine its good faith.

In case of a dispute between the exchange manager and the exhibitor as to whether or not there exists a genuine objection to the picture in the particular community in which the theatre is located, the distributor will consent to refer the question of fact to the Local Grievance Board for determination, and further agrees to abide by the decision of such board.

This offer, made voluntarily on the part of distributors, applies to all pictures actually released prior to July 15th. Pictures released after that date are required to meet the standards of good taste in production established by the Production Code Administration in Hollywood, supervised by Joseph I. Breen, and must bear the seal of the Production Code Administration next to the main title.

Lists of all pictures carrying the Production Code Administration's certificate of approval number may be obtained from Mr. Breen, at 5514 Hollywood Boulevard, Hollywood, Cal.

The complete text of the rules and regulations governing cancellation of pictures released prior to July 15th under the agreement of the distributors as set forth above, appeared in MOTION PICTURE HERALD on July 14th.

The inquiring exhibitor mentions five classes of pictures which are listed in his contract, together with the numbers of each class which were contracted for. He asked: "How am I to know which pictures are substitutions?" How can there be any substitutions when specific titles of pictures, or descriptions of pictures—such as a picture with a certain star, or a picture based on the work of a specific author—if no such titles, or names of stars or authors appear in the contract? The contract provides for the delivery by the distributor, according to the inquiry, of numerical groups. Therefore, the distributor is obligated to supply the exhibitor with the same number of pictures corresponding to the number set down in the groups stipulated in the contract.

There is a clause in the motion picture code

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

which gives the right to an exhibitor to eliminate 10 per cent of the number of pictures contracted for, under certain conditions, in the manner prescribed below:

An exhibitor is entitled to eliminate from a single contract 10 per cent of all pictures released after December 7th, 1933, even though such pictures were contracted for prior to that date; provided, however, that the exhibitor's specific contract under which he seeks the elimination is in good standing; and, provided further, that the average rental for each picture of the group contracted for is not more than \$250 per picture; and, provided, further, that the exhibitor purchased at the one time all of the feature motion pictures offered to him at the same time by the distributor.

If the distributor offered to the exhibitor, say, 50 motion pictures, and the exhibitor contracted for 40 pictures and rejected the others, then the exhibitor is not entitled to the 10 per cent elimination privilege in accordance with this clause. All of the pictures offered by the distributor to the exhibitor at one time must be contracted for, otherwise the elimination clause would not become effective.

If the distributor, who has, say, 50 pictures on his schedule, offers the exhibitor 30 pictures and the exhibitor contracts for that number, then the clause would be effective just the same, because the exhibitor purchased all of the pictures actually offered to him by the distributor.

Regarding that phase of the inquiry involving United Artists and the relation of the 10 per cent elimination clause to that company and its individual contracts, Sol A. Rosenblatt, Division Administrator of the NRA, in charge of amusement codes, ruled that if pictures are sold to exhibitors on individual contracts at one and the same time—as is the practice followed by United Artists—then the deal constitutes a group sale and the 10 per cent elimination clause may be made applicable on the conditions set forth above.

Another question asked was: "Do I have to play productions which were made in a foreign country and which are distributed through United Artists?" Answer: Yes, if those pictures were contracted for.

Columbia Signs Biberman

Herbert Biberman, stage director, has been signed to the production staff at Columbia, leaving for the Coast in about a month. Writers added to the staff include Earle Snell, Preston Black, John Gray, Harold Shumate, Felix Adler, Harry McCoy.

WARNER BROS. BOOK

**"CHU CHIN CHOW". HELD OVER
4TH WEEK BALTIMORE..MINNEAPOLIS**

**LOEWS OPEN "POWER" BROOKLYN
NEXT WEEK... HELD OVER 5TH
WEEK... BOSTON.**

**"JACK AHoy." \$10 PREVIEW.. RITZ
CARLTON DEC. 3RD, PRIOR TO
ROXY OPENING.**

**Mc VICKER'S THEATRE GETS FIRST
RUN.. ALL PRODUCT.. CHICAGO**

BOOKED EARLY JANUARY - RADIO CITY MUSIC HALL



**JESSIE MATTHEWS in "EVERGREEN"
GEORGE ARLISS in "THE IRON DUKE"**

Company Formed For Music Hall

The Radio City Music Hall Corporation, chartered at Albany late last week, has been formed to operate the Music Hall in New York, with employees of the theatre having representation. The corporation is headed by W. G. Van Schmus, who will continue as managing director of the theatre, and take the post of president of the corporation.

Elected vice-presidents of the company are Webster B. Todd, who is a member of the board of managers of Rockefeller Center, and Leon Leonidoff, senior producer of the Music Hall stage shows. G. S. Eysell, also an employee, is secretary, and Russell V. Downing, former comptroller, is treasurer.

The board of directors is composed of Merlin Hall Aylesworth, president of the National Broadcasting Company, chairman; David Sarnoff, president of RCA; Francis T. Christie, executive vice-president of Rockefeller Center, Mr. Todd and Mr. Van Schmus. RCA and Rockefeller Center each have a half interest in the new Music Hall company.

STORY SALES

(Week Ending November 17th)

COMPANY	SOURCE OF MATERIAL			TOTAL FOR WEEK
	ORIG-INAL	BOOK	PLAY	
Fox		1	3	4
Metro		1	1	2
Monogram	1			1
Paramount	1	1		2
Radio	1	1		2
Warners	1			1
TOTALS FOR THE WEEK	4	4	4	12
TOTALS SINCE SEPTEMBER 1	85	75	21	181

(Week Ending November 24th)

COMPANY	SOURCE OF MATERIAL			TOTAL FOR WEEK
	ORIG-INAL	BOOK	PLAY	
Metro		1		1
Paramount	2			2
Radio	2			2
Reliance (U.A.)		1		1
Universal	3			3
TOTALS FOR THE WEEK	7	2		9
TOTALS SINCE SEPTEMBER 1	92	77	21	190

ENCHANTED APRIL, book by Elizabeth, Countess Russell, purchased by Radio, for Ann Harding, with Harry Beaumont assigned to direct and the supporting cast including Frank Morgan, Reginald Owen, Katharine Alexander, Jane Baxter.

GIRL FROM TRIESTE, play, by Ferenc Molnar, purchased by Metro.

LUCKY ME, original, by Bessie Bacon, purchased by Warners.

MAN EATING TIGER, play, by Ben Hecht and Rose Caylor, purchased by Fox, for production by Robert T. Kane, direction by George Marshall and adaptation by Philip MacDonald.

MURDER IN THE OPERA HOUSE, book, by Queena Marlo, purchased by Metro.

ONE BIG FAMILY, original, by J. P. McEvoy, purchased by Paramount.

PRIVATE BEACH, play, by Jesse Lasky, Jr. and Gladys Unger, purchased by Fox, which assigned adaptation to Henry Johnson and Huston Branch.

REAL SARAH BERNHARDT, book, by Basil Woon, purchased by Paramount; (release title is, "The Divine Sarah.")

RECIPE FOR MURDER, book, by Vincent Starrett, purchased by Fox for Sol Wurtzel's production with Edmund Lowe starring and Arthur Kober adapting.

RECKLESS ROMEOs, original, by Jess Robbins and Norman S. Hall, purchased by Monogram for Robert Armstrong.

SOUTHERN EXPOSURE, original, by Rolly Asher, purchased by Radio.

TORCH BEARER, play, by George Kelly, purchased by Fox, for Buddy DeSylva.

DARK CROSSING, original, by William A. Johnston and Forrest Halsey, purchased by Universal as a possible vehicle for Jane Wyatt, to be adapted by Gladys Unger.

MELODY LINGERS ON, book, by Lowell Brentano, purchased by Reliance (United Artists).

MR. DYNAMITE, original, by Dashiell Hammett, purchased by Universal, for direction by Murray Roth, and for adaptation by Harry Clark and Doris Malloy.

MURDER SONG, original, by Stuart Palmer, purchased by Radio, for Wheeler and Woolsey.

TERROR BY MIDNIGHT, original, by Bertram Millhauser, purchased by Paramount.

TRANSIENT LADY, original, by Octavus Roy Cohen, purchased by Universal.

TWO ON A TOWER, original, by Dwight Taylor, purchased by Paramount.

WIFE VERSUS SECRETARY, book, by Faith Baldwin, purchased by Metro, for William Powell, Jean Harlow and Myrna Loy, and to be produced by Hunt Stromberg.

UNTITLED ORIGINAL, by Bradford Ropes, purchased by Radio for production by Felix Young.

Rosenblatt to Hear Operator Pay Issue

Sol A. Rosenblatt, NRA compliance director, this week accepted an invitation of members of the exhibitor labor committee, appointed by him in September to investigate projectionists' wage scales in metropolitan New York, to discuss the situation. The committee, appointed with a view to developing a standard pay and hour schedule, reported to Mr. Rosenblatt that it had gone as far as it could. He advised them he would go to New York as soon as possible after his return to Washington from Los Angeles, probably late next week, and would be prepared to spend an entire day discussing the problem.

Unions having no direct connection with a specific controversy cannot claim any rights under Section 7-A of the National Industrial Recovery Act in New York under the terms of a ruling of the court of appeals in the Local 306-Independent Theatre Owners' Association suit just decided in Albany.

The ITOA of Southern California is marshaling exhibitors for a campaign against operators' wage scales upheld by the local NRA compliance board.

In Omaha the three first-run A. H. Blank houses last week signed an agreement with the operators' union calling for increases of \$15 a booth for one year and an additional increase of \$10 for the year following.

Kent Discusses G-B Stock Sale

Sidney R. Kent, president of Fox, is discussing, in London, the sale of Fox Films' 49 per cent interest in Gaumont-British with Lord Beaverbrook, and no longer with John Maxwell of British International, it was indicated from London late last week. Lord Beaverbrook was important in the original holding company, selling the Provincial Cinematograph Theatres, Ltd., large circuit, to Gaumont-British, thus forming the hub of the widespread British circuit. If the negotiations are closed Beaverbrook would become owner of virtually a half interest in Gaumont-British.

Jeffrey Bernerd, general manager, will not leave for the United States until sometime in January, he declared in London late last week. The National Geographic Society is sponsoring the Washington, D. C., premiere of Gaumont's "Man of Aran," produced off the Irish coast by Robert Flaherty, on Friday of this week at the Society's auditorium, with an invited audience. Dr. Robert Cushman Murphy, of the American Museum of Natural History, is to deliver an accompanying lecture.

Kenneth Hodkinson has been named sales manager for Gaumont in San Francisco. The company has signed Maurice Sigler, Al Hoffman and Albert Goodheart, song writers, to write special numbers for Less Allen, Gaumont star.

Kent Holds Fox Sales Meeting in London

Sidney R. Kent, president of Fox, late last week in London held a two-day sales meeting with Walter Hutchinson and J. C. Bavetta, as well as other foreign executives of the company.

Subject Used in Safety Campaign

Through the cooperation of theatre owners of New York, including major circuits and independents, the animated short subject in three-color Technicolor, "Once Upon A Time," produced by Audio Productions for the Metropolitan Life Insurance Company as a safety promotion measure, has been shown in almost all Broadway houses, as part of the safety campaign sponsored by the New York police department, headed by Commissioner Lewis J. Valentine. (Subject reviewed, November 24, page 46, MOTION PICTURE HERALD.)

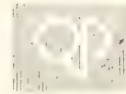
The film is available to exhibitors free of charge from the Welfare Division, Metropolitan Life Insurance Company. A full line of accessories has been prepared. The film was directed by F. Lyle Goldman, with the musical score written by Edwin Ludig.

E. A. Powers Gets Swayne Phillips

Edward A. Powers has taken over Swayne Phillips Company, New York advertising agency. Edward A. Powers Associates has offices at 545 Fifth Avenue, New York, and in the Taft Building in Hollywood.



WHAT THE PICTURE DID FOR ME



Columbia

BLIND DATE: Ann Sothern—Fair little program picture. Played Nov. 10.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

BLIND DATE: Ann Sothern, Neil Hamilton, Paul Kelly, Mickey Rooney—A very good program picture. Played on a double bill and gave satisfaction. The acting very good, and story average with the picture stories of today.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FIGHTING RANGER, THE: Buck Jones—A good western that pleased a better than usual week end crowd. Played Oct. 12-13.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—The first good crowd we've had in some time. Everyone knew about this picture and came out. Don't know where from, but they were there just the same and they didn't fail to praise us for showing this type of entertainment. Running time, 105 minutes. Played Nov. 17-18.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

LADY BY CHOICE: May Robson, Carole Lombard—If "Lady for a Day" meant anything to you, then you want to grab this picture quick and put it on your best playing time. Walter Connolly is great, Carole Lombard is at her very best, but it is May Robson's picture first and last. She is grand. Played Nov. 14-15.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LINE-UP, THE: William Gargan, Marian Nixon—A program picture that did less than average business on bargain nights. Running time, 65 minutes. Played Nov. 13-14.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

NAME THE WOMAN: Arline Judge, Richard Cromwell—Fair little newspaper story, of a none too bright reporter, who gets brighter as the film ends. However, the folks seemed to like it. Played Nov. 13-14.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

NO GREATER GLORY: Frankie Darro, Lois Wilson—Although we played this picture late, we had a satisfactory run on this picture. Played under auspices of local PTA and they put it over for us. Properly sold, this picture will produce business. Wrong selling of this picture will result in a total flop. A perfectly grand picture. Running time, 78 minutes. Played Nov. 8-9.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

ONCE TO EVERY WOMAN: Fay Wray, Walter Connolly, Ralph Bellamy—Not much comedy in this one. A story of the hospital, nurses and doctors, but drew better than I thought it would. Played Nov. 7-8.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

STRAIGHTAWAY: Tim McCoy—An action picture that drew better than average crowd. Favorably received by the Saturday crowd. Running time, 60 minutes. Played Nov. 3.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

WHIRLPOOL: Jack Holt—Average program picture that failed to draw on bargain nights. Business below average. Running time, 74 minutes. Played Oct. 30-31.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

WHIRLPOOL: Jack Holt, Lila Lee—The customers voted unanimously that this was an exceptionally good presentation. Jack Holt and Lila Lee were both excellent. Business normal. Played Nov. 17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WHOM THE GODS DESTROY: Walter Connolly—Very unrealistic story with Connolly, as usual, doing a nice piece of acting. But it pleased the customers and that's that. Played Nov. 17.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

First National

BRITISH AGENT: Kay Francis, Leslie Howard—A finely produced picture that did not do more than average business at the box-office. Drew some that are not regular patrons but kept away many of the regulars. Picture is produced in the special class and finely mounted but will draw only program business. Running time, 77 minutes. Played Nov. 15-16.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

BRITISH AGENT: Kay Francis, Leslie Howard—A

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

good spy picture that failed miserably at the box office.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

GOODBYE AGAIN: Warren William, Joan Blondell—Rather poor. A few laughs, but on the whole very silly. But people seemed to like it. Played Nov. 13-15.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

MIDNIGHT ALIBI: Richard Barthelmess, Ann Dvorak—A good picture of its kind but it did not mean much in this town.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

TWENTY MILLION SWEETHEARTS: Dick Powell, Ginger Rogers—Picked this one up when I bought Warner this year and it grossed more business than any in several weeks. Everyone pleased.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

Fox

CARAVAN: Loretta Young, Charles Boyer—A pain in the neck for small towns. A couple of swell tunes wasted. It takes more than a tune to make a picture. Audience reaction: lots of action—walking out.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

CARAVAN: Charles Boyer, Jean Parker, Loretta Young—Played Sunday for three-day run. Poor picture for small town patronage.—Martin S. Lane, Logan Theatre, Noblesville, Ind. General patronage.

CAT'S PAW, THE: Harold Lloyd—Seemed to please those that saw it, but didn't have any great draw at the box office. The musical background seemed too loud when Lloyd was speaking. The last few scenes were good. Played Nov. 10-11.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—It pleased only average business. However, not as many hearty laughs as expected from Lloyd. Picture has a good story and they go away satisfied.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—A very fine picture, liked by everyone. Running time, 76 minutes. Played Oct. 14-15.—A. W. Fitzgerald, Princess Theatre, Miller, S. D. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—We thought this one of the best from this pair. James Dunn is splendid and furnishes lots of laughs. This pleased our patrons. Played Nov. 4-5.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell, James Dunn, Ginger Rogers—Played this old, but am not sorry. A nice little down-to-earth story that pleased everyone that saw it. Played Nov. 11.—B. J. Vanderby, Palace Theatre, Doland, S. Dak. Small town and rural patronage.

DAVID HARUM: Will Rogers, Louise Dresser, Evelyn Venable, Kent Taylor, Stepin Fetchit, Noah Beery—A show that will draw them in in any man's town. It brings in the whole family because, like all Rogers pictures, he knows enough about what the public wants to keep his pictures down to earth. Keep him off the air and out of the papers and I think he would last forever. As it is, the public is soon going to tire of him. Running time, 80 minutes.

Played Oct. 25.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

DOCTOR BULL: Will Rogers, Marian Nixon, Louise Dresser—We thought Doctor Bull would be just another Will Rogers picture but to our amazement it turned out to be a swell picture. We played it for a Friday and Saturday picture and we had a wonderful turnout. This one pleased our patrons 100 per cent. All the kids went for this one in a big way. Doctor Bull is truly a great family picture. Played Oct. 12-13.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

GRAND CANARY: Warner Baxter—This fell flat, although Baxter is one of this town's favorite stars. They didn't come out to see this picture. Slow moving English story.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HANDY ANDY: Will Rogers—A very good Will Rogers picture. Sure to please everyone. Running time, 81 minutes.—A. W. Fitzgerald, Princess Theatre, Miller, S. D. Small town patronage.

HANDY ANDY: Will Rogers—When Will Rogers is the star you know it is a good production. This one is rather funnier than the ordinary Rogers picture. Pleased everybody, young and old. Played Nov. 3.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

HANDY ANDY: Will Rogers, Peggy Wood—This is a very good picture that will please everyone. It is a typical Will Rogers picture, and he is the whole show. It is a comedy, well acted and directed, and is good entertainment for the entire family. The closing situation in which Rogers plays Tarzan is the best part of the show and full of laughs. We played this two days to very good business and pleased 100 per cent. Running time, 81 minutes. Played Nov. 12-13.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JUDGE PRIEST: Will Rogers—It's a honey, and there is plenty in it besides Will Rogers. Not that we don't like Bill, because we do, but he is one actor that says put in all the support you have and if they can take the picture it's OK. Personally think this his best since "They Had to See Paris." Played Nov. 15-16.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

JUDGE PRIEST: Will Rogers—His best in a long time. You Southern exhibitors should break your house record for years. Rogers is a Kentucky judge, and Stepin Fetchit helps plenty in the fun in the best part he ever had. Running time, 80 minutes. Played Nov. 11-13.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

JUDGE PRIEST: Will Rogers—Will always does right by us. A good small town picture. Pleased all. Better than average business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

JUDGE PRIEST: Will Rogers—Opened on Sunday and held strong for six days instead of the usual three. Highly acclaimed as all Rogers' pictures are. Not as much Will as usual, but good casting made up for the loss.—Martin S. Lane, Logan Theatre, Noblesville, Ind. General patronage.

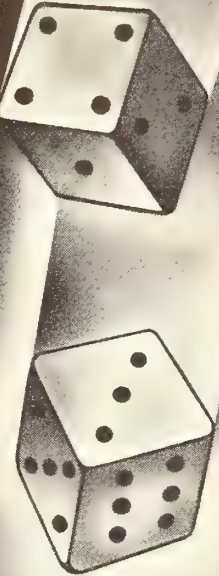
MARIE GALANTE: Ketti Gallian, Spencer Tracy—And still we say, whenever a producer says he has a big one, just forget it. Were expecting something out of the ordinary in this one and received one of the slowest pictures in days. Ketti shows promise, but the one bright spot was the singing of some fellow—name can't be located in the press sheet. Played Nov. 11-12.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

NOW I'LL TELL: Spencer Tracy—A dandy program picture. Spencer Tracy doesn't draw for us, but he is good in this show. Patrons liked this show. It isn't big but it is good. It has thrills, and a good story. Played Oct. 26-27.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

PECK'S BAD BOY: Jackie Cooper, Thomas Meighan—Kids and grandparents accompanied by four non-paying kids under six packed the house, but after the Sunday afternoon jam was over, it hit bottom. Just can't get them in on the kid stuff any more, and this picture was in the highest price classification, too. Am afraid they're overdoing this "classic thing." They're clean, but haven't the modern kick for those between 16 and 40. Running time, 70 minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

SHE LEARNED ABOUT SAILORS: Alice Faye, Lew Ayres—Went over to good business and had a lot of good comments on it. Made an ideal Friday-Saturday attraction.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

a
natural
BOX OFFICE
ATTRACTION
puts your programs across
bring your patrons back



RCA VICTOR

PHOTOPHONE OFFERS:

- Unfailing Sound Satisfaction
- A Sound Box Office Attraction
- Complete Ownership
- A Self-Liquidating Investment

PHOTOPHONE DIVISION

RCA VICTOR COMPANY, Inc.

Camden, N. J.

A Radio Corporation of America Subsidiary



SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—Good entertainment with lots of laughs. Drew well and pleased everyone. Played Oct. 19-20.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

365 NIGHTS IN HOLLYWOOD: James Dunn, Alice Faye, Mitchell and Durant—Two nights was too long for this one. Jimmy Dunn miscast again and this Mitchell and Durant are another pair of radio stars that when seen on the screen are very unfunny. In fact, they are worse than that. They are an acute pain in the neck to every part of the anatomy that I know of. When will the producers learn that it is easy to turn off what you don't like on radio, but on the screen it is impossible to get out from under the punishment of two comedians that are not funny in a picture. Jimmy Durante, Ed Wynn are another pair that have been inflicted on us from time to time that don't add a thing to the picture. This Metro learned in "The Crier." It is a "cluck" of the first water.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WORLD MOVES ON, THE: Madeleine Carroll, Franchot Tone—No good for small towns. Liked by a few but most of them were dissatisfied. Business nose-dived after the first day.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

MGM

CHAINED: Joan Crawford, Clark Gable, Stuart Erwin, Otto Kruger—Of course, they come for this pair and Clark goes ga-ga about Joan and, of course, there is a husband in the way, but Gable and Crawford in some scenes are so ga-ga that they are plain silly. The great he-man lover and his flame will be through if they don't get something better than this one. Joan parts one man from his wife and then Gable takes her from him. That is the story, with all the accompanying business that goes with these tales of the great love for each other. How many times has it been done, I ask you. "Stu" Erwin furnishes what little comedy there is. Kruger is the self-sacrificing husband who realizes the great love that was theirs. I could write the scenario myself.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CHAINED: Joan Crawford, Clark Gable—Picture pleased and did above average business. Well acted and directed. Pleased the fans so we're pleased. Running time, 74 minutes. Played Oct. 21-22.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

GIRL FROM MISSOURI: Jean Harlow—Although we played this one late it drew fairly well and pleased the patrons. Business average and favorable comment. Running time, 74 minutes. Played Nov. 1-2.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

HIDEOUT: Robert Montgomery, Maureen O'Sullivan—One of the sweetest pictures we have run in a long time. Cleverly directed and excellent story material. Although Montgomery has not been a drawing attraction in the past, he certainly scored in this picture. You can shoot the works on this picture and they will come and go away pleased. Business average. Running time, 82 minutes. Played Nov. 4-5.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

HIDEOUT: Robert Montgomery, Maureen O'Sullivan—A very good program picture. Good story and well acted. Gave good satisfaction but did not draw any extra business. But a splendid entertainment and clean. Running time, 82 minutes. Played November 13-14.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—Exceptionally fine production. The kind of a story and acting that will bring a lump to your throat. Too sad for some of the women, but we had many good comments. Drew well and pleased the majority. Good enough for your best dates. Played Nov. 9-10.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—A very good production. Fine work by all three stars. Running time, 95 minutes.—A. W. Fitzgerald, Princess Theatre, Miller, S. D. Small town patronage.

MEN IN WHITE: Clark Gable—Good. Patrons disagreed on this. Some liked it extremely well but some didn't. Said it was too real. But we believe it pleased the majority. Played Oct. 14-15.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

OPERATOR 13: Marion Davies, Gary Cooper—Another swell picture from Metro that clicked with the patrons. Business not anything to rave about, but the customers liked the picture. A nice pair to work together. Running time, 86 minutes. Played Oct. 31.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

PARIS INTERLUDE: Otto Kruger, Madge Evans—No good. Just a picture. The box-office said poor.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

STAMBOUL QUEST: Myrna Loy, George Brent—

Very good. A spy story that pleased. It failed, however, to draw average audience.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

STRAIGHT IS THE WAY: Franchot Tone, May Robson—A very weak picture that didn't draw and didn't please. No interest whatever in this picture. Very disappointing as I expected Franchot Tone to draw. Running time, 57 minutes. Played Oct. 25-26.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

TARZAN AND HIS MATE: Johnny Weismuller, Maureen O'Sullivan—A dandy thrill picture. Our patrons liked this and told us so. Appeals especially to children and men. Had some walkouts. Played Oct. 21-22.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

THIN MAN, THE: William Powell, Myrna Loy—Played this one late but did average Sunday-Monday business. Picture created exceptionally fine comment. Pleased 100 per cent. Running time, 91 minutes. Played Nov. 11-12.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

VIVA VILLA! Wallace Beery—A fine historical picture, with a big cast, well produced. Running time, 116 minutes.—A. W. Fitzgerald, Princess Theatre, Miller, S. D. Small town patronage.

VIVA VILLA! Wallace Beery—A great production. It is real and Wallace Beery lives his role. Patrons disagreed on this, but all the men liked it and most of them thought it was the best show ever. Women as a rule didn't like it. Thought it was too brutal. Many women stayed away during this showing, while the men came, so business wasn't as good as it should have been. Played Oct. 28-29.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

YOU CAN'T BUY EVERYTHING: May Robson, Jean Parker—A peach of a picture, that pleased 100 per cent. Running time, 85 minutes. Played Nov. 7.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

Monogram

DIAMOND TRAIL, THE: Rex Bell—This semi-western sure pleased my patrons; received good print.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

GIRL OF THE LIMBERLOST: Marian Marsh, Louise Dresser—"Girl of the Limberlost," a story of Indiana marshlands, was translated from Gene Stratton Porter's most notable literary achievement into the finest, upstanding portrayal of heart throbbing drama to receive such an array of praise from all types of audiences in attendance. Such complimentary, true to life performances were rendered by various members in the cast that it would be exceedingly difficult to pronounce the most outstanding performer. The screen adaptation is perfect with comedy included in the most strategic portion to relieve any undue tension that may occur. Considered as one of Monogram's best releases. Monogram is climbing to the front with the foremost, utterly excluding that well-known telltale word "perhaps." Fair business against heavy opposition. Running time, 83 minutes. Played Nov. 11-13.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

GIRL OF THE LIMBERLOST: Marian Marsh—Here is a picture that is a natural for the small town. Monogram has put a lot of excellent work into this picture and the result is a picture that is worthy of any producer. Business above average with a lot of favorable comment and also a lot of people who haven't been in the theatre in months. Running time, 76 minutes. Played Oct. 14-15.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

GIRL OF THE LIMBERLOST: Marian Marsh, Ralph Morgan, Louise Dresser, H. B. Walthall—This is a 100 per cent picture for us guys out in the sticks. Drew people that had quit going to picture shows and pleased them, too. Very clean and entertaining; satisfied them all. Very good acting by the whole cast. All stars in this picture, as none of the parts were overdone, but well done. Give us more of this kind. Played Nov. 18-19.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

JANE EYRE: Colin Clive, Virginia Bruce—Hats off to Monogram for one of the best pictures of the season. This is a dramatic romance, based on the book of the same name. The locale is rural England and it is a costume picture. It is the story of a woman, her life from childhood to maturity, and offers good entertainment for the entire family. The directing and acting are perfect. Played one day to very good business. Running time, 64 minutes. Played Nov. 14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JANE EYRE: Virginia Bruce, Colin Clive, Aileen Pringle—A splendid picture, clean and entertaining. Story old-fashioned, but just what the picture business needs to bring the picture show business out of the mud it has been forced into and ruined by demoralizing pictures. Everyone satisfied and told us so as they went out.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RANDY RIDES ALONE: John Wayne—An average western that, because of the star, drew above average

business. Pleased the Saturday crowd 100 per cent. Running time, 55 minutes. Played Nov. 17.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

Paramount

BELLE OF THE NINETIES: Mae West—An OK Mae West film. It will please the West following. Played Nov. 4-5.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

BELLE OF THE NINETIES: Mae West—A good Mae West picture, liked by everyone. Running time, 75 minutes.—A. W. Fitzgerald, Princes Theatre, Miller, S. D. Small town patronage.

BELLE OF THE NINETIES: Mae West—This expurgated edition of "It Ain't No Sin" did a very satisfactory business. While some were disappointed, the majority were satisfied. The funny thing about the Mae West pictures is that the people who claim they don't like her always come to see the picture. Running time, 75 minutes. Played Oct. 18-19.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

CRIME WITHOUT PASSION: Claude Rains—A picture that I personally liked because it is different from anything I have seen on the screen. However, the patrons did not like it. Did better than average business the first day, but the second day was nil. Pleased about 10 per cent of the patrons; the rest panned it. Over the heads of the average movie fan. Below average business on bargain nights. Running time, 70 minutes. Played Nov. 6-7.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

DEATH TAKES A HOLIDAY: Fredric March—Splendid acting and an absorbing and unusual story. Patrons disagreed on this. Some thought it was the finest show they had seen for a long time, but others didn't like it at all. Morbid and unreal but personally thought it was great. Those that did like it were loud in their praise. Played Oct. 16-18.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

GOLDEN HARVEST: Chester Morris—A little old, but still a swell small town picture with a swell title for this time of the year. Good business and a lot of good comments, which is what we like to hear. Running time, 69 minutes. Played Oct. 19-20.—W. F. Diestelmeier and C. M. Ross, Lena Theatre, Lena, Ill. Small town patronage.

GREAT FLIRTATION, THE: Adolphe Menjou—Rather poor. Did not draw and people did not like it. Lots of walkouts. Played Nov. 6-8.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

KISS AND MAKE UP: Cary Grant, Genevieve Tobin—Played two-day run on midweek bill. Light, fast moving comedy. Edward Everett Horton and Helen Mack top the cast. Should be worth a try on any mid-week program.—Martin S. Lane, Logan Theatre, Noblesville, Ind. General patronage.

LADIES SHOULD LISTEN: Cary Grant, Frances Drake—A very clever light comedy that brought favorable comment. Nothing to get out and rave about, but nothing to be ashamed of. Played on bargain nights to average business. Running time, 60 minutes. Played Oct. 23-24.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

LADIES SHOULD LISTEN: Cary Grant, Frances Drake—Very satisfactory performance, but our business was hit by rain and sleet. Played Nov. 7-8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LAST ROUND-UP, THE: Randolph Scott, Monte Blue—My patrons sure enjoyed this picture. Drew well. Monte Blue is sure good as Kells, the boss of the Border Legion. Would like to see him in another similar role.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou—Marvelous entertainment for anyone. Shirley tops the cast with her best performance to date. Hats off to Doman Runyon stories. Gave photos at matinee.—Martin S. Lane, Logan Theatre, Noblesville, Ind. General patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou—This surely came up to expectations. It is real entertainment. Had an average crowd, however, due to the fact that so many of our patrons were out of town over the holiday. Played Nov. 11-12.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou, Charles Bickford, Warren Hymer—One swell show. This Temple kid will put money in any box office. She has everything needed to bring the whole family in. I suppose now they will make so many of her they will run her to death. Everyone liked it. Played Sept. 30.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

LONE COWBOY: Jackie Cooper—Played this very old, but it's still good for any small town. Pleased both young and old and I did not hear a single kick on it. Played Nov. 1.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.



It's pretty tough for film salesmen to keep their minds on their business when Constance Clare Miller, 16 months, daughter of Mr. and Mrs. A. G. Miller of the Lyric theatre at Atkinson, Neb., invades the theatre office. It's even said that when the HERALD arrives, Constance Clare turns first to the pages of "What the Picture Did for Me", to which Mr. Miller is a regular contributor.

MANY HAPPY RETURNS: Gracie Allen, George Burns, George Barbier, Joan Marsh, Veloz and Yolanda, Guy Lombardo and his Royal Canadians—A good show as Burns and Allen go. If your fans go for them, it will please. Played Oct. 4.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

NO MORE WOMEN: Edmund Lowe, Victor McLaglen—Just a fair program picture. Played Oct. 24.—A. W. Fitzgerald, Princess Theatre, Miller, S. D. Small town patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael—A good comedy crook story. Program picture. Running time, 64 minutes.—A. W. Fitzgerald, Princess Theatre, Miller, S. D. Small town patronage.

OLD FASHIONED WAY: W. C. Fields—One of Fields' best pictures. Running time, 71 minutes.—A. W. Fitzgerald, Princess Theatre, Miller, S. D. Small town patronage.

OLD-FASHIONED WAY, THE: W. C. Fields, Baby LeRoy, Judith Allen—The best Fields picture yet. If they go for slap stick comedy, they will eat this one up. Of course, it's the usual Fields stuff, but still makes good small town fare. Played Oct. 21.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

PRIVATE SCANDAL: Mary Brian, Phillips Holmes, Zasu Pitts, Ned Sparks—A fair program picture; comedy drama. Running time, 65 minutes.—A. W. Fitzgerald, Princess Theatre, Miller, S. D. Small town patronage.

PRIVATE SCANDAL: Zasu Pitts, Mary Brian, Phillips Holmes—Fair. Some good laughs but parts of it are very silly. Drew well. We played it on a bargain night, so it got by. Played Oct. 30-31-Nov. 1.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

SCARLET EMPRESS, THE: Marlene Dietrich—What a picture, what direction and what a musical score. But in spite of all the time and money that has been spent on this picture it didn't do the business. Started off fair but by the time the word had gotten around, the second night was bad. Not the fault of the picture, however; just that it is over the heads of 85 per cent of the fans. Those who liked it raved about it, but the other 85 per cent said things that can't be printed. Business below average. Running time, 100 minutes. Played Nov. 18-19.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

SHE LOVES ME NOT: Bing Crosby, Miriam Hopkins—A very acceptable film fare for our audiences. Favorable comment and business above average. Best acting that Crosby has done so far. Running time, 85 minutes. Played Oct. 28-29.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

SHOOT THE WORKS: Ben Bernie, Jack Oakie—A fine musical comedy. Pleased everyone.—A. W. Fitzgerald, Princess Theatre, Miller, S. D. Small town patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie, Dorothy Dell, Arline Judge, Alison Skipworth—A good show as program pictures go, but it's a good thing that Bernie was not expected to carry the show or it would have flopped. Played Oct. 14.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—Good entertainment. Some good laughs. A light but entertaining story. Pleased here. Played Oct. 23-25.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant, Edward Arnold—A nice little program picture that seemed to please all who saw it. Played Oct. 7.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

TILLIE AND GUS: W. C. Fields—Here is a comedy that will go over in any community. At any rate it sure went over big here. The audience was laughing at every speech of Fields. His type of humor seems to please our patrons. Went over OK at box-office, too. Running time, 59 minutes. Played Nov. 2-3.—W. F. Diestelmeier and C. M. Ross, Lena Theatre, Lena, Ill. Small town patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston, Noah Beery, "Buster" Crabbe—A darn good action picture that will please all because it is not of the usual "shoot 'em up type." Book it with confidence and tell 'em it's better. Played Oct. 11.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

YOU'RE TELLING ME: W. C. Fields—This is good. Patrons laughing so much, think they missed some of the gags. Anyway, they caught enough of them to please 100 per cent. Business was slightly above average.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

RKO

BACHELOR BAIT: Stuart Erwin, Pert Kelton—Nothing big, but gave general satisfaction. However, it did not draw for some unaccountable reason. Played Nov. 14-15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—We used to play these comedians on Sunday, Monday and Tuesday, but had to give them mid-week. It's funny, but not their funniest. Add these comments to what you've already read, and the total will be no better. Running time, 75 minutes. Played Nov. 15-16.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

DOWN TO THEIR LAST YACHT: Mary Boland, Polly Moran, Ned Sparks, Sidney Fox, Sidney Blackmer—Foey! Good acting on the part of the actors, but it must have had fifteen or twenty writers and directors, as just a few men could not have made that many mistakes. I would suggest that they all take up plumbing (my apologies to plumbers) and my congratulations to the artists who made the paper on it. I felt like standing in the lobby as they came out and saying, "Aha, we fooled you." Played Nov. 4.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Ginger Rogers, Fred Astaire—We played this picture old, but it was liked just the same. Musical comedies have always gone over here—when there's any business to be had. Running time, 89 minutes. Played November 2.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

FOUNTAIN, THE: Ann Harding—Boys, here is one that will have all the kids running to the toilet, all the men out smoking, all the women (the three of them) talking about the weather. Really one of the worst pictures for a small town that I've seen in a long time. Beware. Played November 12.—B. Levy, Central Theatre, Manville, R. I. Mill town patronage.

GAY DIVORCEE, THE: Ginger Rogers, Fred Astaire—The best musical I've ever played. Not a dull moment from start to finish. Will send your patrons out smiling. Give us more of Fred Astaire and Ginger Rogers. Both will go a long way.—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

GRIDIRON FLASH: Eddie Quillan—Nothing big, but dandy program picture. Will do well Friday and Saturday.—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

GRIDIRON FLASH: Eddie Quillan, Betty Furness—A fairly good football picture that pleased a good Saturday crowd. Played November 16-17.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LIFE OF VERGIE WINTERS, THE: Ann Harding, John Boles—A three-day run on this did not amount to a great deal. It's a good "sob" story.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ONE MAN'S JOURNEY: Lionel Barrymore—Good picture. Failed to draw.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

(Continued on following page)

STINGAREE: Richard Dix, Irene Dunne—A fine picture, received many favorable comments. One fellow asked me to play it on a return engagement, said he saw it twice and wanted to see it again.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

THEIR BIG MOMENT: Zasu Pitts, Slim Summerville, Kay Johnson, Bruce Cabot—The best picture yet by Pitts-Summerville in the fact that it gets away from their usual tiresome brand of thin comedy and in its place has a really good story. A good program picture. Played November 8.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

THIS MAN IS MINE: Irene Dunne—Ninety-nine per cent talking, but a clever, sophisticated comedy drama. However, one day is plenty. Give 'em plenty of snappy shorts, as the only action in this is when the characters walk from chair to chair or go to the door, to let another one of the cast in to help with the talking. Running time, 72 minutes. Played November 14.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

WEDNESDAY'S CHILD: Karen Morley, Edward Arnold—Fine picture. Pleases the adults, if you can get them in. Used "La Cucaracha" with it and made fine program.—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

WE'RE RICH AGAIN: Marian Nixon, Billie Burke—This one was just a fair picture, and seemed to be well received by our patrons. Nothing big, but just a good, entertaining production of average drawing power. Played November 10.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

United Artists

AFFAIRS OF CELLINI, THE: Fredric March, Constance Bennett—This one did not please too well. If it had not been for Frank Morgan there would not have been a show at all. This one to me was just a mass of jumbled up film. This one ought to be put on the shelf to prevent more flops upon the exhibitors who play it. We really expected a picture that would draw a crowd and make a little money when we booked it. Fredric March and Constance Bennett did not come up to par in this one. Played October 14-15.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

BULLDOG DRUMMOND STRIKES BACK: Ronald Colman, Loretta Young—A very good mystery picture. We received the comment that it was the best mystery picture that we have shown for a long time. Ronald Colman did a swell job of acting in this one. We hope to have more like it soon. Played October 9-11.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

BULLDOG DRUMMOND STRIKES BACK: Ronald Colman, Loretta Young—The picture is gay, delightful comedy-mystery, but it didn't rouse any enthusiasm here. Business fell off to nothing the second night. Played November 11-13.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HOUSE OF ROTHSCHILD, THE: George Arliss—This did better at the box office than we expected, and it pleased very much. The last reel in color helped to make this picture stand out in every one's mind.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LOOKING FOR TROUBLE: Jack Oakie, Spencer Tracy—This is a very good picture that pleased all my patrons. It is a comedy with plenty of action, romance, comedy, drama and thrills. It is a story of two trouble-shooters in a large telephone exchange and will make good entertainment for the whole family. It is a little old, but we played one day to good business. Running time, 77 minutes. Played November 10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Universal

I'LL TELL THE WORLD: Lee Tracy—Lee Tracy is back again in this one wisecracking as usual. The same type of picture he has appeared in again and again, but that must be the way people want him to be. Went over at the box office and patrons thought it was all right. Everybody satisfied. Running time, 75 minutes. Played November 9-10.—W. F. Diestelmeier and C. M. Rose, Lena Theatre, Lena, Ill. Small town patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullavan, Douglass Montgomery—This one was not up to our expectations. We expected a good picture, one that would really draw a big crowd. The best dates for this one is the middle of the week. It pleased about 75 per cent of the few who saw it. This one will not draw the crowd that is expected. The acting of Douglass Montgomery and Margaret Sullavan is only average. Played October 16-18.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

MILLION DOLLAR RANSOM: Phillips Holmes, Edward Arnold—Fair programmer. We used it on Saturday instead of regular western, and got by okay with serial and shorts. Running time, 60 minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

MILLION DOLLAR RANSOM: Edward Arnold, Phillips Holmes—While this drew a little less than our normal Saturday night business, our patrons were well satisfied with the offering. Played November 10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

POOR RICH, THE: Edna May Oliver, Edward Everett Horton—A real comedy that kept our patrons laughing all the way through. One of the best slapstick comedies we have shown this year. Played November 17.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

ROMANCE IN THE RAIN: Roger Pryor, Heather Angel—Fair little light entertainment that has a few moments. Played November 6-7.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

ROMANCE IN THE RAIN: Roger Pryor, Heather Angel—Just a fair production. Nothing big. Mildly pleasing, and a number of laughs. About average for the small town patronage. Played October 27.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SMOKING GUNS: Ken Maynard—A good western. Plenty of action. Running time, 65 minutes.—R. W. Fitzgerald, Princess Theatre, Miller, S. D. Small town patronage.

STRAWBERRY ROAN: Ken Maynard—More good comments by the patrons than we ever got before. It is a real "horse opera" with plenty of interest maintained throughout, without half of the cast being shot up. It's a little old, but any exhibitor who has not played it would not regret showing it. Running time, 61 minutes. Played October 26-27.—W. F. Diestelmeier and C. R. Ross, Lena Theatre, Lena, Ill. Small town patronage.

THERE'S ALWAYS TOMORROW: Ralph Morgan, Binnie Barnes—A good domestic type picture. Clean, although there is another woman. Binnie Barnes is nice to look at and she does well in her first Universal picture. Played November 8-9.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Warner Brothers

DAMES: Dick Powell, Ruby Keeler—While this is a very good production, it is far from Warner's musical standard. Had patrons tell us that Powell's singing tired them. Too much of it. Business was very ordinary.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

DESIRABLE: Jean Muir, George Brent—Average program picture.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

DESIRABLE: Jean Muir, George Brent—This is a very entertaining show and should please every patron. It is a comedy drama and is good entertainment for the family. It is expertly directed and the settings are excellent. The entire cast play their parts well and add much to the entertainment of the show. The trailer sold this one for us and we played on late Saturday show to good business. Running time, 68 minutes. Played November 10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DR. MONICA: Kay Francis, Warren William, Jean Muir, Verree Teasdale—A very fine picture interesting story and wonderful acting by the whole cast.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FRIENDS OF MR. SWEENEY: Charles Ruggles—Very good. An evening of fun.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

HERE COMES THE NAVY: James Cagney—Play this and watch results. It pleases and it draws.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

HE WAS HER MAN: James Cagney, Joan Blondell—A very weak vehicle for these two popular stars. Played to average business on bargain nights. Running time, 70 minutes. Played October 16-17.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

LADY KILLER: James Cagney—Very good program picture. Some good laughs and enough action to make it suitable for Friday and Saturday. Played November 2-3.—Mr. and Mrs. Wilfred Racine, Ideal Theatre, Burns, Ore. Small town patronage.

Short Features Columbia

LIFE'S LAST LAUGHS: 1934-35—These are very good one-reelers showing many unique and funny epitaphs inscribed on tombstones. This is something different and is presented in a way so as not to make it objectionable. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MARCH OF THE YEARS: Here is a series of one-reelers that please here.—Harold C. Allison, Baldwin Theatre, Baldwin Mich. Small town patronage.

MICKEY'S TOUCHDOWN: Mickey McGuire—This is all right. The grown folks enjoyed it and all the

kids stayed to see it twice. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SCARPPY'S TOY SHOP: Scarppy Cartoon—Snap bang-up good cartoon. Good music and recording perfect. The kiddies all stayed to see it the second time. It has to be good for them to do that on an adult picture. Running time, 7 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

STABLE MATES: Broadway Comedies—A real comedy filled with lots of laughs.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Educational

BIG BUSINESS: Musical Comedies—Way past my idea of something funny.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

DOMESTIC BLISS-TERS: Marriage Wows Series—This is only fair entertainment of the slapstick variety. The laughs are few in the two reels and many of my customers walked out before the first reel was over. Educational should produce better shorts than these if they continue in business. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DREAM HOUSE: Bing Crosby—It doesn't do Bing any good.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

GOOD SCOUT, A: Tom Howard—The best Tom Howard comedy. If laughing spells anything, my audience like this one. Running time, 19 minutes.—Harold Hauben, Cozy Theatre, Lockwood, Mo. General patronage.

MOUNTAIN MELODY: Song Hit Stories—This is so good that lots of people wished it had lasted two reels. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WHY MULES LEAVE HOME: Terry-Toons—Good cartoon. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MGM

FALLEN ARCHES: Charlie Chase—The usual Charley Chase comedy. Some liked it and some didn't. Running time, 19 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

GOOD SCOUT: Willie Whopper—Another cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HOLLAND IN TULIP TIME: FitzPatrick Travel-talk—This color short is one of the most beautiful ever on our screen.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MIKE FRIGHT: Our Gang—The most entertaining Our Gang in some time. Glad to see them improving.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

ONE HORSE FARMERS: Todd and Kelly—The female Laurel and Hardy doing a little slapstick out in the sand country. Okay.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Paramount

BETTY IN BLUNDERLAND: Betty Boop Cartoons—This is a very good comedy with music. It is a burlesque on "Alice in Wonderland" and pleased my patrons very much. The kids are sure to like this and many of the adults also. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KEEPS RAININ' ALL THE TIME: Screen Song—Nothing extra, only fair.—Sammie Jackson Theatre, Flomaton, Ala. Small town patronage.

ONE AWFUL NIGHT: Pallette-Catlett—Here is a fair comedy, but not as good as these stars could do. Merely satisfactory. Running time, 21 minutes.—W. F. Diestelmeier and C. M. Ross, Lena Theatre, Lena, Ill. Small town patronage.

ON ICE: Harry Langdon—Harry Langdon usually gets a laugh out of every one if he is not played too often. Satisfactory. Running time, 21 minutes.—W. F. Diestelmeier and C. M. Ross, Lena Theatre, Lena, Ill. Small town patronage.

POPEYE, THE SAILOR: These cartoons are very good. My people like them.—Sammie Jackson Theatre, Flomaton, Ala. Small town patronage.

WHERE'S THAT TIGER?: Borrah Minnevit—Any short from the Headliner series is a natural. Good stars and numbers are presented in them all. This harmonica novelty is plenty good. Running time, 10 minutes.—W. F. Diestelmeier and C. M. Ross, Lena Theatre, Lena, Ill. Small town patronage.

RKO

GRANDFATHER'S CLOCK: Toddle Tale Cartoons—Something slightly different in cartoons and extra good. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MICKEY'S GOLDEN RULE: Mickey McGuire Comedies are always good. It's a pleasure to show them. Running time, 18 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

PASTRYTOWN WEDDING: Rainbow Parade Cartoons—A cartoon in color that is very enjoyable. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PATHE REVIEW: No. 1—Some cowboy songs, optical illusions, and scenes of where the great composer Richard Wagner spent his life shown to the music of some of his better known compositions, make this a most interesting number. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PATHE NEWS: 31—This time instead of the "Man on the Street" it's the "gals" on the street, telling just what they think of the Vanderbilt case. Very enlightening. If there is anything we like in a news-reel, it's this man-on-the-street idea. . . . Oh, Yeah? And we don't like that expression, either.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PATHE TOPICS: The first of the "Pathe Topics" and it turned out to be the Pathe Review under another name, that's all. Scraps of this and that. Running time, 11 minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

Universal

DEMI TASSE: Mentone—The way we like 'em. No attempt at plot. Just a straight bunch of extra good vaudeville acts that click with our crowd every time. We use this sort of material every Sunday and advertise Film Vaudeville and it helps the box office. Running time, 20 minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

GOING PLACES: Lowell Thomas—First of the series, and good. Varied subjects in one reel, which is preferable to 10 minutes of one subject, unless outstanding and worth it. Running time, 10 minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

HEARTBURN: Sterling Holloway—A fair comedy that has a few laughs. Absurd plot for even a comedy. Running time, 20 minutes.—W. F. Diestelmeier and C. M. Ross, Lena Theatre, Lena, Ill. Small town patronage.

KINGS UP: Oswald Cartoon—Good cartoon.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

VAUDEVILLE DAYS: Mentone—These vaudeville shorts in the Mentone series are okay with a lot of good acts that are only seen on the best stages. Will help build up any program. Running time, 20 minutes.—W. F. Diestelmeier and C. M. Ross, Lena Theatre, Lena, Ill. Small town patronage.

WILLIAM TELL: Oswald Cartoon—We have usually found Oswald cartoons to be good, but this one is not up to par with the others in our estimation. Running time, 9 minutes.—W. F. Diestelmeier and C. M. Ross, Lena Theatre, Lena, Ill. Small town patronage.

Warner-Vitaphone

JUST CONCENTRATE: Lulu McConnell—Luke-warm husband and wife act centering around a trick radio the wife bought. Just a few laughs. Running time, 10 minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

MILLER'S DAUGHTER, THE: Merrie Melodies—Here is a cartoon comedy that should please every patron. This is just the type of entertainment that my patrons like and Vitaphone always gives the public what they want. Will make an excellent filler on any program. Running time, eight minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MIRRORS: Freddy Rich and Orchestra—Entertaining musical act.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MIRRORS: Melody Masters—This is a very good one-reel musical featuring Freddy Rich and his orchestra playing several popular selections. Vera Van sings two popular songs that pleased every one. This is good entertainment and this series always pleases our patrons. Running time, 11 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MR. AND MRS. JESSE CRAWFORD: Pepper Pot—Good subject. Hope all of this new series will be as good. Don't let them revert to last year's standard. Running time, 10 minutes.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

MR. AND MRS. JESSE CRAWFORD: Pepper Pot—Organ short that is pleasing, especially the photography of the trees.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MOROCCO NIGHTS: Broadway Brevities Series—Technicolor musical comedy that is more comedy than music, but O. K. anywhere and they'll like it. Running time, 18 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

NOT TONIGHT, JOSEPHINE: Frank McHugh, Kitty Kelly—An excellent two-reel short in color. Comedy, dancing and singing. Coloring is beautiful. One of Vitaphone's best. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OFF THE BEAT: Broadway Brevities—Entertaining musical.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PAREE PAREE: Dorothy Stone—Fair little musical. J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PHIL SPITALNY AND HIS MUSICAL QUEENS: Melody Masters—Extremely good musical reel. The Melody Master Series has always pleased. Patrons applauded, which is unusual here. Running time, 10 minutes.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

PRIZE SAP, THE: Ben Blue—Very good two-reel short that got a lot of laughs. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RAMBLING 'ROUND RADIO ROW: Entertaining musical short.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SONG OF FAME, THE: Ruth Etting—Extra good. Classy, too, with swell stair dancing and a rural Arkansas song act that is a scream. Running time, 20 minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

TIM HAT HARMONY: Abe Lyman—This would have been ideal for Armistice Day as it is a splendid presentation of war songs. I'm sorry I did not have it November 11, but it is good any time. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WINNAH, THE: Broadway Brevity. Collegiate musical comedy centering around basketball. Okay, but not extra good. Running time, 21 minutes.—M. P. Foster, New Granada Theatre, Monte Vista, Col. General patronage.

WINNAH, THE: Florence and Arthur Lake—A good comedy of college life, with good tap dancing and a pretty song or two.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Serials
Principal

TARZAN, THE FEARLESS: Buster Crabbe—Have just completed this serial. The serial, in regard to production, acting and story, is very weak, but as a drawing card it's very strong. If you have not played it, by all means get it at once because it will make you a little extra money, at least it did for me. Running time, two reels each.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SHORT PRODUCT
PLAYING BROADWAY

Week of November 24

MAYFAIR

On Foreign Service.....Fox

PARAMOUNT

Pictorial No. 5.....Paramount

Dance Contest.....Paramount

Sporting Cocktail.....Paramount

Superstition of Walking

Under a Ladder.....Paramount

RIALTO

Flying Pigskins.....Columbia

Counsel on Defense.....Columbia

RIVOLI

Dognappers, The.....United Artists

RKO MUSIC HALL

Songs of the Colleges....RKO

ROXY

Mexican Idyl.....First Division

Once Upon a Time.....Metropolitan
Life

STRAND

Radio Scout.....Vitaphone

Mirrors.....Vitaphone

Shake Your Powder Puff....Vitaphone

Spanish Studio Opens

The Ballesteros Tona-Film Studios have been opened in Madrid, Spain, for the production of Spanish talking films for distribution in the world market, particularly Latin America. "Patricio Miró a Una Estrella" has just been completed.

Trop Gets Six Features

Jack D. Trop has acquired for international distribution six pictures featuring Kazan, the dog; Cactus, the horse, and John King. The first is "Outlaw's Highway," already completed.

Youngclaus Sells Two

W. N. Youngclaus, Columbus, Neb., has sold his interest in the local Pawnee and Swann theatres to Central States theatres, managed by Harry Weinberg of Des Moines, who now controls 11 houses in the Omaha territory.

Abelson Quits Omaha House

Art Abelson has resigned as manager of the World theatre in Omaha, an A. H. Blank first run theatre, to assume a partnership in the Roxy, a new house in Glasgow, Mont.

Open Portland Office

Kneeland and King, theatre supply and lighting engineers, have opened offices in the Fine Arts Building, Portland, Ore. They will feature Preddy Lamps and Hertner dimmers and effects.

Porto Rican Film Opens

The Latin Artists Picture Corporation opened "Romance Tropical," made in Porto Rico, last week for a week's run at the Mount Morris theatre, New York.

Spectrum Finishes First

Spectrum Pictures has completed the first of westerns, titled "Frontier Days." Produced by Almont Pictures, under the supervision of Al Alt, the film was released November 10.

New Ohio House Planned

Plans have been completed for a 1,000-seat theatre in Norwalk, Ohio, to be erected by the local Moose Lodge, now operating the Moose, only theatre in the town.

Plan New Detroit House

Alex Schreiber and William A. London, operators of several Detroit neighborhood houses, plan a new 1,100-seat theatre in the city.

New Missouri House Planned

Bids have been opened for the construction of a new theatre in Hermann, Mo., for John M. Helmers. The house has been leased to C. M. Bassman.

Solomon Has "Beyond Bengal"

Louis A. Solomon is now sole distributor of "Beyond Bengal," feature produced by Harry Schenck.

Whitney with Circuit

T. J. Whitney has been named director of advertising and publicity for the Basil Brothers circuit in Buffalo.



J. C. JENKINS--His COLYUM



Claremore, Okla.

DEAR HERALD:

This is the home town of Will Rogers. When Will was born they started to build the town and today it is a right smart town. Just why Will was born there instead of Neligh, Nebraska, we don't know, but it doesn't matter, just so he was born somewhere. Claremore has two things she can be proud of, Will Rogers and F. H. Jackson, who manages the Yale theatre, and say Will, if you ever come back to Claremore don't fail to look up F. H. Jackson and if you don't say that he is one of the swellest fellows you ever met then we will buy you an all-day sucker and you can have your choice of the pups.

We met Mr. and Mrs. Jackson and another Jackson who is only about two weeks old, and listen, Ezra, we'd sooner have a baby like that than to have all of Oklahoma and part of Nebraska, including Lincoln, Kansas.

▽

Medford is surrounded by wheatfields on the north, wheatfields on the east, wheatfields on the south and wheatfields on the west and a lot of cows. She also has W. T. Henderson, who operates the Alvo theatre, which are assets aplenty for one town. Medford reminds one very much of Chicago, Illinois, or Neligh, Nebraska, except that it isn't as large.

▽

At Ponca City we met Jack McCollum, who operates the Roxy theatre. Ponca City has two very prominent gentlemen, Jack McCollum and a guy by the name of Marlan who recently was elected governor of Oklahoma by a majority that inclines one to think that Oklahoma is Democratic. Oh, yes, this is the town where Fred Pickrel lives, and Fred, you know, has been an officer in the Theatremen's Association for a long time, and that's because they couldn't find a better one to take his place. When we called, Fred was in bed. We stayed there and visited Jack for about an hour and Fred was still in bed. When we left, Fred was in bed, and there's no darn sense in a fellow putting in all of his life in bed when his friends come to see him. This is a week later and we hope Fred has got up.

▽

Tough Job for Indian Chief

Pawhuska is an Indian name of a mighty good town. Ki-He-Kah is the name of a theatre operated by A. M. Abbott, and if you can pronounce the name of this theatre correctly the first time, Mr. Abbott will give you a free admission to his show (which is a good one). In case you don't know where "Ki-He-Kah" comes from we will tell you that it is the name of an Indian chief. We'll bet that chief never stood up under that name very long.

▽

F. W. Lyman operates both the Lyric and Grand theatres at Vinita. They came very near being Missourians in this town. You can almost throw a rock over into Joplin. Maybe that's what makes Vinita such a good town, even if she is in Oklahoma.

Anyhow she has a swell manager of her theatres and that's all that is necessary.

▽

If the Government is going to issue stock in that "Shelterbelt" project, which they are figuring on, we'd like to swap some Reliance Oil stock we hold for some of it. Of course, the Reliance Oil company is but a memory but the stock is beautiful, and one pipe dream is as good as another.

▽

Ralph Talbot at Tulsa is all set for the winter. He has three theatres, and they are all first-run houses and they are all run in first-class shape. Maybe that's partly due to Mr. J. C. Hunter, who is his assistant operator, and maybe it's due to the lady in the office who handles the books. (Gosh, we wish we had her name.) Mr. Talbot needs no further recommendation when we tell you that he renewed his subscription to the HERALD for all of his houses. That goes to show that he stood at the head of his classes all through his school life.

At Tulsa we met Roy Avey. Some would call him a "film hound," but we will call him a gentleman, as that's the way he impressed us. He is a salesman for MGM and that's recommendation enough.

▽

A Warning to Stettmund

Chandler is still one of the prominent towns of the state. That's largely due to Mr. and Mrs. Gerald Stettmund, who operate the H. & S. theatres. If Gerald writes to the HERALD and tell the boys that we got drunk and stole a lotta chickens while we were there we are going to go back and poison his dog Bluch. Gerald is always kicking about little things like that. Gerald is having "Bank Night" and he says his theatres won't hold 'em; that the crowd filled up the city auditorium and they overflowed into a cotton gin plant. When Gerald went to school his teacher failed to teach him that "truth crushed to earth will rise again." Gerald is connected with the Griffith boys in Oklahoma City, and whenever we find a man connected with these boys we don't need any further recommendation, for we have always found them ace high. The Griffith boys certainly know how to pick 'em.

▽

Didja ever meet Al Powell of the Melba theatre at Guthrie? If you haven't, oh boy, you hain't never met nuthin' yet. Al also manages a Griffith house. When you meet Al you have met about the best there is, then after you have met Al you ought to go over to Cushing and meet Claude F. Motley, who also manages a Griffith house. In talking with Mr. Motley we were satisfied that he was never within gunshot of the penitentiary and never has been accused of being a bootlegger. No sir, not him. He gave us the impression of being a first-class gentleman. While you are in Cushing you should visit Mr. Hiram Duncan, who manages the Duncan theatre. You will find him "one of the boys" also. He was re-decorating his house when we called but he stopped

long enough to renew his subscription to the HERALD.

▽

We are not what you would call "a spring chicken," but do you know that we had missed half of our life by not meeting Mr. and Mrs. Enloe of the Criterion theatre at El Reno. We met them a few days ago and we have set that date down alongside Christmas and the Fourth of July as another day to be celebrated with turkey and firecrackers. El Reno is on highway 81, which runs from Winnipeg, Canada, to Mexico City, and when you are driving that highway you should make it a point to stop and visit these delightful folks. You will find it well worth your while. They invited us to stay to dinner with them, but we couldn't. Thanks, folks, for your kindness.

▽

H. H. Holman and John A. Crawford manage the State at Weatherford, and when we say "manage" that's just what we mean. They know how to do it. From their action we judge that they are both Sooners.

▽

If you are looking for people who are worthwhile when you get to Clinton, drop around to the Ritz theatre and meet Mr. and Mrs. Guthrie and you will send us your thanks for calling your attention to them. And don't forget C. C. Stanfield of the Rex theatre at Elk City. This is another Griffith house managed by an excellent manager who knows how.

▽

Yes, It's a Big State

Then after you jump into Texas. (Gosh, but this is a big state.) Then when you get to McLean you should stop and get gas and meet Mr. and Mrs. E. R. Adams, who operate the American theatre. If all Texas folks are like these two we are glad we are over here and we will dislike to leave. They kicked because we hadn't called on 'em sooner. So we did. We hope we will not miss 'em next time.

Roy McAmos operates the Princess at Sayre and another theatre at Erick. It keeps him busy. He wanted us to go duck hunting with him when we were there before. Duck hunting to us is like eating huckleberry pie is to a tramp.

▽

Amarillo, Texas

NOTE. Some boy in western Oklahoma wrote us a letter some time ago and jumped all over us for not calling on him. We wrote and said we would do so the next time we were in Oklahoma, but we have forgotten his name and the town. Listen, kid, we'd like to call on you but how can we if we can't even remember the town?

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Raydon Completes First

Raydon Productions has just completed "Feud," a three-reeler, produced in the Ozark Mountains of Missouri and Arkansas with an entire cast of mountain natives. This is the first of series of adventure-story featurettes. Musical score is by the Reeves Sound Studios, N. Y.



MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*



PERTINENT QUESTIONS

As interesting as are the conclusions of the United States Bureau of Census report of 1933 theatre grosses and payrolls, analyzed admirably in last week's *MOTION PICTURE HERALD*, the compilation could go further were the figures available in Washington. Important these findings are, no doubt, but they provoke a number of pertinent queries. For instance:

1. Of the \$496,240,000 grossed in 1933 by 12,500 motion picture theatres, how much of this total was amassed by the circuits and how much by the independents?
2. What part of the \$496,240,000 grossed in 1933 by the 12,500 motion picture theatres was spent on all forms of theatre advertising?
3. Of the \$102,000,000 spent in wages, what percentage went to those employees having to do with the advertising and publicizing of programs?
4. Was the percentage of theatre advertising expenditure in the 15 cities, listed as the principal money-makers, higher proportionately than in those spots making a lesser showing?
5. What percentages of the advertising appropriations were spent on newspapers, on radio, on outdoor advertising, on displays, on exploitations?

The right answers to the above questions should provide further profitable reading.

△ △ △

PENALIZING THE BOX OFFICE

Whether or not the monies expended on exploitation return 100 cents on the dollar, the fact remains that exhibitors who argue agin this method of advertising are kidding themselves and hampering their grosses. Granted that every manager is not a showman, that men who should know better are not entirely conscientious or practical in the budgeting of exploitation appropriations. But the defections of this small minority should not be allowed to penalize the efforts of countless showmen entirely familiar with and highly skilled in the operation of basic exploitation processes.

Unfortunately, there is a trend in certain quarters that is doing untold harm at the box office. Strongly opinionated exhibitor-employers have turned definite thumbs down on what they alone deem unnecessary advertising expenditures. The results speak for themselves.

REASONS FOR OPTIMISM

Authoritative reports have it that there is a distinct increase in the fluidity of ready funds available for the current Christmas spending, in some spots as much as 65 per cent over last year. The rising flood of new hard cash means a lot to the average manager who for too many Decembers has had only husks to sustain life in the anemic body of his box office.

It is quite fitting, therefore, at this time that we offer for the consideration of our readers the "Christmas Tree" business-building suggestions contributed entirely by members and set down on the three following pages.

With these scores of tested ideas, plus the opportunity of diverting sizable slices of the extra money in circulation to the theatre till, there is reason for the theatremen to be more optimistic of what the immediate future holds.

△ △ △

AGAIN THE PRESS BOOK

It may be noted that in the discussions of press book virtues and weaknesses, the home office side has not come off half-bad. By that we mean the forthright statements by ad heads Bob Gillham, of Paramount, and Herschel Stuart, of Columbia, answering our request for an expression on the press book article published in the issue of November 10. These executives have declared themselves in accord with the showmen.

△ △ △

The press book has always been a bone of contention and in the past more than a slight annoyance to the makers for the most part inexperienced in the theatre and unfamiliar with advertising and publicity needs. The inclusion of experienced theatremen on home office advertising staffs has helped considerably, but continued improvement cannot be expected unless managers make known, as Gillham states, "what they wish eliminated or what they wish added".

In "What the Picture Did For Me" section a few weeks back, commenting on Mae West, Herman J. Brown, able Nampa, Idaho, contributor waxed enthusiastic over the showmanship of the ebullient Mae, stating—"I would like to have her tell me her ideas of running a theatre."

Pu-leeze, Mr. Brown.

A. Mike Page

Members Contribute Ideas to

HOLIDAY IDEAS

A New Year's Eve Gag

Herman Bamberger, Paramount, North Adams, Mass., some years ago had house artist letter back side of old drop "Happy New Year," lettering fluttered. At ten seconds to midnight, house lights were put out, drop lowered and "Auld Lang Syne" put on non-synch. At exactly midnight, as operator threw flood on drop, record was started full volume.

New Year's Eve Show

Fred C. Souttar, Lincoln, Belleville, Ill., is planning wedding of colored couple on stage, which he has successfully used before. On same bill will be old time movie show with silent film, song and ad slides, usual film breaks, piano and drums in pit. Fred says this combination is a good draw and gives audience chance to let off plenty of steam.

Dancing School Revue

For the Sunday opening Christmas week and matinees daily up to day before Christmas, Souttar is planning a "Fairy Book" idea, talent to be supplied by local dancing school. "Old Woman in the Shoe" and other fairy characters will be presented.

Free Show for Poor

Howard Waugh, Warner Southern division manager, is arranging with local paper to entertain unfortunates living at Memphis Transient Bureau. Series of matinee shows are planned in conjunction with daily, which will publicize the idea. Besides being a good-will builder, shows are intended to help morale of charity cases.

Business Men's Association Tieup

Rudy Kuehn has just put over a successful Thanksgiving morning free show for local poor children at the Fabian, Hoboken, N. J., in connection with local business men's association which paid for all expenses including printing of special tickets distributed through Mayor's office to schools. In addition, each child was given small gift basket donated by local merchants. Special police and firemen details escorted children to and from theatre.

Broken Toy Matinee

J. M. Schoepel, Midwest, Oklahoma City, is working on special show, admission to which will be broken toys to be repaired



Whitaker's Organ Xmas Atmosphere

THEATREMEN INVITED TO SUGGEST SLANTS

Some weeks ago it was decided to inaugurate the Yuletide season in this issue with a "Christmas Tree" section to which managers would be invited to contribute various box office helps. Quite a number of the boys responded, submitting ideas that already have been used and others intended for early execution. These have been listed for information of showmen seeking ways and means to bolster grosses.

by fire department in time for Christmas distribution. Advertising of various kinds, including newspaper publicity, has built this event up to local importance.

Newspaper Toy Tiein

Frank LaFalce reports special matinee in all Washington, D. C., Warner theatres on Saturday before Christmas in conjunction with local paper, children being admitted for a new toy, or for article of wearing apparel. These are turned over to Community Chest agencies for distribution. Event is tremendous good will and publicity builder, last year nearly 30,000 toys having been collected.

House Staff Cooperates

Morris Rosenthal, Majestic, Bridgeport, Conn., suggests theatre employees volunteer to take care of a number of needy families with baskets of food, which usually rates news story and photo. Rosie also outlines matinee for children on welfare lists and broken toy-fire department tieup.

Percentage Benefit

Julius Lamm, Uptown, Cleveland, is working with progressive civic club for third year to arrange big stage show, talent to be promoted, club to receive 30 per cent of receipts and theatre paying all expenses. Club sells tickets to members, theatre staff also cooperating, Julius giving prizes for most tickets sold by club members and house employees.

In addition to this Julius is also putting on canned goods matinee, food to be turned over to same club for distribution.

Serial Club Show

E. C. Grady, Hoosier, Whiting, Ind., gives 50 free admissions on lucky number gag to children at Saturday shows and on Saturday, Dec. 22, will vary this with free presents from theatre Christmas tree instead. This will be held in conjunction with kid club Christmas party.

Holiday and Fashion Revue

Harry Black, Rialto and Empire, Glens Falls, N. Y., endorses local revues at Christmas and Easter and fashion shows in season, having found these very profitable. For inexpensive staging, Harry makes these suggestions:

Cloth drops can be enhanced by fluttered cover designs cut out by poster artist, stage ornamentations made the same way. Baby spots and ordinary store window floods can

be borrowed, colored gelatins in same spotted in foots and overhead borders, added to standard equipment result in a pleasant lighting change.

Florist and Store Tieup

Louis Lamm, Capitol, Elyria, Ohio, is also planning his annual party for Saturday afternoon before Christmas with talent from dancing school and bag of promoted candy to each child. Tree in lobby will be supplied by florist and decorations donated.

Newspaper "Santa" Slant

Francis Deering, State, Memphis, Tenn., has arranged with local paper to take pictures of arrival of Santa Claus via plane, and annual Christmas parade, film to be shown at theatre, daily to pay all expenses and to carry strong publicity plugging the showing.

Francis has also arranged with another paper to sponsor a huge tree in lobby inviting public to deposit gifts for needy families. Stunt was used last year.

Smart Christmas Lobby

Francis Deering has planted a large cut-out Christmas tree of compo board in his lobby, beneath which is planted large boxes wrapped as holiday gifts, with titles of the coming pictures lettered on the boxes. Caption for the whole display along the lines of "Our Christmas Gift to You."

In addition to these Holiday Ideas contributed by the members in the past few weeks, it might be advisable to include various highlights on some of the angles suggested last year. These are credited largely to Round Tablers LaFalce, Copelan, Zimbalist, Feldman, Waugh, Stein, Smakwitz, Katz, Dannenburg, Hendricks, Orlove, Moss and Henger.

"Why I Shop Early"

To stimulate Christmas buying early in the month, a number of papers in different spots tied in with theatres on essay contests, passes given for the best 100-word or less answers to "Why I Shop Early."

Greeting Suggestions

Seasonal greeting cards to mailing list is another Botwick idea, as is night letters delivered on Christmas Day to prominent city officials and leading citizens.

(Continued on following page)



A Typical Holiday Lobby

Club "Christmas Tree" Section

(Continued from preceding page)

Package Service

Invitations were extended by theatres via trailers and ads asking patrons to check Christmas packages while enjoying the show. This service was further announced on classified page and also put over via co-op pages. In some instances, theatremen have been able to plant government substation in lobby to sell stamps and accept packages for mailing. Special packaging service was also featured in other spots.

Tie-in Advertising

The drive made by toy departments everywhere last year on the cartoon comics such as Mickey Mouse, Popeye, Betty Boop, etc., continues this year. Many managers are tying in with stores to furnish life-sized cut-outs and animated figures of these cartoons for display and plugging theatre dates on these shorts in ads and windows.

Theatres ran "Shop Early" trailers for benefit of local stores in exchange for mention of attractions in ads. Space on back of heralds was also sold to stores. Also utilized were florist tie-ins wherein displays of plants, hollies, wreaths, etc., were exhibited in lobby for general Christmas decorations in exchange for florist credits.

Sticker Advertising

Stickers containing message from stars on "Shop Early" copy and tie-in on theatre dates were used by merchants on all outgoing packages and mailing lists. Imprinted sticker tape was another device utilized, theatre copy being carried as well as store plug.

Shorts and Trailers

Producers are putting out a nice line of Christmas shorts which should be considered in making up the holiday week programs. The various trailer services are also on deck with different offerings in the form of greetings from the manager for the new year and thanks for past patronage.

Santa Claus—In Person

Tieups were made with stores for toy exhibits in lobby or foyer presided over by Santa. He was present at many Christmas party matinees, distributing toys and candy. In one spot, manager had children list their desired Christmas gifts on prepared cards signed with their names and addresses which were gathered by Santa and mailed to parents with appropriate good will letter.



Rose's Stills in Star Lettering

ANGLES NOT LIMITED TO HOLIDAY SEASON

As can be noted, the aids set down are not confined to the Christmas period or entirely to any certain attractions. Many of the suggestions can be utilized for various occasions in the coming year. The stunts in most cases have the virtue of being tested and are roughly classified, contributors' names appearing more than once where they have forwarded more than one slant. Additional ideas will be run next week.

Shopping Days Poster

The "23 more shopping days to Christmas" idea was also in favor for windows and other store locations, theatres furnishing posters with copy at top and bottom, store ad in center. Posters are constructed so that each card designating number of days can be changed daily. Theatre copy is handled in the same manner.

Transportation Tieups

An instance is recorded of hookin with transportation company wherein free street car tokens were given to patrons presenting street car transfer issued that day at box office. Theatre paid \$100 for \$300 of tokens and ran screen ad for the car line, which was reported satisfied with results as many patrons used street cars to obtain gift tokens.

Pre-Xmas Festival

Some managers working on the idea that most theatres would lay off the bigger attractions in December, announced a pre-Xmas festival booking in the best bets available to sell the idea to shoppers. Theatremen also went to the other extreme by running a revival week just before Christmas re-running the year's biggest pictures.

Group Nights

In spots where there are corporations employing many workers, managers arranged special nights the week before Christmas, admissions paid by the company heads in the nature of a Yuletide gesture. Group nights were also reported with fraternal organizations, lunch clubs, etc., membership attending in a body, extra entertainment supplied by the various organizations.

Lobby Information Booth

Harry Botwick suggests girl and phone in lobby with bus and train schedules, department store ads, etc., to answer inquiries. Advertise that appointments can be made at booth and messages left. Phone might be promoted on tieup, and services of transportation employee arranged likewise. Otherwise usherette or relief cashier might be available.

Tea or Coffee Service

Irving Blumberg of the Stanton, Philadelphia, reported a lot of success with free coffee service in the mezzanine, special hostess in charge. Managers are going strong for this slant stressing the comfort and relaxation of the theatre after shopping.

Lobby and House Displays

Christmas color scheme of red and white was very popular in conjunction with Santa Claus and tree cutouts. Trees were planted atop marquee, holly wreaths and red bells also favored. Inside the house, trimmed trees were set in front of stage spotted with green and magenta lights brought up full during intermissions. Christmas carol records were played between shows.

"Candle Week" Stunt

While in Cleveland, Boston district Loew head H. M. Addison put on a "Candle Week" in cooperation with 150 local merchants, the topper being that special sales were built around the candle idea with window displays of burning tallows and similar illustrations in ads. Theatre further tied in by burning huge candles in lobby with prizes for those guessing nearest the time they expire.

CONTESTS

Airplane Modeling

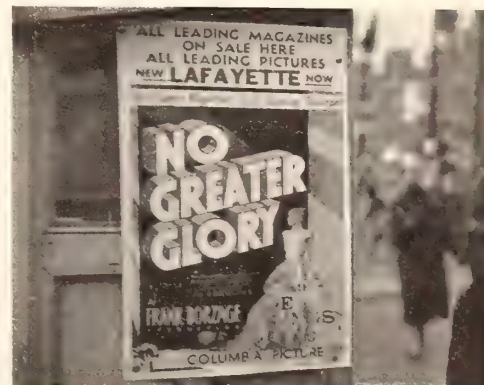
On "Tailspin Tommy" serial, Jack D. Braunagel, Granada, Boise, Idaho, is now in the midst of a model airplane contest open to all, started the first week in November, finishing December 22, passes awarded weekly and grand prize free promoted air trip to West Coast, second prize \$10 cash given by theatre in addition to passes.

Jack has built miniature landing field in foyer on long table on which entries are displayed, spotlight placed to give night landing effect. Newspaper tie-in supplies publicity for duration of contest. Entries are to be given to local orphans' home for Christmas presents and in return for trip air line is mentioned in all advertising.

"Double Truck" Contest

H. J. Arnold, Indiana, Terre Haute, Ind., recently put over two smart double page co-op ads on "Treasure Island" and "Belle of the Nineties." In each merchant's ad, single word was set in italics in parenthesis, \$25 in cash and passes given as prizes to those arranging italicized words in one or more sentences most artistically and neatly. Arnold states requests for tear sheets came from newspapers all over the country.

(Continued on page 64)



Walsh's Magazine Newsstand Tieup

FOR ALL
SHOWMEN



"once upon

NINE MINUTES OF SPLENDID
ENTERTAINMENT FOR YOUR
AUDIENCES. HUMOROUS AND
EXCITING... AND YET A FINE
CONTRIBUTION TO THE CAUSE
OF PUBLIC SAFETY IN YOUR
COMMUNITY.

Produced by
AUDIO PRODUCTIONS, INC.

Photographed in
TECHNICOLOR

Recorded on
WESTERN ELECTRIC
WIDE-RANGE SOUND SYSTEM

it's in

COLOR

and it's with

MUSIC



AND IT'S FREE!



A FAIRYLAND TECHNICOLOR CARTOON HIGHLY AMUSING AND ENTERTAINING

This one-reel "short", with music, is packed with laughs at the antics of two goblins who get loose in fairyland. These cause much havoc with familiar characters such as Cinderella and the Prince, the Mad Hatter, Jack Sprat and his wife, and Simple Simon. With all its fun, the picture teaches many good lessons in street safety.

Showmen and critics who have viewed the production have praised it in the highest terms. It is an added attraction on the best programs, and has recently been shown in the leading theatres on Broadway.

The picture was produced by Audio Productions, Inc., under the direction of F. Lyle Goldman, famed for his work in animation. The backgrounds were drawn by Lewis Jambor, who has a national reputation in this field, and the music is the work of the well-known composer, Edwin Ludig. The orchestra providing the music was composed largely of instrumentalists from the New York Philharmonic Society.

The film contains no advertising and is available without booking charge. The Metropolitan Life Insurance Company presents the picture as part of its program in the interest of life preservation. For booking write or wire to:

WELFARE DIVISION
METROPOLITAN LIFE INSURANCE COMPANY
NEW YORK, N. Y.



More "Christmas Tree" Contributions

(Continued from page 63)

Movie Opinion Contest

Raymond Laurie, Grand, Cape May Court House, N. J., reports a tiein with local paper on a movie opinion contest in which ten tickets were given each week to the five persons sending in the most interesting opinion in 200 words or less discussing, praising or criticizing favorably or unfavorably an entire picture or any portion or phase of a picture shown at Cape May theatres.

Paper carried page one stories announcing titles of all forthcoming productions shown at various houses and carried free display ads for further publicity.

Waltz Contest

Louie Lamm, Capitol, Elyria, Ohio, put over a waltz contest on "Merry Widow" in a tieup with local dance spot, six pairs of passes given to winning couples. Where possible, this slant also may be worked on stage and to interest older folks, old-fashioned waltz idea is suggested.

Title Writing Stunt

George D. Irwin, Lyceum, Duluth, Minn., sends along a few of the entries he received on the stunt of inviting patrons to write "The Catspaw" as many times as possible on a mailing size card distributed at theatre. One side contained copy on picture and rules with space for names and addresses, other side blank for the writing. Five guest tickets to winners, next 10, two each. Besides plugging date, names were added to mailing list.

Children's Stamp Club

To stimulate juvenile attendance at Saturday matinees, Stein arranged with local jeweler to sponsor stamp club, giving latter privilege of underwriting all costs in exchange for store ad imprinted on stamped envelopes. Each youngster attending received free package of stamps, different assortment being given weekly. Six envelopes when presented at store of sponsor entitled child to free stamp album. Louis credits this stunt with jumping juvenile attendance from 300 to 1,200.

Stein contacted stamp company and obtained special rates of a penny for each stamp package and six cents for each album. Envelopes contained minimum of 10 different stamps. On stamp guessing contest, first prize of 1,000 different stamps and two seconds of 500 each were given for best guess nearest number of stamps displayed in mounted collection.

SCHOOL TIEUPS

"Sampler" Sewing Idea

On "Pursuit of Happiness," Herman Bamberger, is working with local school superintendents to supply sufficient samples to be used in every local school as part of the regular class room work in sewing and art needle work. It is expected that 2,000 girls will participate, thus carrying the plug into their homes. Best from each school will be displayed in local downtown windows prior to the opening. Prizes awarded for most expert.

Rewards for Deportment

Jack Wright, Palace, Taylor, Tex., gives courtesy tickets to principals of grade schools who, taking one grade each week, give each child making 100 per cent in deportment for that week one of the courtesy tickets good for one admission to the next Saturday performance. Jack states that most of the time child brings another admission along and suggests it be applied to lower grades only.

Graduation Night

Harold S. Knudsen, Fox Paradise, Westall, Wis., reports actual cash results on a special night in which high school graduating class was the guest of theatre. Glee Club and high school band also invited. Each graduate received inexpensive gift in addition to comic novelties appropriate to both sexes. Special gifts were also awarded from stage to outstanding students, most popular boy and girl, best football player, most bashful boy, prettiest girl, etc., etc. Local M. C. should be on stage with class president to insure smooth running. Stunt worked well for this member, who intends to put it on again.

Special School Matinees

L. W. Bevel, Princess, Harriman, Tenn., on "Treasure Island" arranged with local school authorities to dismiss classes 45 minutes earlier to attend special showing for children. Bevel states that this should work on any appropriate picture as children will attend to get out of school.

MISCELLANEOUS

Sponsored Ford Week

Knudsen further suggests a Ford Week put on by dealers where theatre lobby is big enough to display new model. Reel of new car in action is also shown, Harold stating that this can be obtained from advertising department of company. Auto salesman in lobby can distribute literature and talk about car.

In exchange, dealer or dealers should purchase not less than \$100 in tickets at regular prices good only during week, to be given prospective buyers. Dealer advertises this in papers and heralds. Knudsen advises this as tieup with any agency.

Birthday Parties at Theatre

E. C. Grady keeps files of birthdays of all members of his Kid Club, and in addition to having members as guests at theatre on birthdays, accepts care of parties arranged by mothers who, instead of being bothered at home, take this means of sending groups of youngsters to theatre as guests of their children. Grady states this can be worked up by selling mothers the idea far enough in advance of individual birthdays, dates, of course, obtained from club files.

Novelty Comedy Card

On "Big Hearted Herbert," Merle R. Blair, Regent, Cedar Falls, Iowa, put out a card marked "Free Ticket," admitting bearer to free use of public parks and benches, free drinks at public fountains, and free ad-

mittance to City Hall and Post Office. Copy stated this was made possible by generosity of "Big Hearted Herbert"—theatre and date included. Merle recommends similar slant on other comedy pictures.

Effective Title Display

Walter B. Rose, Strand, Holyoke, Mass., for short picture title or star name, uses giant compo board cutout letters covered with stills from the picture and outlined in bright colors. He did this recently on "The Catspaw," using the Lloyd in star's name for this treatment against false front.

Magazine Distributor's Tieup

Dick Walsh, New Lafayette, Buffalo, N. Y., has worked out a permanent tieup with local news company distributing popular magazines of various kinds, and details various angles used as follows: Distributor displays posters on delivery trucks with tiein copy, theatre making up posters. Where distributor does not have board for posting on trucks, Dick suggests theatre make up same for use each week.

From list of magazines distributor handles, material can be selected to tie in with picture. Cutout from one sheet is also suggested on poster in addition to lettering.

Boy magazine carriers will hand out heralds and carry tiein cards on magazine bags in return for free admission. Dick says card should be attached to bag and removed by doorman at theatre on designated day.

Sample Copy Distribution

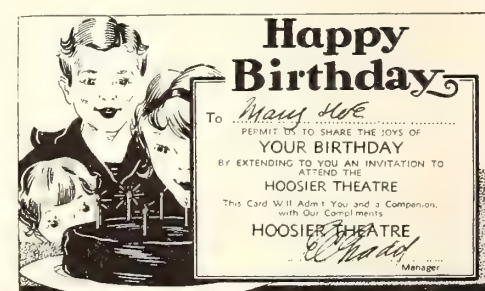
Walsh also makes effective use of unsold magazines dealer is allowed to return to distributor. Quantities of the returns of one publication are secured before they are junked and distributed at theatre as sample copies. Insert is placed in each sample copy advertising next issue of magazine and theatre's coming attractions, Dick stating that this is one piece of theatre advertising that positively gets into the home.

For newsstand tacking regular exchange window cards have brought returns for this member, magazine tiein copy inserted in the space allowed for theatre imprint. He states that all the stunts have been tried and proven and that the magazine distributor usually is more than willing to cooperate.

"Do Not Open" Envelope

Morris Rosenthal likes the envelope gag, outside of which is printed "do not open until Christmas," and inside announcement of the picture to play at that time.

(Continued next week)



Grady's Children's Birthday Pass



Milking Contest on Stage

Milk Drive Tied in To 'Mrs. Wiggs' Date

Some weeks back in these pages were reported the details of the milking contest stunt to be held in conjunction with local organizations. Reported now is this idea put over with the county 4-H Clubs by Charlie Smakwitz, head publicist of Lou Lazar's Warner Albany zone for the date on "Mrs. Wiggs" at the Strand in Albany, N. Y. The stunt was part of the campaign executed in a tie-in with the State "Drink More Milk" drive, street parade on "Milk Day" being another highlight.

The street procession was headed by Senator Byrne, officials of other city and state departments and Boy Scout troops also participating. Ushers from the various Warner theatres carried banners, as did 4-H Club boys advertising the milking contest in which they were to take part and for which they were dressed in white. Other trucks carried cows to be milked.

Comic ballys were also employed, such as tall and short men—"I do (I don't) drink milk," blind man and jackass bally, etc. Local school bands furnished music, bannered dairy delivery trucks were in line, as was old bannered spring wagon carrying "Mrs. Wiggs" and the Wiggies.

At the Strand, the Senator introduced the milking contest in which nine entrants from the 4-H Clubs participated (see photo), prizes being promoted from local merchants. The event was widely advertised in conjunction with the picture.

Elaborate milk display was exhibited in foyer, milk bottle hangers distributed by dairy and heralds stuffed in all store packages. Letters were addressed to Farm Bureau and 4-H Club members and half-page ad further sold the idea, all of this advertising paid for by milk dealers. Newspapers ran cuts and stories of the event.

All this was in addition to other direct tieups on the picture with cooperation obtained from libraries and schools in addition to further exploitations.

Work For a Quigley Award!

Rosen Promotes Co-op Ads

Leo Rosen, Troy Theatre, Troy, N. Y., secured excellent cooperative page ads on his "Belle of the Nineties" date. One whole page radio ad carried full column photo of Mae West with theatre plug and gala premiere copy across bottom of page. Other page was various merchants' ads, each of whom tied Mae into their copy with large theatre plug in center of page.

Quigley Award Flashes—

Deadline for November campaigns is midnight of Thursday, December 6. All entries must be at Headquarters by that time to receive consideration.

* * *

November judges are as follows: Harry Arthur, vice-president, Fanchon and Marco; Gordon S. White, advertising director, Educational Pictures; Edward A. Golden, general sales manager, Monogram Pictures.

* * *

Carter Barron, Loew Theatres eastern division director, offers the largest turkey available to any Loew manager in his district winning either the November or December Award.

* * *

At this writing, arrangements are now going forward to signalize the first Loew triumph. Fitting ceremonies are planned by Mr. Barron for presentation of the October Award to winner Bob Suits,

manager of the Colonial Theatre, Reading, Pa.

* * *

Official home office approval has resulted in a flood of entries from Loew theatremen in every sector. Harry Shaw's ad head, Erle Wright, has sent out memo urging every man in the Loew-Poli sector to get aboard. Lionel H. Keene reports plenty of enthusiasm down South, and W. A. Finney's lads are coming great guns.

* * *

M. A. Lightman, president, Malco Circuit, is writing personal letters to all his managers on Quigley Awards. . . . City Manager E. E. Whitaker, Atlanta, Ga., is showing the way for Lucas and Jenkins showmen. . . . Wheeling district manager, Mars Taylor, in Harry Kalmine's Pittsburgh Warner division, is still offering that cash prize to any Quigley winner in his district.

Harman Plugs Appearance Of Local Girl in "Gay"

From St. Louis is Betty Grable, who made her first screen appearance in "Gay Divorcee," and this was seized upon by Manager Homer H. Harman to build up the date at the Rialto, in that spot. Special front display was featured and papers of course carried full publicity, especially since family of girl still resides locally.

Prominent ballroom went for the prize dance idea, theatre donating cups to best couple. Ballroom printed heralds, put up large banners and displayed one sheet boards of stars in dance pose. Radio announcements on this and the date were included.

Inaugural fall style show put on by exclusive women's chain stores included Ginger Rogers hat, dress and shoe styles. Harman reports tieup on this wherein merchant will use other styles featured by women stars in pictures appearing at Rialto.

Work For a Quigley Award!

Martin's Mechanical Man

As part of the Roger Pryor shirt tieup on "Wake Up and Dream" Grant Martin, Virginia Theatre, Champaign, Ill., arranged with a leading haberdasher to employ mechanical man to parade streets carrying back sign announcing dates.

Work For a Quigley Award!

Morgan Uses Auto Bally

J. Nathan Morgan, State Theatre, Dothan, Ala., for his "Old Fashioned Way" showing used a street bally of an "antique" bannered auto driven by girl. Car always managed to come to a dead stop whenever it reached a green light, and would move on only after gathered crowds had read theatre plug. Another gag Morgan used was a little card with copy "no doubt you'll burst a button off laughing at, etc.," safety pin was attached.

Newspaper Ad Sells All Program Units

Manager C. H. Schreiber, Palace, Columbus, Ohio, turned out a tasty display on a recent show in which the shorts as well as the feature were given some strong selling. As illustrated, each unit was spotlighted, lead stating, "The Ultimate in Entertainment" and copy following—"each unit perfect in itself and blended to make the entire show an outstanding achievement."

Main attraction was "Richest Girl in the World," but the whole-show idea was reported to have clicked.



"Old Fashioned" Comedy Parade Staged by Hart

Out in Plainfield, N. J., City Manager Ed Hart, for Reade Theatres put over an old fashioned comedy parade on "Old Fashioned Way" in which everybody in Plainfield was invited to participate by joining in the procession with the oldest automobile, bicycle or horse drawn vehicle available.

Accompanying photo shows one of the cars. Cash prizes and courtesy tickets were awarded.

Ed managed to cop extra publicity due to a driving rain that fell on day of parade. Undaunted the entrants started out with cheering crowds spurring them on, but after wading through streets and gasping along, most of them were towed back and, as Ed states, "placed in camphor for another hundred years."

Work For a Quigley Award!

Distinctive Lobby Display

Decided was the class atmosphere created by advanced lobby flash on "Happiness Ahead" by Washington Warner zone ad head Frank La Falce for the date at the Earle, in the Capital city. Center piece was built around blowups of stars in novelty setting, flanked with compo board drums, which also plugged stage show. (See photo.)

Work For a Quigley Award!

RKO Creates New Mat Service for Newspapers

In answer to what is reported to be a wide request for small sized mats on stars and featured players, RKO Radio's home office publicity department is now sending out a new service to motion picture editors.

Three mats of each player are available, half-tone, line drawing in pen and ink and caricatures by the noted artist Sam Berman. Included also are drawings by Gene Widhoff of the home office house staff.

Work For a Quigley Award!

Philadelphia Stores Feature Sten Styles

Featured in the Philadelphia campaign "We Live Again" at the Alvine Theatre was a series of special sales advertised in newspapers and windows at a leading department store of merchandise in various departments influenced by the Russian theme in the picture.

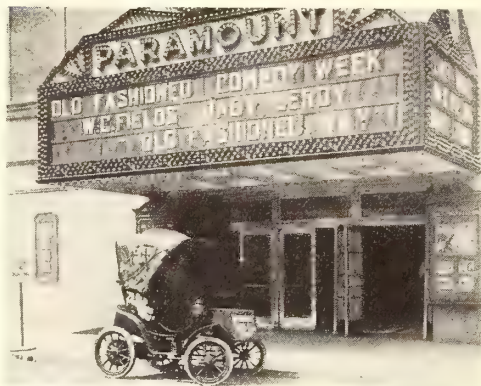
The McBride drawings were placed in many hotels and the tea hookup brought windows and streamers in groceries. Book stores cooperated among others and the lobby featured giant cutouts of the stars against an atmospheric background. Charlie Perry handled the campaign.

Work For a Quigley Award!

Miller Distributes Paper Bats for "Death on Diamond"

Melvin Miller, Jayhaw Theatre, Topeka, Kansas, managed to get pretty thorough coverage for "Death on the Diamond," featured being tieup with a typewriter concern whereby small paper bats were distributed, one side of which bore merchants credit line and the other theatre plug.

Through the cooperation of local paper, every merchant in town was supplied with a score sheet with picture date, etc., to place on his windows so that people could keep



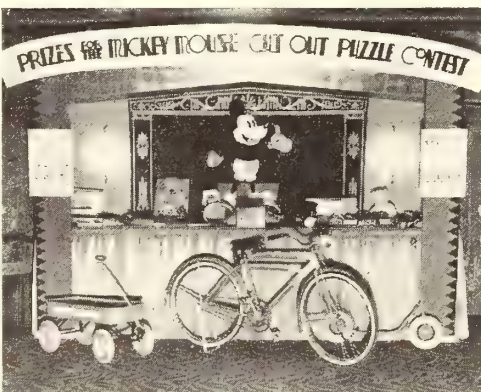
Hart's Oldest Oldtimer



Samuelson's Festival Poster



La Falce's "Happiness" Lobby Display



Ricord's Puzzle Contest Prizes

Samuelson Erects Fall Festival Lobby Display

During the absence in New York of Julius Lamm, manager of the Uptown Theatre, Cleveland, Ohio, his assistant, Marvin Samuelson, forwards us the accompanying photo of the very attractive lobby display erected for their Fall Festival Hits plug. Marvin says real pumpkins, corn and corn husks were used in this very effective and inexpensive display.

Work For a Quigley Award!

Ricord Gives Prizes for "Mickey Mouse" Contest

Accompanying photo shows the display of prizes awarded by W. C. Ricord, Jr., at the Stadium Theatre, Los Angeles, Cal., to kiddies attending Saturday matinee and solving the new Mickey Mouse puzzles. Ricord promoted the toys from merchants.

For his "Big Bad Wolf" date, "W. C." erected a miniature brick house in which were placed three little rag pigs with credit card from department store supplying toys.

Work For a Quigley Award!

Girl Sells "Dames"

For his street bally on "Dames," J. N. Morgan, State Theatre, Dothan, Ala., dressed a gal up and had her covering busy sections handing out small colored imprinted cards with theatre plug. "J. N." also effected a window tieup in a ladies' dress shop that netted him a goodly display of stills and scenes from the picture.

Work For a Quigley Award!

Lykes' Mechanical Man Stops Traffic on "Belle"

In a vacant store next his theatre, Jack Lykes, Loew's Stillman, Cleveland, Ohio, used a mechanical man with uniformed attendant, a one-sheet with copy reading "Only Mae West can make it smile! Make it laugh and receive a guest ticket to see Mae West in 'Belle of the Nineties,'" etc.

Jack reports that crowds assembled so fast he had to cut the gag down to 15-minute periods as police threatened the dungeon for blocking traffic.

Work For a Quigley Award!

Atmosphere on "Love"

They're saying that Mike Newman, Columbia's West Coast exploitation head, pulled one on "One Night of Love" in San Francisco, by uncorking a load of orange scent which spread over the audience just about the time Grace Moore was singing her number from "Madame Butterfly."

Work For a Quigley Award!

Tom Caldwell Puts On Juvenile Rodeo Show

Manager Tom Caldwell, Strand, Shreveport, La., engineered a kid amateur rodeo in a nearby lot on "The Red Rider," inviting through newspapers every youngster who could ride a horse to participate. Parade started with girls and boys mounted on ponies and horses, with police escort.

Professional cowboys were hired to see that the bull dogging, trick riding, roping and squaw race contests were run off properly. Prizes for the best efforts in each contest autographed Buck Jones sombreros.

Ballroom Goes for McManus "Merry Widow" Dance Contest

A "Merry Widow" waltz contest was staged by J. J. McManus, Loew's Midland, Kansas City, in leading ballroom with Jeanette MacDonald cup to winners and five pairs of tickets to next best. Ballroom used their p. a. to announce feature and play date and also distributed theatre literature including song sheet heralds.

Hosiery tieups arranged in which Johnnie gave two passes to salesperson in each store selling largest number of "Widow" stockings. Store ran two column tieup ad including cuts of MacDonald and Chevalier.

Through assistance of John Sandusky of Robbins Music Co., McManus made music store tieups including insertion of heralds in all record envelopes. Kresge's featured a "Merry Widow" sundae and during peak hours the theatre's p. a. system, rigged up on marquee, played hit tunes.

Work For a Quigley Award!

Governor Ill, Orlove Offers Transfusion

Louie Orlove, Uptown Theatre, Milwaukee, Wis., breaks his newspapers in more ways than one. Recently when Governor Schmedeman was ill, Louie offered his blood for a transfusion and received letters of thanks from the attending physicians and the Governor's wife, all of which brought him publicity in the papers.

A recent stunt put over at his theatre was a jigsaw puzzle run in a local daily. Entrants had to assemble picture—which incidentally was of Louie himself—and write a brief story on "who is it" and why they preferred the Uptown.

Work For a Quigley Award!

Old Fashioned Parade Sells "Circus Clown" for Reed

A good old-fashioned parade was staged by Jimmy Reed, New Fruitdale, Oakland, Cal., on "Circus Clown," some of the laugh-builders being car with wheels off center to make it rock, comic stilt walker, bicycles of all shapes and makes, caliope and seven performing clowns.

Tieups effected by Reed included one with a local brewery, hangers being hung on every bottle of brew. Cookie company placed circulars in every can leaving factory, and a nut tie-up brought cards to which peanuts were glued, copy reading "It's nutty. . . . Joe Brown in," etc. These cards were passed out at wrestling and boxing matches.

Clowns performed in front of theatre, and lobby carried out tent atmosphere with sawdust and other trimmings. Schools were covered by clowns and stilt walkers doing their act at recess period.

Work For a Quigley Award!

Torchlight Parade New Slant on "Navy"

There have been parades and processions of all kinds during the day on "Navy," but to shake up this slant a bit, George Laby staged a torchlight parade on "Navy" at the Victory, Holyoke, Mass. The stunt went over big, so much so that the papers stated one quarter of the town's population lined the streets along the route of the march. Paraders were in uniform, led by giant float and brass band.

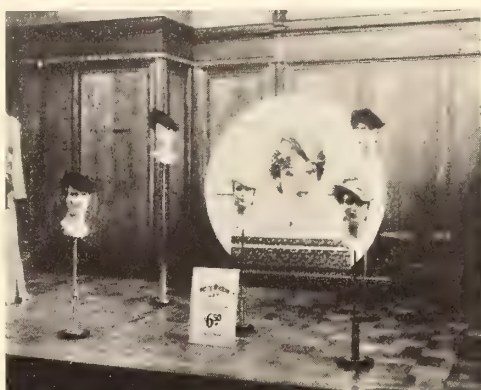
George used novel marquee shadow box in which behind cutout stars, heads of four



Barron's "Dames" False Front



Costa's Airship Lobby Display



Harris' "Widow" Hat Window



Laby's Marquee Shadowbox Effect

leads were placed (see photo), this being especially effective at night. Also interesting was letterhead herald on "Handy Andy" contest. Patrons were requested to use back of herald to answer why they liked Will Rogers better in "Andy" than in "Harum," 25 pairs of passes on "Navy" for best answers were awarded to the lucky.

Invisible Man Plugs "Crime" for Barron

For his street bally on "Crime Without Passion," William A. Barron, Kenyon Theatre, Pittsburgh, Pa., used a man with his head wrapped similar to the invisible man idea. Copy carried read "now playing at Warner's Kenyon, 'Crime Without Passion' in which Claude Rains, the invisible man, becomes visible and makes Frankenstein look like a sissy."

On "Dames" rubber stamp beer pads were given out at restaurants, Borden's milk displays scattered in grocery windows, special false front covering entire front (see photo) was built in Barron's own shop and window tieups were secured from hosiery and beauty shops.

Work For a Quigley Award!

Lobby Models Attract

In cooperation with Norman E. Reck, Manager Frank Costa worked out an effective lobby display to plug his recent Greater Show season at the Warner, Ridgewood, N. J. The lobby flash featured a number of model dirigible airships, planes and sailboats (see photo). The unique setup was reported to have attracted attention at the Warner and many other theatres where it has been shown.

Work For a Quigley Award!

Levey Invites Team To See "Student Tour"

By way of building up good-will, Bill Levey, before he left the Suffolk Theatre at Riverhead, N. Y., ran an ad inviting the high school band and football team to attend a showing of "Student Tour" as guests of the house.

Levey also staged a "Happiness Week" on "Happiness Ahead," getting out a co-operative page ad to further plug it. Bill is now in the throes of remodeling the Strand Theatre, White Plains, N. Y., his new assignment.

Work For a Quigley Award!

Invites Clergy to "Limberlost"

As part of his campaign on "Girl of the Limberlost," at the Martha Washington, Ypsilanti, Mich., Glen Harris planted classified ad contest and phoned clergymen inviting them to attend opening performance.

Work For a Quigley Award!

"Wise Crack" Title Contest Engineered by Milt Harris

Milt Harris, publicist at the State, Cleveland, Ohio, and C. C. Deardourff, M-G-M exploiter on "Merry Widow," planted a three-day newspaper contest, each day still of MacDonald and Chevalier was published without caption and readers invited to supply "Merry Widow" Wise Crack titles.

For street bally, two girls carrying imprinted hat boxes visited hotel lobbies, shops, boarded street cars, busses, etc. Leading milliner featured the "Merry Widow" window display (see photo) and theatre supplied 30 by 40 enlargements of stills showing Jeanette MacDonald wearing featured hats.

Beauty salon plugged "Merry Widow" swirl and paid for colored photographic enlargements for windows. Music store pushed song hits and gummed streamers were placed in all cocktail bars selling the "Widow" drink.

VARIOUS FOREIGN EXPLOITATIONS



A Traffic Stopper in Italy



How They Do It in Japan



Lauson Steals London Leather Show



Plenty of Flash To This One

(Left) VIRGILIO CASTELLO, United Artists' manager in San Paulo, Brazil, is credited with this different bally on "Catherine The Great" at the Rosario Theatre. Note the Russian costumes and daggers, but Sammy Cohen says the hirsute adornments have nothing to do with the House of David.

(Right) ANDRE ULLMANN, director of French Paramount Theatres, sponsored this Russian decorative interior idea on "Scarlet Empress" which reopened the Coliseum, Brussels, Belgium. For street stunt, flock of taxis carried theatre pennants, first time this slant had been used locally.

▽ ▽ ▽

(Left) RUTGERS NEILSEN forwards this photo of the smart front on "Wild Cargo" at Schockikuza Theatre, Osaka, Japan. The display covered almost the entire building with cutout light letters of the title above scene from picture. Animation was supplied by elephant trunks.

(Right) BOB WHITE, Paramount exploitation manager, arranged this tieup with leading Sydney, Australia, furniture house on "Cradle Song" at the Prince Edward theatre. First baby born on opening day of picture was presented with cradle. Center shows reproduction of cable from star.

▽ ▽ ▽

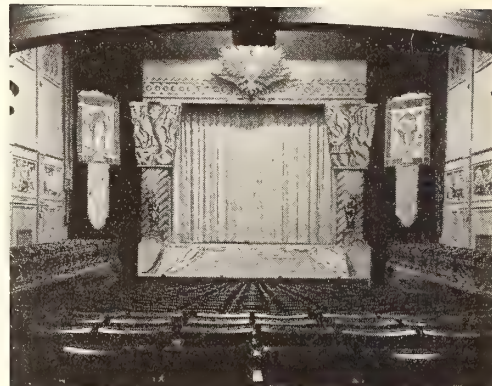
(Left) ROBB LAWSON, United Artists' publicity chief, reports this display as one of the biggest attractions at Shoe and Leather Fair held in London, in Royal Agricultural Hall. Copy called dealers' attention to tieup possibilities and mannequin in Nell Gwynne costume lent further color.

(Right) MARIO ZAMA, Warner manager for Italy, is the "producer" of this decidedly different lobby-stopper on "Kennel Murder Case" at the entrance of the Cinema Odeon in Milan. Philo Vance mysteries are very popular in Italy and copy below display features this angle.

▽ ▽ ▽

(Left) FRED YOUNG, our very active member from Soerabaia, Java, sends along some interesting photos on the exploitation of "Scarlet Empress" at the Luxor. The lobby panel illustrated seems quite sizable and interesting are the two bordering lithos of characters in the cast.

(Right) BELLO HORISONTE, Brazil, is the scene of this striking front on "Fashions of 1934" at the Cine Theatre, in that South American spot. Featured in the display were striking cutouts of the "human harp" scene from the picture.



Brussels Theatre Goes Russian



Free Cradle Gag on "Cradle"

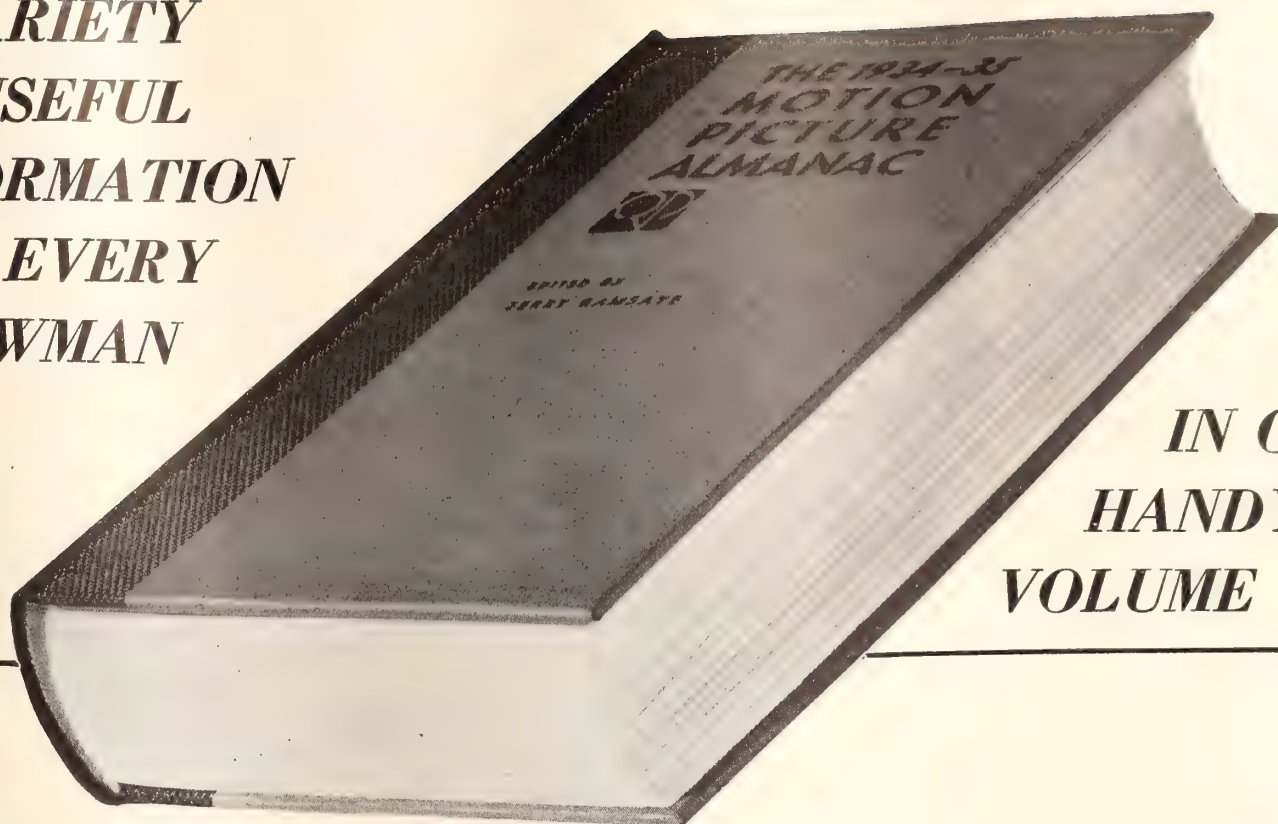


Graphic Italian Lobby Flash



South American "Fashions" Front

**A VARIETY
OF USEFUL
INFORMATION
FOR EVERY
SHOWMAN**



**IN ONE
HANDY
VOLUME**

**Office Memorandum
ROYALTON THEATRE**

To: Mr. Hornstein

From: E M F

Call Smith tomorrow and get him to return my Motion Picture Almanac. Got important campaign to lay out for next week and need it right away. Look up biogs. of MacDonald and Chevalier for me when you get it. Think with stars like that I can make that overdue tieup with fashion dept. of Hall & Kimball and be all set on Merry Widow when it gets here. Chevalier is perfect name for that radio tieup Stiller phoned me about yesterday. Send Almanac to Reed, Evening Standard, on Monday. He wants to look up coming product, titles and casts for feature yarn on Saturday. See that we get a break in it. Tell Goldberg he can have it about Wednesday. Wish these fellows would invest five bucks and get it if they need it so badly. And don't forget to have my file of Motion Picture Herald on my desk early tomorrow morning. Checked off some fine exploitation ideas in Mike Vogel's department particularly that fellow's who got the last Quigley Award. We can use some of his stunts right here.



TECHNOLOGICAL



The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 250.—(A) Will distortion of objects on a screen be increased as viewing angle is increased? Explain. (B) Explain why increase of projection angle increases distortion. (We have dealt with this matter, but not just in this way.) (C) Why do objects on the screen seem abnormally tall when viewed at a large angle? (D) Wherein does the real evil in picture distortion lie?

Answer to Question No. 244

Bluebook School Question No. 244 was: (A) Is inefficiency in a motor-generator set necessarily or even usually the fault of the machine itself? (B) Where should a motor-generator set be installed? (C) For what reasons is a basement or other location removed from the projection room objectionable? (D) Tell us just what points you would consider as of prime importance in installing a motor-generator set.

We have many excellent replies to this one. (Incidentally, credit on Question No. 243 should have been given to A. F. Sprafke; J. L. Tomlinson; D. R. Haddon and B. I. Sheldon.) Those answering Question No. 244 are D. Danielson; C. Rau and S. Evans; G. E. Doe; C. Oldham; A. F. Sprafke; D. Ferguson; R. J. Arntson; G. A. Artley; Bill Doe; H. Edwards; T. Van Vaulkenburg; R. and K. Wells; J. Wentworth; J. Lansing and R. D. Oberleigh; D. Breaston and D. Haber; D. Johnson; O. L. Daris and F. Simms; L. B. and D. T. Palmer; B. R. Walker; F. L. Dodson and F. L. Benton; E. Hodson and S. Johnson; R. Geddings and L. Grant; F. L. Saylor and G. N. Guidotti; T. Turk, G. Lathrop and N. L. Tomlinson; M. and J. DeVoy; P. and L. Felt; F. Ferguson and D. Lally; O. Allbright; B. H. Thaller and S. Spooner; F. H., S. and P. Dalbey; G. Harrison and F. Harlor; R. K. Kent, C. Davis and H. T. Bailey; D. D. Davis and L. Thomas; N. L. Haynes and A. Richardson; F. H. and L. Klar; T. R. Rosche; C. Umphrey; M. F. Fallon; H. N. Hoffman; L. N. Guiding; D. L. Sinklow; D. L. Danielson and T. Morris; L. Henderson, B. I. Henderson and D. Nallor; N. N. Boyd; R. G. Crews and T. T. Davidson; H. Hughes and T. E. Mantol; L. Grant and R. Geddings; G. E. Osborn, C. B. Murray, D. T. Bennett and R. Crawford; L. Howell and W. R. Greiver; P. L. McIntosh; T. N. Onby; N. L. Simms; L. M. and C. B. Traxler; B. L. Patterson.

(A) D. Danielson says, "Lack of efficiency usually is not the fault of the motor-generator set. Present standards of manufacture make all such machines more or less comparable as to efficiency. Inequalities are mostly due to failure to keep them in proper condition and adjustment; also to age.

F. H., S. and P. Dalbey answer thus: "While it is true that different makes of motor-generator sets may show some small difference in efficiency when installed, the fact remains that whatever the initial efficiency may be, it will to all intents and purposes continue until the machine is worn out, provided it has proper, intelligent care and attention.

"However, a set won't work efficiently if, for the example, the commutator or the brushes are dirty and make poor contact; if the brushes do not have sufficient pressure; or the commutator is grooved or the mica is too high, or there are poor connections, or—well, 'Dad,' I could go on for quite a spell enumerating faults that would cut down the efficiency of a set, but such faults are not properly chargeable against the set. They are the fault of the projectionist, or of the manager if he has refused supplies necessary to keep the set in proper condition.

"Broadly, therefore, our answer is an emphatic no! Low efficiency is not usually, if ever, the fault of the motor-generator set, but due entirely to faulty care, attention and lack of needed repairs."

(B) Messrs. Rau and Evans say, "A motor-generator used for projection work should preferably be installed in a room adjoining the projection room, in which location it is likely to receive very much better attention than if located elsewhere, possibly in a more or less inconvenient place."

With all of which I heartily agree.

(C) G. E. Doe says, "First, a basement location would mean that the projectionist would be far removed from the set, therefore it would probably receive scant attention. Certainly it would not receive the care and attention it would were it more accessible, which of course would in turn mean a falling off in efficiency and very probably increased upkeep expense. Second, basements are very likely to be more or less moist, which would mean increased tendency of insulation to deteriorate, also possible short circuits due to that cause. Third, if anything went haywire with the set in the middle of the show it would just be too bad. Fourth, as a matter of ordinary common sense, it is poor policy to locate such ma-

chinery where the man responsible for it and its performance will only see it once or twice a day—very possibly, in the case of some men, not even that often. Fifth (this ties into fourth), such sets should be at least looked at, their bearings felt of and commutator and brushes scrutinized at least three or four times daily in a ten-hour theatre. Try and get it done if the set is located way off somewhere in the general direction of China!"

(D) R. and K. Wells say, "First I would consider the reputation of the manufacturer for turning out reliable machines. Second, capacity. Third, location. Fourth, suitability of set for the work. Fifth, dimensions and weight (under some conditions). Sixth, price—which, I suppose, I should have located further front. Seventh, efficiency, which also should be closer to the head of the assortment. Eighth, a solid support. Ninth, insulation of set from floor so that no sound will be transmitted from set to building structure."

Ferretti Named an Executive of Carrier

Carrier Engineering Corporation has appointed J. J. Ferretti, air conditioning engineer, as assistant to A. C. Buensod, in charge of the company's theatre division. The company has announced a new conditioning system designed for smaller theatres.

Willis H. Carrier, head of the company which bears his name, last week was awarded the medal of the American Society of Mechanical Engineers for 1934 for his work in the air conditioning field. Mr. Ferretti will have headquarters at the New York office.

Bigelow Quits Carpet Firm; Kelly Joiner Promoted

C. E. Bigelow resigned this week from the Bigelow-Sanford Carpet Company, which furnishes carpets and rugs to motion picture theatres and to other businesses.

Kelly Joiner, manager of the Los Angeles branch, was appointed Pacific Coast manager, in charge of San Francisco, Los Angeles and Seattle.



THE RELEASE CHART



Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
City Park (A)	Sally Blane-Henry B. Walthall	May 1	70	Aug. 25	
Curtain Falls, The (A)	Matty Kemp	Oct. 1	67	Oct. 6	
Green Eyes	Henrietta Crosman	Oct. 15	67		
Stolen Sweets (G)	Charles Starrett-Shirley Grey	Mar. 15	75	Sept. 29	

Coming Attractions

Dartmouth Murders, The	Charles Starrett - Polly Ann Young				
My Son Is Yours					
Sons of Steel					
World Accuses, The	Dickie Moore - Russell Hopton-Cora Sue Collins	Nov. 12			

COLUMBIA

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct. 25	61		
(See "Police Ambulance" Sept. 22.)					
Among the Missing (G)	Richard Cromwell-Ellie Seward	15	67	Oct. 20	
Beyond the Law (G)	Tim McCoy-Shirley Grey	20	58		
Black Moon (A)	Jack Holt-Fay Wray	15	69	July 7	
Blind Date (G)	Ann Sothern - Paul Kelly	20	72	Sept. 15	
Captain Hates the Sea (G)	Neil Hamilton	20	72	Sept. 15	
Crime of Helen Stanley, The (A)	Fred Keating - Wynne Gibson-Victor McLaglen-John Gilbert	Oct. 22	103	Oct. 27	
Defence Rests, The (A)	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11	
Fighting Ranger, The (G)	Jack Holt-Jean Arthur	15	70	Aug. 25	
Fugitive Lady (A)	Buck Jones-Dorothy Revier	17	62	Apr. 12	
(See "In the Cutting Room," Oct. 20.)					
Girl in Danger (A)	Neil Hamilton	20	72	Sept. 15	
Hell Bent for Love (G)	Ralph Bellamy-Shirley Grey	Aug. 29	61		
Hell Cat, The (A)	Tim McCoy-Lillian Bond	May 20	58	Aug. 4	
I'll Fix It	Robt. Armstrong-Ann Sothern	June 16	65	May 14	
It Happened One Night (G)	Jack Holt - Walter Connolly - Winnie Lightner-M. Barrie	Oct. 15	69	Nov. 17	
Jealousy (G)	Clark Gable-Glaudette Colbert	Oct. 23	103	Mar. 3	
(See "Spring 3100" "In the Cutting Room," Sept. 22.)					
Lady by Choice (G)	Nancy Carroll-Donald Cook	Nov. 15			
Man's Game, A (G)	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	85	Oct. 6	
Most Precious Thing in Life (G)	Tim McCoy-Evelyn Knapp	June 21	58	Oct. 20	
Name the Woman (A)	Jean Arthur - Donald Cook	June 5	70	June 23	
One Night of Love (G)	Richard Cromwell-Arlene Judge	July 25	63		
Party's Over, The (G)	Ralph Bellamy-Shirley Grey	Mar. 31	64	May 26	
Prescott Kid	Grace Moore-Tuillo Carminati	Sept. 1	82	June 30	
That's Gratitude (A)	Stuart Erwin-Ann Sothern	May 15	65	May 19	
Twentieth Century (A)	Tim McCoy-Sheila Manners	Nov. 8	56		
Voice in the Night (G)	Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle	Oct. 6	64	Nov. 17	
Whom the Gods Destroy (A)	John Barrymore - C. Lombard - Tim McCoy-Billie Seward	May 11	59	Apr. 21	
(See "Stake Out" "In the Cutting Room," Oct. 27.)					
Mills of the Gods (G)	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21	

Coming Attractions

Behind the Evidence	Norman Foster-Sheila Manners				
Broadway Bill (G)	Warner Baxter-Myrna Loy		105	Nov. 10	
Call to Arms (G)	Willard Mack-Ben Lyon-Sheila Manners-Wera Engels				
(See "In the Cutting Room," Nov. 3.)					
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice				
(See "In the Cutting Room," Nov. 10.)					
China Roars					
Depths Below, The (G)	J. Holt-Florence Rice-E. Lowe				
Feud (G)	Tim McCoy				
Frisco Fury	Jack Holt				
Georgiana	Ann Sothern				
Girl Friend, The	Lupe Velez-Jack Haley				
I'll Love You Always					
Lady Beware					
Maid of Honor					
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov. 26			
(See "Stake Out" "In the Cutting Room," Oct. 27.)					
Mills of the Gods (G)	May Robson-Victor Jory-Fay Wray				
(See "In the Cutting Room," Nov. 10.)					
Passport to Fame	Edw. G. Robinson-Jean Arthur				
(See "In the Cutting Room," Nov. 10.)					
Square Shooter (G)	Tim McCoy				
(See "Quick Sand" "In the Cutting Room," Nov. 17.)					
Sure Fire	Gene Raymond-Ann Sothern				
Westerner, The (G)	Tim McCoy-Marian Shilling				
White Lies (A)	Victor Jory-Fay Wray	Nov. 30			
(See "In the Cutting Room," Oct. 20.)					

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Blue Light (A) 5029	Leni Riefenstahl	Oct. 15	90		
Death of L'Aiglon 5032		Oct. 1	75		
Girl in the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60		
Man Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27	
Norah O'Neale 5042	Lester Matthews	Oct. 24	66	Nov. 3	

Coming Attractions

Old Bill 5038	Anatole France story	Nov. 1	70		
---------------	----------------------	--------	----	--	--

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
British Agent (A) 751	Leslie Howard-Kay Francis	Sept. 15	81	Aug. 11	
Circus Clown, The (G) 761	Joe E. Brown	Sept. 30	63	May 19	
Dragoon Murder Case, The (G) 764	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18	
Fog Over Frisco (A) 778	Donald Wood-Bette Davis	June 2	68	June 16	
Gentlemen Are Born (G) 872	Franchot Tone-Jean Muir	Nov. 17	75	Oct. 20	

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Happiness Ahead (G) 867	Dick Powell-J. Hutchinson	Oct. 27	86	Sept. 22	
I Sell Anything (G) 873	Pat O'Brien - Ann Dvorak - C. Dodd	Oct. 20	70	Oct. 20	
Lost Lady, A (A) 862	Barbara Stanwyck-Lyle Talbot	Sept. 29	61	Sept. 8	
Man With Two Faces, The (A) 763	Edward G. Robinson - Mary Astor - Ricardo Cortez	Aug. 4	72	June 2	
Merry Frinks, The (G) 767	Aline MacMahon	May 26	68	July 7	
Midnight Alibi (G) 779	Richard Earle-Helms - Ann Dvorak - Helen Lowell	July 14	59	May 26	
Registered Nurse (A) 768	Bebe Daniels-Lyle Talbot	July 7	62	July 21	
Return of the Terror (G) 770	Lyle Talbot-Mary Astor	July 7	65	June 2	
Side Streets (A) 777	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18	
Six Day Bike Rider (G) 864	Joe E. Brown-Maxine Doyle	Oct. 20	69	Nov. 10	
Very Honorable Guy, A (G) 771	Joe E. Brown-Alice White	May 5	62	Mar. 24	
Wonder Bar (A) 750	Al Jolson - Dick Powell-Ricardo Cortez-Dolores Del Rio-Kay Francis	Mar. 31	64	Feb. 17	

Coming Attractions

Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec. 8	75	Nov. 17	
Elack Hell (A)	Paul Muni-Karen Morley				
Flirtation Walk (G)	Dick Powell-Ruby Keeler-Pat O'Brien	Dec. 1	97	Nov. 10	
Go Into Your Dance 853	Al Jolson-Ruby Keeler				
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart				
In Caliente	Dolores Del Rio				
Living On Velvet 856	Kay Francis - George Brent - Warren William				
Maybe It's Love (G)	Gloria Stuart-Ross Alexander		62		
(See "In the Cutting Room," Sept. 29.)					
Murder in the Clouds (G)	Lyle Talbot-Ann Dvorak	Dec. 15	61		
(See "In the Cutting Room," Oct. 20.)					
North Shore (A)	B. Stanwyck-Gene Raymond				
Red Hot Tires	Lyle Talbot-Mary Astor				
Singer of Naples	Enrico Caruso, Jr.				
What New York Wants	Joe E. Brown				

FOX FILMS

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Baby Take a Bow (G) 439	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 16	
Call It Luck (G) 446	"Pat" Paterson-C. Starrett	June 1	64	June 2	
Caravan (A) 508	Charles Boyer-Loretta Young-Jean Parker-Phillips Holmes	Oct. 5	101	Sept. 8	
Cat's Paw, The (G) 501	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4	
Change of Heart (G) 441	Janet Gaynor-Charles Farrell-Ginger Rogers-James Dunn	May 18	76	May 12	
Charlie Chan in London (G) 505	Warner Oland-Drue Leyton	Sept. 14	77	Sept. 22	
Charlie Chan's Courage (G) 443	Warner Oland-Drue Leyton	July 6	71	Sept. 1	
Constant Nymph, The (A) 434	Victoria Hopper-brian Aherne	Mar. 23	84	Apr. 14	
Dude Ranger, The (G) 507	George O'Brien	Sept. 21	65	Sept. 22	
Elinor Norton (A) 510	Claire Trevor-Norman Foster-Hugh Williams-G. Roland	Nov. 2	72	Oct. 27	
First World War, The (A) 519	George M. Cohan	Nov. 23	78	Nov. 17	
Gambling 512		Nov. 3	80		
George White's Scandals (A) 438	Rudy Vallee - George White - Alice Faye-Jimmy Durante	Mar. 16	78	Mar. 17	
Grand Canary (A) 450	Warner Baxter-Madge Evans	July 27	74	June 23	
Handy Andy (G) 452	Will Rogers-Peggy Wood	July 27	81	May 6	
Hell in the Heavens (A) 517	Warner Baxter-C. Montenegro	Nov. 9	80	Nov. 8	
Judge Priest (G) 509	Will Rogers	Sept. 28	79	Aug. 14	
Love Time (G) 506	"Pat" Paterson-Nils Asther	Sept. 21	71		
(See "Serenade" "In the Cutting Room," July 28.)					
Marie Galante (A) 511	Spencer Tracy-Ketti Gallian	Oct. 26	88		
(See "In the Cutting Room," Sept. 15.)					
Murder in Trinidad (A) 432	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Scarl	Oct. 19	70	Sept. 8	
Pursuit (A) 502	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24	68		
(See "In the Cutting Room," Aug. 11.)					
Servants' Entrance (G) 504	Janet Gaynor-Lew Ayres	Sept. 7	88	July 23	
She Was a Lady (A) 451	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1	
She Learned About Sailors (G) 448	Lew Ayres-Alice Faye	June 29	76	June 23	
Springtime for Henry (A) 445	Otto Kruger - Nancy Carroll - Heather Angel	May 25	73	Apr. 28	
Stand Up and Cheer (A) 435	(All Star Musical)	May 4	80	Apr. 28	
Such Women Are Dangerous (A) 442	Warner Baxter-Rosemary Ames	May 4	81	June 16	
365 Nights in Hollywood (G) 514	Alice Faye-James Dunn	Oct. 12	74	Nov. 17	
Three on a Honeymoon (A) 433	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21	
White Parade, The (G)	John Boles-Loretta Young	Nov. 16	80	Oct. 27	
Wild Gold (G) 440	John Boles-Claire Trevor	June 8	77	May 26	

Coming Attractions

Bachelor of Arts (G)	Tom Brown-Anita Louise	Nov. 23			
(See "In the Cutting Room," Nov. 3.)					
Bright Eyes (G)	Shirley Temple - James Dunn - Judith Allen	Dec. 28			
Charlie Chan in Paris	Warner Oland	Jan. 18, '35			
County Chairman, The (G)	Will Rogers	Jan. 11, '35			
Dante's Inferno	Claire Trevor-Alice Faye	Feb. 15, '35			
East River (G)	Edmund Lowe-Victor McLaglen	Jan. 4, '35			
(See "In the Cutting Room," Oct. 20.)					
Hellorado (G)	Richard Arlen-Madge Evans	Dec. 21			
(See "In the Cutting Room," Nov. 10.)					
Lottery Lover (A)	"Pat" Paterson - Lew Ayres	Jan. 25, '35			
(See "In the Cutting Room," Nov. 17.)					
Music in the Air (G) 513	Gloria Swanson - John Boles - Douglass Montgomery	Nov. 30			
(See "In the Cutting Room," Sept. 15.)					
Mystery Blonde 515	Mona Barrie-Gilbert Roland	Jan. 4, '35			
One More Spring	Janet Gaynor-Warner Baxter	Feb. 8, '35			
Redheads on Parade	John Boles-Claire Trevor-Alice Faye				
When a Man's a Man	George O'Brien	Feb. 1, '35			

(THE RELEASE CHART--CONT'D)

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct. 15	95	Sept. 29
Evansong (A) 3406	Evelyn Laye	Dec. 1	82	Nov. 3
Evergreen (A) 3405	Jessie Mathews-Sonnie Hale	Dec. 1	88	Nov. 23
Iron Duke, The 3407	George Arliss	Jan. 1	35	
Jack Ahoy 3404	Jack Huibert	Nov. 18	74	
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov. 18	88	Oct. 29
Man of Aran (A)	Robert Flaherty	Dec. 1	77	Oct. 27
Power (A) 3402	Conrad Veidt-Benita Hume	Nov. 1	103	Oct. 13
Princess Charming (G) 3408	Evelyn Laye-Henry Wilcoxon	Jan. 1	35	81

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fifteen Wives (A)	Conway Tearle-Noel Francis	June 1	68	
(See "House of Strangers," "In the Cutting Room," June 2.)				
Fugitive Road (A)	Erich von Stroheim-Leslie Fenton-Wera Engels	June 1	66	
One in a Million (G)	Dorothy Wilson-C. Starrett	Sept. 15	66	

Coming Attractions

Ghost Walks, The	John Miljan-June Collyer			
Port of Lost Dreams (G)	Wm. Boyd-Lola Lane	Oct. 15		

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct. 8	70	July 21
Once to Every Bachelor (A)	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10
Take the Stand (A) 1003	Jack LaRue-Thelma Todd	Sept. 7	78	Sept. 15
Two Heads on a Pillow (A)	Neil Hamilton-Miriam Jordan	Oct. 20	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arlene Judge	July 2	74	

Coming Attractions

Dizzy Dames				
I'll Bet You				
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Mar. 22	35	
Sweepstake Annie	Marian Nixon-Tom Brown			
Without Children (A) 1008	M. Churchill-Bruce Cabot	May 10	35	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight-Sam Hardy	Sept. 22	65	Sept. 22
Scarlet Letter, The (A) 501	Colleen Moore-Hardie Albright-Henry B. Walthall		70	July 14
She Had to Choose (G) 504	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	65	Aug. 11

Coming Attractions

Perfect Clue, The (G)	David Manners-Dorothy Libaire-Skeets Gallagher-R. Harold-Robert Glecker			
(See "In the Cutting Room," Nov. 3.)				

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6
In Old Santa Fe (G)	Ken Maynard	Nov. 15	65	
Lost Jungle, The (G)	Clyde Beatty	Nov. 13	68	
Young and Beautiful (A)	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

Little Man	Erin O'Brien-Moore			
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov. 20		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laughton-Fredric March	Sept. 21	111	Aug. 4
Chained (A)	Jean Crawford-Clark Gable	Aug. 31	74	Sept. 1
Death on the Diamond (G)	Robert Young-Madge Evans	Sept. 14	72	Sept. 29
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov. 9	80	Nov. 3
Girl from Missouri, The (A)	Jean Harlow-Franchot Tone	Aug. 3	74	July 21
Have a Heart (G)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27
Hide-out (G)	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11
Hollywood Party (G)	(All Star Musical)	June 1	70	June 2
Laughing Boy (A)	Ramon Novarro-Lupe Velez	Apr. 13	79	June 30
Merry Widow, The (A)	Maurice Chevalier - Jeanette MacDonald	Nov. 2	100	Sept. 8
Murder in the Private Car (G)	Charles Ruggles-Una Merkel	June 29	65	June 30
Outcast Lady (A)	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 28	79	Sept. 8
Paris Interlude (A)	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14
Stamboul Quest (A)	Myrna Loy-George Brent	July 13	90	July 14
Straight Is the Way (A)	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 5	59	July 28
Student Tour (G)	Charles Butterworth-J. Durante	Oct. 1	87	Nov. 10
Treasure Island (G)	Wallace Beery - Jackie Cooper - Lionel Barrymore-Otto Kruger	Aug. 17	110	July 14
What Every Woman Knows (G)	Helen Hayes-Brian Aherne	Oct. 19	92	Oct. 13

Coming Attractions

Babes in Toyland (G)	Laurel and Hardy-C. Henry	Dec. 14		
(See "In the Cutting Room," Oct. 13.)				
Band Plays On (G)	Robt. Young-Betty Furness	Dec. 7		
(See "Backfield," "In the Cutting Room," Nov. 3.)				
Biography of a Bachelor				
Girl (A)	R. Montgomery-Ann Harding	Dec. 7		
(See "In the Cutting Room," Sept. 8.)				
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Field - L. Barrymore-Edna M. Oliver			
Forsaking All Others (A)	Jean Crawford - Clark Gable - Robert Montgomery	Dec. 28		
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec. 14	82	Nov. 17
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye			
(See "In the Cutting Room," Nov. 10.)				
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov. 23	86	Nov. 10
Sequoia (G)	Jean Parker-Russell Hardie	Dec. 21	70	Nov. 17
Town Talk	C. Bennett-Clark Gable			
Vanessa	Helen Hayes-Robt. Montgomery			
West Point of the Air	Wallace Beery-R. Montgomery			
Wicked Woman (A)	Mady Christians-Chas. Bickford	Nov. 30		
(See "In the Cutting Room," Oct. 6.)				
Winning Ticket, The	Leo Carrillo-L. Fazenda			
(See "In the Cutting Room," Nov. 17.)				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl of the Limberlost (G)	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Girl Of My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov. 17	65	Nov. 10
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
House of Mystery, The (G)				
2032	Verna Hillie-Ed Lowry	June 1	61	
Jane Eyre (G) 2014	Colin Clive-Virginia Bruce	Aug. 15	65	July 14
King Kelly of the U. S. A.				
(G) 2012	Guy Robertson-Irene Ware	Sept. 15	66	Sept. 15
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54	
Lost in the Stratosphere (G)				
3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27
Man from Utah, The (G) 2044	John Wayne	May 15	55	
Monte Carlo Nights (A) 2024	Mary Brian-John Darrow	May 20	62	
Moonstone, The (G) 2030	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11
Randy Rides Alone (G) 2045	John Wayne	June 5	54	June 23
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22
Shock (A) 2034	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 28
Star Packer, The (G) 2041	John Wayne-Verna Hillie	July 30	54	
Successful Failure, A (G) 3024	Wm. Collier, Sr. - Lucille Gleason	Oct. 15	62	Oct. 6
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper			
Trail Beyond, The (G) 3031	John Milljan-Gloria Shea	Sept. 15	63	
	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22

Coming Attractions

Flirting With Danger (G) 3023	Robert Armstrong-Marien Burns	Dec. 1		Nov. 17
Million Dollar Baby (G)	Arlene Judge - Ray Walker - Jimmy Fay	Dec. 29		
Mysterious Mr. Wong, The				
(A) 3022	Bela Lugosi-Wallace Ford	Dec. 22		
"Neath Arizona Skies 3032	John Wayne-Sheila Terry	Dec. 5		
Rainbow Valley	John Wayne-Lucille Brown			
Reckless Romeo 3019	Robt. Armstrong-Wm. Cagney			
Sing Sing Nights (A)	Mary Doran-Hardie Albright	Dec. 15	60	
(See "In the Cutting Room," Oct. 20.)				
Texas Terror	John Wayne			
Women Must Dress	Suzanne Kaaren	Jan. 2	35	

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Belle of the Nineties (A) 3353	Mae West	Sept. 21	75	Aug. 25
Cleopatra (A) 3410	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 5	101	Aug. 25
College Rhythm (G)	Joe Penner-Lanny Ross	Nov. 23	83	Nov. 10
Crime Without Passion				
(A) 3402	Clarence Rains	Aug. 24	70	Aug. 25
Elmer and Elsie (G) 3357	Geo. Bancroft-Frances Fuller	July 27	64	July 21
Ladies Should Listen (A) 3401	Cary Grant-Frances Drake	Aug. 3	60	July 14
Lemon Drop Kid (G) 3411	Helen Mack-Lee Tracy	Sept. 28	68	Sept. 29
Limehouse Blues (A)	George Raft-Jean Parker	Nov. 9	66	
(See "In the Cutting Room," Sept. 8.)				
Little Miss Marker (G) 3347	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5
Menace (A) 3413	Paul Cavanagh	Oct. 26	58	Oct. 15
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Sazu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 28
Notorious Sophie Lang				
(A) 3356	Gertrude Michael - Paul Cavanagh	July 20	64	July 28
Now and Forever (G) 3406	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4
Old-Fashioned Way, The				
(G) 3355	W. C. Fields	July 13	71	July 14
Pursuit of Happiness, The				
(A) 3409	Francis Lederer - C. Ruggles	Nov. 16	72	Sept. 15
Ready for Love (G) 3412	Mary Boland - Joan Bennett	Nov. 12	65	Oct. 6
Sh Loves Me Not (A) 3404	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
Shoot the Works (G) 3352	Jack Oakie-Ben Bernie-Dorothy Dell-Arlene Judge	June 29	81	June 30
Wagon Wheels (G) 3408	Randolph Scott-Gail Patrick	Sept. 21	57	Sept. 8
You Belong to Me (G) 3405	Lee Tracy-Helen Mack	Sept. 8	66	Sept. 22

Coming Attractions

Behold My Wife (A)	Sylvia Sydney-Gene Raymond	Dec. 7		
Caprice Espagnole (A)	Marlene Dietrich-Joel McCrea			
(See "In the Cutting Room," Nov. 17.)				
Enter Madame (A)	Elissa Landi-Cary Grant	Nov. 1	82	Nov. 3
Father Brown, Detective (G)	Walter Connolly - Paul Lukas - Gertrude Michael	Dec. 14		
(See "In the Cutting Room," Nov. 10.)				
Gilded Lily, The (A)	Claudette Colbert-R. Milland			
(See "In the Cutting Room," Nov. 3.)				
Here Is My Heart (G)	Bing Crosby-Kitty Carlisle	Dec. 28		
(See "In the Cutting Room," Sept. 22.)				
Home on the Range (G)	Jackie Coogan-Randolph Scott	Dec. 21		
(See "Cafe of the West," "In the Cutting Room," Oct. 27.)				
It's a Gift (G)	W. C. Fields-Baby LeRoy	Nov. 30		
(See "Back Porch," "In the Cutting Room," Sept. 15.)				
Lives of a Bengal Lancer (G)	Gary Cooper-Franchot Tone			
(See "In the Cutting Room," Oct. 6.)				
Mississippi	Bing Crosby - W. C. Fields - Joan Bennett			
Once in a Blue Moon	J. Savoy-Michael Dalmatoff			
One Hundred Lovers (G)	Joe Morrison-Helen Twelvetrees	Dec. 14		
President Vanishes (G)	Arthur Byron-Janet Beecher			
(See "In the Cutting Room," Oct. 13.)				
Private Worlds	Joan Bennett-Charles Boyer			
Ruggles of Red Gap (G)	Charles Laughton-Mary Boland - Charles Ruggles-Zasu Pitts			
(See "In the Cutting Room," Nov. 7.)				
Rumba	George Raft-Carole Lombard			
Vanishing Pioneer	Ann Sheridan-Randolph Scott			
(See "In the Cutting Room," Nov. 10.)				
Wings in the Dark (A)	Cary Grant-Myrna Loy			
(See "In the Cutting Room," Nov. 10.)				

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting to Live 733	Captain-Lady-Marion Shilling-Gaylord Pendleton	May 6	54	
Little Damsel 722	Anna Neagle-James Rennie	June 11	59	
Peck's Bad Boy (G)	Jackie Cooper-Thomas Meighan - Dorothy Petersen - O. P. Heggie-Jackie Searl	Oct. 19	70	Sept. 8

Coming Attractions

Return of Chandu, The (G)				
300-312	Bela Lugosi-Marie Alba	Oct. 1		

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Girl (G) 4148	Joan Lowell	Aug. 17	76	Aug. 25
Age of Innocence, The (A) 503	Irene Dunne-John Boles	Sept. 14	82	Sept. 8

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov. 23	79	Oct. 27	
By Your Leave (A) 509	Genevieve Tobin-Frank Morgan	Nov. 9	80	Oct. 6	
Bachelor Bait (G) 4141	Pert Kelton-Stuart Erwin	July 27	74 1/2	June 16	
Cockeyed Cavaliers (G) 4112	Wheeler and Woolsey	June 29	72	June 16	
Dangerous Corner (A) 506	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5	67		
(See "In the Cutting Room," Aug. 18.)					
Down to Their Last Yacht (G)	Sidney Blackmer-Sidney Fox	Aug. 31	64	Sept. 29	
4138	Ginger Rogers - Frances Dee	May 4	73	Apr. 7	
Finishing School (A) 4134	Bruce Cabot	May 4	73	Apr. 7	
Fountain, The (A) 501	Ann Harding - Brian Aherne	Aug. 31	84	Aug. 18	
Gay Divorcee, The (G) 505	Fred Astaire-Ginger Rogers	Oct. 19	107	Oct. 13	
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct. 26	64		
(See "The Kick Off," "In the Cutting Room," Sept. 8.)					
Hat, Coat, and Glove (A) 4110	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21	
His Greatest Gamble (A) 4124	Richard Dix-Dorothy Wilson	Aug. 10	70 1/2	June 23	
Kentucky Kernels (G) 508	Wheeler & Woolsey	Nov. 2	75	Oct. 27	
Let's Try Again (A) 4144	Diana Wynyard-Clive Brook	July 6	67	June 30	
Life of Vergie Winters (A) 4140	Ann Harding-John Boles	June 22	82	June 23	
Murder on the Blackboard (G) 4147	James Gleason-Edna May Oliver	June 15	71 1/2	June 2	
Of Human Bondage (A) 4105	Leslie Howard-Bette Davis	July 20	83	July 7	
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea	Sept. 21	76	Sept. 15	
(A) 504	Fay Wray-Reginald Denny	Sept. 21	76	Sept. 15	
Stingaree (A) 4143	Irene Dunne-Richard Dix	May 28	76 1/2	May 12	
Strictly Dynamite (G) 4124	Jimmy Durante - Lupe Velez	May 28	76 1/2	May 12	
	Norman Foster-Wm. Gargan	June 1	74 1/2	May 5	
	Marian Nixon	June 1	74 1/2	May 5	
Success at Any Price (A) 4133	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12	
Their Big Moment (G) 4146	Zasu Pitts-Slim Summerville	Mar. 16	77	May 12	
	Wm. Gaston-Bruce Cabot	Apr. 17	68	July 28	
This Man Is Mine (A) 4118	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21	
Wednesday's Child (G) 510	Karen Morley-Edward Arnold	Oct. 26	69	Sept. 29	
We're Rich Again (G) 4145	Marian Nixon - Billie Burke	Oct. 26	69	Sept. 29	
	Reginald Denny - Buster Crabbe	July 13	71 1/2	June 23	
	Edna May Oliver	July 13	71 1/2	June 23	
Where Sinners Meet (A) 4149	Clive Brook-Diana Wynyard	May 18	72 1/2	Apr. 28	

Coming Attractions

Enchanted April, The (G)	Ann Harding-Frank Morgan	Oct. 27
(See "In the Cutting Room," Oct. 27.)		
Lightning Strikes Twice (G)	Ben Lyon-Part Kelton	Dec. 14
(See "In the Cutting Room," Oct. 6.)		
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 21
(See "In the Cutting Room," Nov. 3.)		
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 4, '35
(See "Portrait of Laura Bales," "In the Cutting Room," Oct. 27.)		
Radio City Revels	Fred Astaire-Ginger Rogers	Nov. 16
Red Morning (A) 515	Steffi Duna-Regis Toomey	Nov. 16
(See "Girl of the Islands," "In the Cutting Room," Sept. 29.)		
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Dec. 28
(See "In the Cutting Room," Oct. 13.)		
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Nov. 30
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Dec. 7
(See "In the Cutting Room," Oct. 6.)		
Woman in the Dark	Fay Wray-Ralph Bellamy	Nov. 9

STATE RIGHTS

Features

Features			Running Time			
Title	Star	Dist'r	Rel. Date	Minutes	Reviewed	
Are You a Mason? (A)	Sonnie Hale	M. J. Kandel	Oct. 29	85	Nov. 3	
Are We Civilized? (A)	William Farnum	Raspin		70	June 23	
Bride of the Lake (A)	Gina Malo					
	John Garrick	Amer Angle	Sept. 10	69	Sept. 29	
Deserter, The (A)	Boris Livanov	Garrison Film	Oct. 12	105	Oct. 27	
Loyalties	Basil Rathbone	Harold Auten	Oct. 24	74	Nov. 3	
Not Against Flesh (A)	Julian West	General Foreign				
		Sales Corp.				
Ramu, the King of the Sun		Fairhaven Prod.	Aug. 4	68	Aug. 25	
Unknown Soldier Speaks,						
The (A)		Lincoln Prods.		67	June 2	
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66		
World in Revolt, The (A)		Mentone		69	June 16	

UNITED ARTISTS

Features

Features	Title	Star	Rel. Date	Running Time	Minutes	Reviewed
	Affairs of Cellini, The (A)....	Fredric March - Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21	
	(Reviewed under the title "The Firebrand")					
	Born to Be Bad (A).....	Loretta Young-Cary Grant	May 18	61	June 9	
	Bulldog Drummond Strikes Back (A)	Ronald Colman-Loretta Young	July 20	83	May 19	
	Count of Monte Cristo, The (G)	Robert Donat-Elissa Landi	Sept. 7	113	Sept. 8	
	House of Rothschild, The (G)	George Arliss	Apr. 6	86	Mar. 10	
	Kid Millions (G).....	Eddie Cantor - Ann Sothern - Ethel Merman	Dec. 28	92	Oct. 27	
	Last Gentleman, The (G).....	George Arliss	Sept. 21	72	May 12	
	Our Daily Bread (G).....	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18	
	Transatlantic Merry-Go-Round (A)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2	92	Nov. 17	
	We Live Again (A).....	Anna Sten-Fredrick Marsh	Nov. 16	83	Sept. 29	

Coming Attractions

Brewster's Millions	Jack Buchanan-Lili Damita			
Call of the Wild, The	C. Gable-Madeleine Carroll			
Cardinal Richelieu	George Arliss			
Clive of India	Ronald Colman-Loretta Young			
Congo Raid	Leslie Banks - Paul Robeson			
Folies Bergere de Paris	Nina Mae MacKinney			
Les Miserables	Maurice Chevalier-Merle Oberon			
Mighty Barnum, The (G)	Fredric March			
	Wallace Beery - Adolphe Men-			
	jou-Janet Beecher-V. Bruce	Dec. 25		
(See "In the Cutting Room," Oct. 13.)				
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke		75	July 14
100 Years From Now				
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov. 30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon			
Wedding Night, The	Anna Sten-Gary Cooper			

UNIVERSAL

Features

Features		Star	Rel. Date	Running Time	Reviewed
Title				Minutes	
Affairs of a Gentleman (A) 7019	Paul Lukas - Lelia Hyams - Patricia Ellis	May 14	66	May 12	
Black Cat, The (A) 7010	Boris Karloff - Bela Lugosi - David Manners	May 7	65	May 26	
Cheating Cheaters (G) 8022	Cesar Romero-Fay Wray	Nov. 5	67		
(See "In the Cutting Room," Sept. 29.)					
Countess of Monte Cristo (G) 7018	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3	
Crosby Case, The (G) 7025	Wynne Gibson-Onslow Stevens - Alan Dinehart	Mar. 5	60	Apr. 7	
Embarrassing Moments (G) 7023	Chester Morris-Marian Nixon - Edmund Lowe - Gloria Stuart	July 9	67	Oct. 6	
Gift of Gab (G) 8030	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	71	Sept. 13	

Title		Star	Rel. Date	Running Time	Minutes	Reviewed
Great Expectations (G) 8029	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20		
Half a Sinner (G) 7035	Joel McCrea-Sally Blane	Apr. 30	78 1/2	Apr. 28		
Honor of the Range (G) 7074	Ken Maynard	Apr. 16	61	May 3		
Human Side, The (G) 7029	Adolphe Menjou-Doris Kenyon	Aug. 27	60	Aug. 18		
I Give My Love (G) 7004	Wynne Gibson-Paul Lukas	June 25	69	June 2		
Let's Talk It Over (G) 7036	Chester Morris - Mae Clarke	June 11	69	June 23		
Little Man, What Now? (A) 7007	Margaret Sullivan - Douglass Montgomery	June 4	98	May 26		
Love Captive, The (A) 7031	Nils Asther-Gloria Stuart	May 21	61	June 15		
Million Dollar Ransom (A) 8014	Mary Carlisle - Edward Arnold - Phillips Holmes	Sept. 17	67	Sept. 29		
One Exciting Adventure (G) 8027	Binnie Barnes-Neil Hamilton-Paul Cavanagh	Oct. 15	73	Oct. 6		
One More River (A) 7001	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt	Aug. 6	88	Aug. 11		
Rocky Rhodes (G) 8001	Reginald Denny	Sept. 24				
Romance in the Rain (G) 7002	Buck Jones-Sheila Terry - Roger Pryor - Heather Angel	Aug. 13	75	Aug. 11		
There's Always Tomorrow (A) 8035	Frank Morgan-Elizabeth Young - Lois Wilson-Binnie Barnes	Sept. 10	87	Nov. 1		
Uncertain Lady (A) 7013	Genevieve Tobin-Edward Everett	Apr. 23	65	June 30		
Wake Up and Dream (G) 8021	Russ Columbo - June Knight	Oct. 1	78	Oct. 20		
Wheels of Destiny (G) 7073	Roger Pryor - Ken Maynard	Feb. 19	64	Apr. 14		

Coming Attractions

Dangerous Gentleman	Charles Bickford-Helen Vinson	Jan. 7, '35				
Good Fairy, The (A) 8003	Margaret Sullivan - Herbert Marshall-Frank Morgan	Dec. 31				
Great Ziegfeld, The 8005	William Powell					
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov. 26	151			
(See "In the Cutting Room," Sept. 15.)						
I've Been Around 8025	Chester Morris	Dec. 17				
(See "In the Cutting Room," Nov. 10.)						
Life Returns (G)	Onslow Stevens-Lois Wilson					
(See "In the Cutting Room," Oct. 13.)						
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 3				
(See "In the Cutting Room," Oct. 6.)						
Mystery of Edwin Drood 8024	Claude Rains-Heather Angel	Jan. 14, '35				
Night Life of the Gods (G) 8008	Alan Mowbray	Dec. 24				
(See "In the Cutting Room," Sept. 8.)						
Princess O'Hara 8013	Polly Walters-Chester Morris	Jan. 28, '35				
Rendezvous at Midnight (A)	Ralph Bellamy					
(See "In the Cutting Room," Nov. 17.)						
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 10	68	Sept. 15		
Straight from the Heart	Mary Astor-Roger Pryor - Baby Jane	Jan. 21, '35				
Strange Wives 8020	June Clayworth-Roger Pryor	Nov. 26				
(See "In the Cutting Room," Nov. 3.)						
When a Man Sees Red 8082	Buck Jones	Nov. 12				

WARNER BROS.

Features

Features		Star	Rel. Date	Running Time	Minutes	Reviewed
Title						
Big-Hearted Herbert (G) 830	Guy Kibbee-Aline MacMahon	Oct. 6	60	Aug. 25		
	Patricia Ellis-Phillip Reed					
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22	75	Sept. 1		
(G) 822	Ruby Keeler - Dick Powell	Sept. 1	90	Aug. 25		
Dames (G) 453	Joan Blondell	Sept. 8	68	Aug. 25		
	Jean Muir-George Brent	Sept. 8	68	Aug. 25		
Desirable (A) 821	Kay Francis-Warren William	June 23	52	May 26		
Dr. Monica (A) 459	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18		
Friends of Mr. Sweeney (G)	Verree Teasdale-Ricardo Cortez	Nov. 3	75	Oct. 13		
475	James Cagney-Joan Blondell	June 16	70	May 26		
Firebird, The (A) 825	James Cagney - Pat O'Brien	July 21	86	July 7		
He Was Her Man (A) 465	Gloria Stuart	Aug. 11	69	July 28		
Here Comes the Navy (G)	George Brent-Bette Davis	Oct. 13	64	Aug. 18		
	Joan Blondell - Glenda Farrell	June 9	71	May 28		
Housewife (A) 478	Robert Armstrong	Oct. 13	64	Aug. 18		
Kansas City Princess (G) 819	Edna Best - William Powell	June 9	71	May 28		
Key, The (A) 462	Colin Clive - William Powell	Oct. 13	77	Aug. 18		
	Dolores Del Rio-Victor Jory	Oct. 13	77	Aug. 18		
Madame Du Barry (A) 452	Pat O'Brien-Glenda Farrell	July 7	68	June 9		
Personality Kid, The (G) 476	Joan Blondell-Warren William	May 19	64	May 26		
Smarty (A) 477	Joan Blondell	Nov. 19	67	Oct. 20		
St. Louis Kid, The (G) 817	James Cagney					
	Patricia Ellis-Phillip Reed					

Coming Attractions

Cutting Assignments						
Bordertown (G) 806	Paul Muni - Bette Davis - Margaret Lindsay	Jan.	5,	'35		
(See "In the Cutting Room," Sept. 29.)						
Church Mouse	Laura La Plante	Dec.	15			
Concealment (A)	Barbara Stanwyck - Warren William	Dec.	22			
(See "In the Cutting Room," Oct. 27.)						
Devil Dogs of the Air (G)	James Cagney - Pat O'Brien - Margaret Lindsay					
(See "In the Cutting Room," Nov. 3.)						
Goose and the Gander	Verree Teasdale-John Eldridge					
Earthworm Tractor (story)	Joe E. Brown					
I Am a Thief (G)	Mary Astor-Ricardo Cortez	Nov.	24	64	Nov.	17
Irish in Us, The	James Cagney-Pat O'Brien					
Midsummer Night's Dream	Josephine Hutchinson					
Right to Live (G)	George Brent-J. Hutchinson					
(See "In the Cutting Room," Nov. 3.)						
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec.	29			
(See "In the Cutting Room," Oct. 20.)						
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak					
White Cockatoo (A)	Jean Muir-Ricardo Cortez					
(See "In the Cutting Room," Nov. 3.)						

OTHER PRODUCT (FOREIGN)

Features				Running Time	Reviewed
Title	Star	Dist'r	Rel. Date	Minutes	
Broken Rosary, The	Giovanni	Butcher-British			Nov. 10
Broken Shoes	M. Klimov	Amkino	Mar. 28	85	
Camels Are Coming, The	Jack Hulbert			85	Nov. 10
Crime on the Hill (A)	Judy Kelly	British Int'l		60	Oct. 20
Gay Love (A)	Florence Desmond				
	Sophie Tucker	British Lion			Sept. 15
Girls Will Be Boys (G)	Dolly Haas	Assoc. British			Oct. 20
Green Pack	John Stuart	British Lion		74	Nov. 3
House of Greed	V. Gardin	Amkino	Aug. 11		
Marionettes	L. Leonidoff	Amkino	May 5	83	
Miracles	V. Gardin	Amkino	Oct. 19	68	
Mister Cinders	Clifford Mollison	British Int'l			Nov. 10
My Song Goes Round the World (G)	John Loder				Oct. 20
My Song for You	Jan Kiepura	Gaumont-British			Nov. 10
Petersburg Nights (A)	B. Dobron Ravov	Amkino	Sept. 8	97	Sept. 22
Stella Biolanti	(Greek Feature)	Frank Norton	Oct. 15	115	
Ta Galazia Keria	(Greek Feature)	Frank Norton	Oct. 15	100	
Three Songs About Lenin		Amkino	Nov. 6	64	Nov. 17
Thunderstorm (A)	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 6
Unfinished Symphony, The					
(G)	Marta Eggerth	Gaumont-British			Oct. 13

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PRODUCTIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 r.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 r.
The Valiant Tailor	Oct. 29	1 r.
Don Quixote	Nov. 26	1 r.
Jack Frost	Dec. 24	1 r.
Little Black Sambo	Jan. 21, '35	1 r.
Bremen Town Musicians	Feb. 17, '35	1 r.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hollywood Here We Come	June 29	2 rls.
Plumbing for Gold	June 29	2 rls.
Punch Drunks	July 13	2 rls.

1934-35		
Counsel on Defense	Oct. 25	20
Harry Langdon	Oct. 11	19
It's the Cat's	Sept. 28	19
Men in Black	Sept. 28	19
(3 Stooges)		
Perfectly Mismatched		
Three Little Pigskins		
(Stooge Comedy)		

COLOR RHAPSODIES		
1934-35		
Babes at Sea	Nov. 30	
Holiday Land	Oct. 26	

KRAZY KAT CARTOONS		
1934-35		
Busy Bus	Apr. 20	1 r.
Bowery Daze	Mar. 30	1 r.
Cinder Alley	Mar. 9	1 r.
Maskerade Party	May 11	1 r.

1. The Trapeze Artist	Sept. 7	
2. Katnips of 1940	Oct. 13	7
3. Krazy's Waterloo	Nov. 16	7
4. Sirhan		
5. Hotcha Melody		

LAUGHING WITH MED-URY		
6-In Ethiopia	June 15	1 r.
7-In the Islands of the Pacific	July 23	1 r.
8-Among the Latins	Aug. 3	1 r.

1934-35		
Laughing With Medbury	Sept. 15	10
In the Arctic		
In Malaysia		
Among the Caccons		

LIFE'S LOST LAUGHS		
1934-35		
No. 1	Sept. 15	
No. 2	Oct. 12	10
No. 3	Nov. 23	

MARCH OF THE YEARS		
No. 9	May 15	1 r.

MICKEY MCGUIRE COMEDIES		
9-Mickey's Medicine Man	May 18	2 rls.

MINUTE MYSTERIES		
No. 6-Hidden Evidence	May 30	1 r.
No. 7-One Way Out	June 15	1 r.
No. 8-Simple Solution	July 6	1 r.
No. 9-By Persons Unknown	July 14	1 r.

No. 10-The Professor Gives a Lesson	Aug. 3	1 r.
MUSICALS		
No. 5-Woman Haters	May 5	2 rls.
No. 6-Susie's Affair	June 1	2 rls.
No. 7-Tripping Through the Tropics	July 27	2 rls.

SCRAPPY CARTOONS		
Scrappy's Dog Show	May 18	1 r.
Scrappy's Relay Race	July 7	1 r.
Scrappy's Theme Song	July 15	1 r.
Scrappy's Toy Shop	Apr. 13	1 r.
Scrappy's Experiment		

1934-35		
Concert Kid	Nov. 2	
SCREEN SNAPSHOTS		
No. 7	Apr. 24	1 r.
No. 8	May 18	1 r.
No. 9	June 8	1 r.

SPICE OF LIFE		
1934-35		
No. 1	Sept. 10	
No. 2	Sept. 29	
No. 3	Nov. 23	

WORLD OF SPORT		
Anything for a Thrill		
Cyclomania	May 30	1 r.
Decks Awash	Aug. 10	1 r.
Dumb Champs	Apr. 20	1 r.
Harnessed Lightning	May 17	1 r.
Heigh-Ho the Fox	June 20	1 r.

Flying Pigskins	Nov. 9	
Good Golfers Start Young	Sept. 20	10
Polo Thrills		10

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15

Title	Rel. Date	Min.
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
BATTLE FOR LIFE		
Born to Die	Mar. 16	8
Nature's Gangsters	June 15	7
Spotted Wings	June 8	7
BING CROSBY SPECIALS		
1-Surrender Dear	Aug. 3	22
2-One More Chance	Aug. 31	20
3-Billboard Girl	Oct. 5	21
4-Dream House	Sept. 28	19

CORONET COMEDIES		
1934-35		
Hello, Sailors	Aug. 17	20
Hotel Anchovy	Apr. 13	18
Rural Romeo	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lane Ducks	Nov. 30	18

FROLICS OF YOUTH		
1934-35		
Boosting Dad	Dec. 21	2 rls.
Campus Hoover, The	Nov. 9	19
Educating Papa	Nov. 2	16

MARRIAGE WOVES SERIES		
1934-35		
Domestic Blisters	Oct. 12	19
How Am I Doing?	Dec. 26	2 rls.

MERMAID COMEDIES		
1934-35		
No Sleep on the Deep	Apr. 6	21

MUSICAL COMEDIES		
1934-35		
Big Business	Dec. 7	19
Girl from Paradise, The	Nov. 23	21
Going Spanish	Mar. 2	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22

ROMANTIC JOURNEYS		
1934-35		
Lost Race, The	Apr. 13	8
Paradise of the Pacific	June 1	9

SONG HIT STORIES		
1934-35		
Bounding Main, The	Nov. 16	1 r.
He Where I Was Born	Oct. 26	10
The Mountain Melody	Aug. 31	10
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	1 r.

STAR COMEDY SPECIALS		
1934-35		
Avez Oop	May 25	21
Don't Gossip	July 6	20

STAR PERSONALITY COMEDIES		
1934-35		
Gentlemen of the Bar	Dec. 28	2 rls.
His Lucky Day	Sept. 21	20

TERRY-TOONS		
1934-35		
Black Sheep, The	Oct. 5	6
Busted Blossoms	Aug. 10	6
Don Show, The	Dec. 28	6
Hot Sands	Nov. 2	6
Irish Sweepstakes	July 27	6
Jack's Shack	Nov. 30	6
Jail Birds	Sept. 21	6
Just a Clown	Apr. 20	6
King's Daughter, The	May 4	6
King's Friend	Mar. 23	6
Mad House, A	Mar. 18	6
Wagic Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
My Lady's Garden	July 13	6
Pandora	June 1	6
Slow But Sure	June 29	6
South Pole or Bust	June 15	6
Tom Tom the Piper's Son	Nov. 16	6
Why Mules Leave Home	Sept. 7	6

TOM HOWARD COMEDIES		
1934-35		
Good Scout, A	Apr. 27	18
Wanted Bottle, The	July 13	16

TREASURE CHEST		
1934-35		
Bosom Friends	Mar. 30	8
Hollywood Gad-About	Oct. 5	9
Hollywood Movie Parade		
The	Nov. 2	1 r.
Hula Honey-moon	Mar. 2	7
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11

YOUNG ROMANCE		
1934-35		
Three Cheers for Love	Dec. 14	2 rls.

FOX FILMS		
1934-35		
1. In a Monastery Garden		7
2. Mexican Idyl		
3. Fingal's Cave		

ADVENTURES OF THE NEWSREEL CAMERAMAN		
1934-35		
Chasing the Champions	May 11	9
Man's Mania for Speed		10
Marching With Science		9
On Foreign Service		9

MAGIC CARPET SERIES		
1934-35		
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
Picturesque Portugal		9

MOVIE TINTYPE SERIES		
1934-35		
The Heart of Vateska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9

ORGANLOGUES		
1934-35		
Organogue-ing the Hits		8
Melodies of Love		8
Songs of the Range		6
Rhapsody in Black		1 r.
Wine, Women and Song		1 r.
Elli Elli		1 r.
What's in a Name		8

SPECIAL		
1934-35		
She Whoops to Conquer		2 rls.
ZaSu Pitts-Billy Bevan-Daphne Pollard		
Take a Letter Please		
Eddie Stanley		
Evelyn San		

METRO-GOLDWYN-MAYER		
1934-35		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20

CHARLEY CHASE		
1934-35		
Another Wild Idea	June 16	19
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		19
You Said A Hatful		19

IRVIN S. COBB		
1934-35		
Ballad of Paducah Jail		19
Nosed Out		18
Speaking of Relations		19
You Bring the Ducks		16

FITZPATRICK TRAVEL TALKS		
1934-35		
Africa, Land of Contrast		9
Citadels of the Mediterranean		9
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 r.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 r.
Holland in Tulip Time		9
Ireland, The Emerald Isle		8
Switzerland, The Beautiful		9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
Zion Canyon of Color		8

GOOFY MOVIES		
1934-35		
No. 4	May 5	9
No. 5		8
No. 6		1 r.
No. 7		1 r.
No. 8		9
No. 9		10
No. 10		1 r.

HAPPY HARMONIES (Technical)		
1934-35		
1-The Discontented Canary		9
2-Old Pioneer		8
3-A Tale of the Vienna Woods		9
4-Bosco's Parlor Pranks		9
5-Toyland Broadcast		8

LAUREL & HARDY		
1934-35		
Going Bye-Bye		21
Live Ghosts		21
Them That Hills		2 rls.

MUSICAL COMEDIES		
1934-35		
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19

MUSICAL REVUES		
1934-35		
Big Idea, The	May 12	20
Jail Birds of Paradise	May 10	18
(Color)		
Gentlemen of Polish		2 rls.
Grandfather's Clock		17
Spectacle Maker, The		20
What Price Jazz?		18

ODDITIES		
1934-35		
Attention, Suckers!	June 9	10
Dartmouth Days		11
Donkey Baseball		11
Flying Hunters	May 12	7
Motorcycle Cossacks		9
Little Feller	May 28	8
Old Shep	June 23	9
Piuchanni Troupe		9
Pro Football		10
Rugby		10
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals	Mar. 8	10

OUR GANG		
1934-35		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Fright		18
Wash-ee Iron-ee		17

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10

PARAMOUNT SOUND

NEWS		
Two Editions Weekly		
GRANTLAND RICE		
SPORTLIGHTS		
No. 10—Animal Antics	Apr. 13	10
No. 11—Marine Marvels	May 11	11
No. 12—Luck Anglers	June 8	11
No. 13—Good Shape	July 6	11

GRANTLAND RICE

SPORTLIGHTS		
(NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Cham-		
pions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	10
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11

TWO-REEL COMEDIES

Gold Nuggets	Feb. 2	18
Walter Catlett		
Just an Echo	Jan. 19	20
Bing Crosby		
Making the Rounds	July 6	21
Pallette-Catlett		
New Dealers, The	Apr. 6	20
Pallette-Catlett		
News Hounds	June 1	20
Pallette-Catlett		
No More Bridge	Mar. 16	21
Leon Errol		
Oil's Well	May 4	22
Chic Sale		
Old Bugler, The	Jan. 5	20
Chic Sale		
Petting Preferred	Apr. 27	10
Up and Down	Mar. 2	21
Franklyn Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newsflash—No. 2	Dec. 20, '33	9
Wonders of the Tropics	Dec. 13, '33	32

CONFLICTS OF

NATURE SERIES		
Circle of Life of the Ant		
Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen		
Bee	De. 1, '33	6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6, '33	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
AMOS 'N' ANDY		
CARTOONS		
Lion Tamer, The	Feb. 2	8
Rasslin' Match, The	Jan. 5	11

BLONDE AND RED

HEAD SERIES		
Bridal Ball	Feb. 9	21
Contented Calves	Aug. 9	20 1/2
Ocean Swells	Oct. 12	20
Rough Necking	Apr. 27	20
Undie World, The	June 15	21

CHICK CHANDLER

COMEDIES		
Big Mouthpiece	Nov. 9	20
Unlucky Strike	Aug. 31	20 1/2

CHARLIE CHAPLIN

SERIES (Re-issues)		
The Immigrant	Jan. 19	21
One A.M.	Mar. 23	18
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.

CLARK & McCULLOUGH

SERIES		
Alibi Bye Bye	July 26, '35	21 1/2
Sedam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26	19
Hey Nanny, Nanny	Jan. 12	21
In a Pig's Eye	Dec. 28	21
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17 1/2
Odor in the Court	Aug. 2	21 1/2

CUBBY THE BEAR

CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
Mild Cargo	May 18	7 1/2

DUMBBELL LETTERS

No. 1	June 22	4 1/2
No. 2	July 20	4
No. 3	Aug. 17	4

FOUR STAR

COMEDIES		
Fixing the Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18

GRIBBON-KENNEDY-

STANTON COMEDIES		
Cracked Shots	May 4	19 1/2
Strictly Fresh Yeggs	Apr. 6	21 1/2
Trailing Along	June 1	21
What No Groceries	July 26	20 1/2

HEADLINER SERIES

No. 4—Autobiography	Mar. 16	20
No. 5—The Old Maid's		
Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19

HEADLINER SERIES

(1934-35)		
No. 1—Songs of the		
Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Feb. 1, '35	

EDGAR KENNEDY

COMEDIES		
Blasted Event	June 29	19
Brie-a-Brac	Mar. 2	19
In-Laws Are Out	Mar. 2	19
Love on a Ladder	Sept. 7	20
Poisoned Ivory	Nov. 16	21

Title	Rel. Date	Min.
Wrong Direction	Nov. 16	21

MUSICALS

Bubbling Over	Jan. 5	20
Ethel Waters		
Everybody Likes Music	Mar. 9	19 1/2
Henry the Ape	Jan. 26	2 rls.
Bert Lahr		
No More West	Mar. 30	19
Sea Sore	Apr. 20	2 rls.

MUSICOMEDIES SERIES

(Ruth Etting)		
Derby Decade	July 13	21 1/2
If This Isn't Love		22
Southern Style	Sept. 14	20

PATHE NEWS

Released twice a week		
PATHE REVIEWS (1933-34)		
Released once a month		
PATHE TOPICS		
Released seven times a year		

RAINBOW

PARADE CARTOONS		
Parretville Fire Dept.	Sept. 14	
Pastrytown Wedding	July 27	8

SOGLOW'S "THE KING"

CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 r.

SPECIALS

Century of Progress	June 15	22
Grand National Irish		
Sweepstake Race, 1934	Apr. 2	10
La Cucaracha		20 1/2
Steffi Duna-Don Alvarado		
(Technicolor)		

TODDLE TALE

CARTOONS		
A Little Bird Told Me		5
Along Came A Duck	Aug. 10	

VAGABOND ADVENTURE

SERIES		
Damascus	June 8	1 r.
Eyes on Russia	Aug. 9	11
Gibraltar, Guardian of the		
Mediterranean	May 4	8
Red Republic		10

STATE RIGHTS

FILM EXCHANGE		
Desert Dangers		16
MARY WARNER		
Olympic Winter Sports		
Capital		8

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	7
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa	Sept. 29	
9. The Dognappers	Nov. 10	

SILLY SYMPHONIES

3. Grasshopper and the		
Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1 r.
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring, The	Nov. 1	

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	9
No. 2—Toyland Parade	Dec. 10	1 r.

GOING PLACES

WITH LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	9
No. 3	Nov. 5	1 r.
No. 4	Dec. 3	1 r.
No. 5	Dec. 31	1 r.

GOOFTONE NEWS

No. 7	Apr. 30	9
-------	---------	---

OSWALD CARTOONS

Annie Moved Away	May 28	7
Chris Columbus, Jr.	July 23	9
Dizzie Dwarf	Aug. 6	9
Goldilocks and the Three		
Bears	May 14	8
Happy Pilgrims	Sept. 3	7
Kings Up	Mar. 12	7
Robinson Crusoe, Jr.		
Sky Larks	Oct. 22	8
Spring in the Park	Nov. 12	1 r.
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8

STRANGE AS IT

SEEMS SERIES		
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10

STRANGER THAN

FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	10
No. 3—Novelty	Oct. 22	1 r.
No. 4—Novelty	Nov. 26	1 r.
No. 5—Novelty	Dec. 17	1 r.

UNIVERSAL COMEDIES

At the Mike	Oct. 10	20
(Mentone No. 3-A)		
Beau Bashful	June 6	21
Herbert Cortell		
Demi Tasse	Oct. 3	2 rls.
(Doane Musical No. 1)		
Fads and Fancies	Aug. 22	20
(Mentone No. 13)		
Financial Jitters	July 3	2 rls.
Eddie Nugent		
Grady Sutton		

Title	Rel. Date	Min.
Good Time Henry	May 3	20

Henry Armetta		
Gus Van and		
His Neighbors	Sept. 19	18
(Mentone No. 2-A)		
Henry's Social Splash	Dec. 19	2 rls.
Hits of Today	Aug. 15	2 rls.
(Mentone No. 12)		
Just We Two	Aug. 8	19
Knickerbocker Knights	Dec. 12	
Mentone		
Night in a Night Club, A	Sept. 2	18
(Mentone No. 1-A)		
Oh! What a Business	Nov. 28	2 rls.
(What a No. 5-A)		
Pierrot Parlor	July 18	21
Sterling Holloway		
Pleasing Grandpa	June 20	20
Sterling Holloway		
Soup for Nuts	June 27	2 rls.
(Mentone No. 11)		
Sterling's Rival Romeo	Nov. 14	2 rls.
Sterling Holloway		
There Ain't No Justice	May 23	19
Corthell and Hurst		
Tid Bits	Oct. 24	2 rls.
(Doane Musical No. 2)		
Well, By George	Oct. 31	20
(Mentone No. 4-A)		
George Price		
Whole Show, The	Dec. 26	2 rls.
(Mentone No. 7-A)		
James Barton		
World's Fair and Warmer	Oct. 17	22

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 17—The Prize Sap	June 23	20
Ben Blue		
No. 18—Art Trouble	June 23	20
Harry Gribbon		
No. 19—My Mummy's Arms	July 28	19
Harry Gribbon		
No. 20—Daredevil O'Dare	Aug. 11	19
Ben Blue		
1934-35		
All Sealed Up	Sept. 15	19
Ben Blue		
Fireman's Bride, The		
Shemp Howard		
Daphne Pollard		
Oh Sailor Behave	Sept. 29	17
El Brendel		
Smoked Hams	Oct. 20	18
Shemp Howard		
Daphne Pollard		
So You Won't T-T-T-Talk	Nov. 3	20
Roscoe Ates		
Out of Order	Nov. 17	19
Ben Blue		
Variation Daze		2 rls.
Jenkins & Donnelly		
Dizzy and Daffy	Dec. 15	2 rls.
Dizzy and Daffy Dean		
Once Over Light	Jan. 12, '35	2 rls.
Roscoe Ates		
Radio Scout	Jan. 26, '35	2 rls.
El Brendel		
Herb Williams	Feb. 9, '35	2 rls.

BROADWAY BREVITIES

No. 25—Service with a		
Smile	July 28	21
Leon Errol		
(Technicolor)		
No. 26—Darling Enemy	June 9	19
Gertrude Niesen		
No. 27—Who Is That Girl?	June 16	20
Bernice Claire		
J. Harold Murray		
No. 28—King for a Day	June 30	19
Bill Robinson		
No. 29—The Song of Fame	July 7	19
Ruth Etting		
No. 30—The Winnah	July 21	20
Arthur and Florence Lake		
No. 31—The Mysterious		
Kiss	Aug. 4	19
Jeanne Aubert		
No. 32—The Policy Girl	Aug. 11	20
Mizzi Mayfair-Roscoe Ails		
1934-1935		

Kiss - Aubert	Aug. 4	19
No. 32--The Policy Girl	Aug. 11	20
Mitzi-Mayfair-Roscoe Ails		
1934-1935		
Synopated City	Sept. 1	20
Hal LeRoy-Dorothy Dare		
Paree, Paree	Sept. 8	21
Dorothy Stone-Bob Hope		
Good Morning Eve	Sept. 22	19
cost Errol		
(Technicolor)		
No Contest	Oct. 6	21
Ruth Etting		
Off the Beat	Oct. 18	20
Morton Downey		
The Flame Song	Oct. 27	19
Bernice Claire		
J. Harold Murray		
Gem of the Ocean	Nov. 19	20
Jeanne Aubert		
Gypsy Sweetheart		2 rls.
Winifred Shaw		
Phil Regan		
Hear Ye! Hear Ye!	Dec. 22	2 rls.
Vera Van and the		
Yacht Club Boys		
Spain in the Neck	Jan. 12 '35	2 rls.
Tito Guizar-Armda		
What, No Men?	Nov. 24	21
El Brendel-Phil Regan		
(Technicolor)		
Soft Drinks & Sweet Music	Dec. 8	2 rls.
George Price-Sylvia Froos		
Show Kids	Jan. 5 '35	2 rls.
Meglin Kiddies		
Tad Alexander		
Cross & Dunn	Jan. 9 '35	2 rls.
Cherchez La Femme	Feb. 2 '35	2 rls.
Jeanne Aubert		
In the Spotlight		
Hal LeRoy & Dorothy Lee	Feb. 22 '35	2 rls.

LOONEY TUNES

No. 9--Buddy's Bearcats	June 23	7
No. 10--Buddy the Woods-		
man		1 rl.
No. 11--Buddy's Circus		1 rl.
No. 12--Buddy the Detect.		1 rl.
No. 13--Viva Buddy		1 rl.

CLASSIFIED ADVERTISING



*the great
national medium
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

BARGAIN SIZZLERS—NATIONAL EXHIBITOR headquarters for guaranteed equipment: Simplex-Powers 6B projectors—mechanism; Peerless—Strong—Brenkert—Gardiner—Morelite reflector arc lamps; Strong—Garver—Baldor rectifiers; GE—Simplex—Mazda lamp-houses—regulators; Mercury arc rectifiers—generators; Simplex double and single bearing movements; Cinephor—Ross—Superlite lenses; Soundheads—amplifiers—speakers—portables: Swapping and trading. Before you buy consult MONARCH THEATRE SUPPLY CO. Memphis, Tenn.

BIG BARGAINS IN UPHOLSTERED OPERA chairs and Simplex projectors. Everything for the theatre at "live and let live" prices. BLAND BROS., 1018 S. Wabash, Chicago, Ill.

1,000 OUTDOOR THEATRE CHAIRS, 50c; 1,600 7-ply veneer chairs, \$1.; spring cushions entirely covered, \$1.20; cushions without springs entirely covered, \$1. Parts for all chairs. ALLIED SEATING CO., 358 W. 44th St., New York.

PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3 COLORS, \$3.75; no C.O.D. BERLIN PRINT, Berlin, Md.

DODGERS—3 x 6—1,000—50c POSTPAID. KROY, 326 N. Queen, York, Pa.

NEARGRAVURE—125 LETTERHEADS, 125 ENvelopes. \$1.89 delivered. SOLLIDAYS, Knox, Ind.

POSITIONS WANTED

MANAGER—LIVE - WIRE, RELIABLE, ENERgetic. BOX 480, MOTION PICTURE HERALD.

PROJECTOR SERVICE

WANTED PORTABLE PROJECTOR OWNERS to fill bookings all over country. INTERNATIONAL NON-THEATRICAL, Paramount Bldg., New York.

BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES Write for FREE catalog. DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

GENERAL EQUIPMENT

DO NOT LET YOUR CHAIRS FALL APART—re-upholster them yourself, and save money. Can supply in any quantities and any quality, grain, color, finish—imitation Spanish leather goods—cheaper than you can buy direct from mills. BLAND BROS., 1018 S. Wabash, Chicago, Ill.

CHAIRS—CHAIRS—CHAIRS—CHAIRS. NEW, used, rebuilt. Parts. Firmastone. Anything and everything. Patch-a-seat. Lowest prices. GENERAL SEATING CO., Chicago.

ABSOLUTELY FREE—ANOTHER PRINTING ready—bulletin QF, explaining "Tweeters," "Woofers" and other sound engineer's secrets. BOX 484, MOTION PICTURE HERALD.

PAIR DOUBLE EYE SHIELDS FOR SIMPLEX adjustable type, \$2.90; low-intensity reflectors resilvered, \$4.90, guaranteed. CROWN, 311 West 44th St., New York.

NEW EQUIPMENT

WE'RE PLAYING SANTA CLAUS ALL YEAR—exciter lamps, 39c; 2½ gal. extinguishers, new, \$7.95; typewriter slides, box 89c; projector oil, 79c gal.; Western Electric approved sound screens, \$39.50; AC carbons, 60% off; Powers, Simplex replacement parts, 32% off. S. O. S. CORP., 1600 Broadway, New York.

WANTED TO BUY

SPOT CASH FOR SIMPLEX, POWERS, REflector lamps, generators, rectifiers, lenses, sound equipment, portables. BOX 389, MOTION PICTURE HERALD

POWERS HEADS, 6B STANDS, ALL KINDS lamp-houses. THEATRE SOUND SERVICE, Rochester, N. Y.

WANTED—FIVE HUNDRED TO ONE THOU-sand upholstered theatre seats, 20". In good condition. Must be cheap for cash. BOX 481, MOTION PICTURE HERALD.

ONE PACENT SOUNDHEAD FOR SIMPLEX. STRAND THEATRE, Warsaw, Ind.

HIGHEST PRICES PAID SIMPLEX, POWERS, arc lamps, rectifiers, lenses, portables, stocks liquidated. Strictly confidential. BOX 483, MOTION PICTURE HERALD.

TRAILER SERVICE

SPECIAL ANIMATED SOUND TRAILERS FOR Christmas and New Years, 60 feet \$2.00 each. Order now. BLACHE FILM LABORATORIES, 292 Turk St., San Francisco.

REPRESENTATIVES

WANT LIVE-WIRE AGENTS ANYWHERE TO sell nationally advertised sound projection equipment, portable and permanent supplies, parts, etc. BOX 482, MOTION PICTURE HERALD.

SOUND EQUIPMENT

"ABSOLUTELY NO BACKGROUND NOISE," writes Fosse, Ridgeway, Ia. "Far more volume than needed." SOS Wide Fidelity has everything. S. O. S. CORP., 1600 Broadway, New York.

SOUND TUBES IN ORIGINAL FACTORY sealed cartons at bargain prices: 205-D, \$2.25; 242, \$6.00; 264-B, 50c. Nationally advertised brand. Used by many large circuits. BOX 474, MOTION PICTURE HERALD.

ALL ERPI AND RCA ENGINEERS HAVE ONE Professional film test loop, buzz, chopper and 9,000 cycle tracks, with copyrighted instructions, \$2.50. S. O. S. CORP., 1600 Broadway, New York.

THEATRES WANTED

WANTED LEASE OR BUY THEATRE IN TOWN over four thousand population, Western states preferred, details first letter. BOX 471, MOTION PICTURE HERALD.

LEASE OR BUY THEATRES WITHIN RADIUS of two hundred miles of St. Louis. ANSELL AMUSEMENT CO., 3618 Olive St., St. Louis, Mo.

THEATRES FOR SALE

MOTION PICTURE THEATRES, SEND FOR MY LIST. McINTYRE, 312 Lisbon, Buffalo, N. Y.

400 SEAT HOUSE LOCATED IN TOWN OF 85,000 on main corner, more than covering expenses, cushion seats, Simplex projectors, Cleveland sound. DE LUXE THEATRE, Saginaw, Mich.

TECHNICAL BOOKS

"RICHARDSON'S HAND BOOKS OF PROJECTION" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books complete for \$12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

The Most TRUSTWORTHY

STELLAR acting...inspired direction
...superb camera technique...should
these elements of a hit ever be jeopardized
by use of any but the most dependable
film? Unmatched scientific research, manu-
facturing experience, and distributing facil-
ities...brilliant performance every day, all
over the world...these factors all point to
Eastman Super-Sensitive "Pan" as the
most trustworthy negative for any picture.
Eastman Kodak Company, Rochester,
N. Y. (J. E. Brulatour, Inc., Distributors,
New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*
Panchromatic Negative

HOOPS, MY DEAR!

JIMMY SAVO and friend at play in Ben Hecht and Charles MacArthur's new production, "ONCE IN A BLUE MOON". Lee Garmes, photographer and associate director. A Paramount Release.



MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

THE PARAMOUNT PLAN

Complete text of reorganization proposal as presented to district court; Paramount trustees sue Kuhn, Loeb & Co. on employees' stock purchase profits » »

DOUBLE FEATURES

Philadelphia judge expands Perelman suit into antitrust hearing; Independents defend double bills; Others warn of lower standard product » » » » »



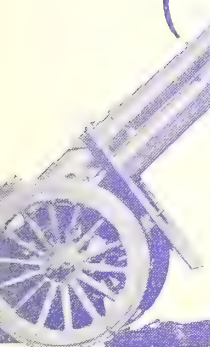
FREE SHOWS

Circuits protest unfair competition of Standard Oil Company's plan to blanket country with free plays, radio and vaudeville shows » » » » »

Coming Next Week:

THE BRITISH BOX OFFICE VOTES ON PICTURES AND STARS

NATION'S PRESS ROARS DEAFENING 21-GUN SALUTE TO THE ALL-AMERICAN HIT



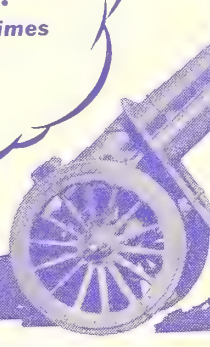
"Warners have scored again . . . Worth a multi-gun salute."

—Newark Star Eagle



"Had a packed house howling with patriotic fervor."

—N. Y. Times



"Warner Bros.' latest screen musical is assured of success."

—N. Y. Evening Journal



"A great Thanksgiving gift from the Warner Bros. studio."

—Journal of Commerce



"Spectacular entertainment on every count."

—N. Y. Evening Journal



"Unusually good . . . highly recommended entertainment."

—Cleveland Plain Dealer



"New Warner hit. Patriotic music stirs thrills."

—N. Y. American



"West Point has gone into the movies in a big way."

—Knickerbocker Press, Albany



"Gala and colorful event."

—N. Y. Daily News

"A star-spangled hour of first rate film fun awaiting you in grand new musical."
—N. Y. American

"The picture is a honey."
—N. Y. Daily News

"A perfect peach of a musical."
—N.Y. World-Telegram

"'Flirtation Walk' is making the ticket machines sing a gay prosperity tune."
—Cleveland News

"A New Deal in musical films."
—Albany Times-Union

"Your musical bet of the moment."
—N. Y. World-Telegram

"I rate 'Flirtation Walk' as the finest musical in many months."
—Cleveland News

"Stirring combination of talent, youth, music. Corking entertainment."
—Newark Star Eagle

"Fairly sparkling with virtues in every department."
—N.Y. World-Telegram

"Glorious romance set in the most glorious of all romantic spots—West Point."
—Pittsburgh Sun Telegraph

"Assured of a large and enthusiastic clientele."
—N. Y. Times

"'Flirtation Walk' scores success. Will be long remembered by Newark theatregoers."
—Newark Sunday Call

FLIRTATION WALK

First of The Big Shots from Warner Bros.

MORE NEWS ON PAGE 26

This year again

FOX STARS WIN THE "FIRSTS"

in Motion Picture Herald's nation-wide box office star vote!

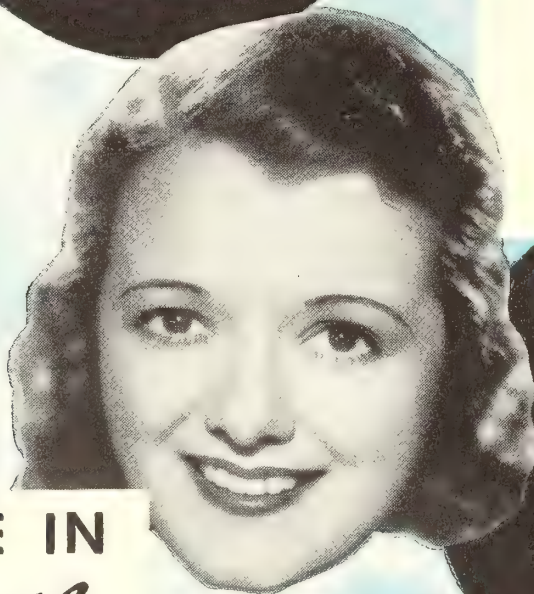


**WILL
ROGERS**

first

among
MEN STARS

Every exhibitor in America was asked by Motion Picture Herald to name his biggest money-making stars...and they voted FOX stars top ranking in all divisions...with Will Rogers named grand champion . . . the country's greatest box office attraction!



**JANET
GAYNOR**

first

among
FEMININE
STARS

THEY SHINE IN
10 more
THIS SEASON:

4

more from

WILL ROGERS

"The County Chairman" and three other extended-run hits.

2

more from

JANET GAYNOR

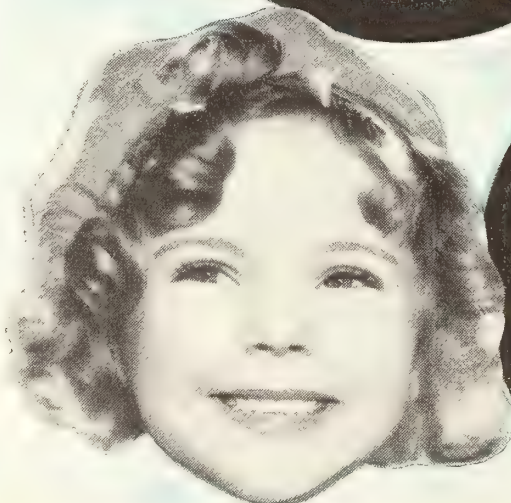
Including "One More Spring" (co-starring with Warner Baxter)

4

more from

SHIRLEY TEMPLE

"Bright Eyes" (released Dec. 28th) and 3 other all-family sell-outs.



**SHIRLEY
TEMPLE**

first

CHILD STAR
EVER IN THE
"FIRST TEN"

WATCH THAT



STAR LIST!

MOTION PICTURE HERALD

Vol. 117, No. 10



December 8, 1934

WHAT A DEFENDER!

THE question—more interesting than important—remains despite some evasions in print, why various New York newspapers have permitted the use of their columns in behalf of Moscow and the Third Internationale under the guise of motion picture criticism.

Mr. Richard Watts, Jr., in his "Sight and Sound" column in the New York *Herald Tribune*, says:

... It is the Hollywood producers, however, whose ingratitude pains me chiefly. Here I was defending them in the columns of the hostile "New Theatre" against the charge of carrying on a sniping campaign against unorthodox social and economic ideas, when they come along and tell their obedient back, the editor of the trade publication "The Motion Picture Herald", to destroy all of my convincing arguments. . . .

And so—we have Mr. Watts as the "defender" of the motion picture industry of the United States against the desperate charge of wanting to continue the United States. That, of course, is the reason that Mr. Watts wrote for the radical *New Theatre* under the title of "Hollywood Sees Pink", to indicate a tinted leaning to the red flag.

Mr. Watts, Junior, in a lightsome manner took exception to the structure of a *HERALD* editorial sentence. It seems, however, that he was able to read it. But since the subject is up, we might repeat that he has yet to explain the meaning of his sentence in the *New Theatre* beginning:

The most frank and vicious anti-radical propaganda I have found in the films for several years. . . .

Also he has not yet explained with clarity how he sits at a desk of that great capitalistic organ, the New York *Herald Tribune*, while he writes for *New Theatre* that he feels that the California producers are "heartily if sometimes furtively on the side of the established order," but that it is because of instinct rather than of "intentional malice."

That's "defending", too, one is to suppose.

It is to be observed that while Mr. Watts has set about a lukewarm alibi, for the purposes of the *Herald Tribune*, he has been at pains—or is it just "instinct"—to avoid a declaration that could offend the exponents of the Third Internationale.

And Mr. Watts thinks Hollywood is ungrateful for his exercise of diligence. As much as it pains us to say so, Hollywood had hardly heard the name of Mr. Watts, and of *New Theatre* nothing, until we mentioned them.

Speaking of "obedient hacking", Mr. Watts might make it clear as to where he stands between the *Herald Tribune* and *New Theatre*, for if one is a vehicle of art and social justice the other is assuredly a hack—unless indeed the *Herald Tribune* also "sees pink".

Mr. Watts works for, believes in, whom and what?

AND THAT'S "PUBLICITY"

WE have already taken notice of the Campbell soup "Hollywood Hotel" radio program which takes the air at the best show hour of the week on a national hook-up presided over by Louella O. Parsons, film chatelaine of the Hearst newspapers, competitively presenting imposing motion picture "names".

Stumbling across the spot on the dial the other night, we were entertained by Miss Parsons' discourse in which in the keyhole manner she announced that a famous feminine star and a young man were off together to spend Christmas in Sweden, that another pair of "names", equally unmarried, were having a weekend at Palm Springs, and that a famous star had gone abroad to stay there, while his wife remains on this side.

Thus in about three minutes we had some intensive goodwill building and polishing of the lustre of six box-office personalities—right from Hollywood, with studio cooperation.

△ △ △

PRINTERS' INK, trade publication of the advertising craft, has a piece speaking handsomely of current motion picture advertising and the internal disciplines of the industry with respect to its advertising under the attentions of Mr. J. J. McCarthy of the Hays office.

It would seem that there is a deal of debating in the big wide world of advertising in general about various practices and methods and there are indications of a reform. It is also just possible that this once the motion picture industry may yet be credited with a bit of leadership.

And incidentally, it is worth while making emphatic that the clean-up and improvement of motion picture copy have come strictly from internal disciplines, accepted as just that. The advertising men have set an example that several of our Hollywood producers could emulate with profit.

△ △ △

"FOR two and a half hours each day 40,000,000 people are busy at their dials and while thus engaged they can not walk down the shop lined streets, wear out their shoes or their wearing apparel; nor can they ride the highways in their automobiles with the attendant consumption of gasoline, tires and wear on engine."

In those despairing words, Mr. Irving Caesar, song writer, has told the Federal Communications Commission, at hearings on the subject of program administration, that the radio is retarding recovery and doing business no good.

Possibly Mr. Caesar is right about the shoes and the tires, but what about the wear and tear on the pants of the man who sits twiddling the dial? What about the increased wear on the home? Doubtless a survey will show that what is saved on the coat and vest will be spent for carpets and chairs.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Nonnes, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative. Member Audit Bureau of Circulations. All contents copyright 1934 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other-Quigley Publications: Motion Picture Daily, The Motion Picture Almanac, published annually, and the Chicagoan.

THIS WEEK ---



THEATRE SUBSIDY

"Neither wise nor sufficient," was the reaction of Eddie Dowling, Broadway producer, to the recent plan of Hermann Gantvoort, proposed to President Roosevelt, for a \$1,000,000 government loan to bring the drama to "every city in the land." "The theatre does not want subsidy, nor does it want the Government as a partner," Mr. Dowling said, but proposed that the Government influence the underwriting of expenses in smaller cities by agencies which would profit by revival of road showings. . . .

UNION RULING

The National Labor Board at Washington last week affirmed the ruling of an original board that Consolidated Film Industries shall establish a preferential reinstatement list for striking employees, and that both company and employees submit to an impartial arbitrator all problems found impossible of agreement. A wage scale dispute had caused the strike last April. . . .

BETTER FILMS

Unofficially it is agreed in the Virginia censor board, headed by Edwin S. Reid, that better pictures are now being shown in Virginia, a great deal of the credit having been given to the efforts of the Motion Picture Producers and Distributors of America, and especially to Joseph I. Breen, production code administrator in Hollywood. . . .

NATIONAL ARTS

Senator-elect Joe Guffey, personal friend and supporter of Paul Specht, nationally known orchestra leader, plans to introduce in the Senate a Specht-sponsored bill for the establishment of a National Department of Arts, which would also provide for a National Music Conservatory. . . .

KEATON FAMILY

Buster Keaton's new comedy short subject for Educational is to feature his father, mother and sister, the first appearance of the Keaton family in toto in one film. In vaudeville, years ago, the act of Mr. and Mrs. and three-year-old Buster Keaton was known as the Three Keatons. . . .

BLANK ACQUISITION

The A. H. Blank Tri-States Theatre Corporation, Omaha, has acquired the 99-year lease on the local World theatre, which Blank has been operating on a rental basis for several years. Ralph Goldberg's World Realty Company was former owner. Redecorated, re-equipped, the house will be reopened on Christmas Day.

PUBLIC SUPPORT

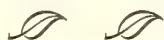
Pointing out the interest of the public in the problems of the independent exhibitor, the "Film Bulletin," published for the Independent Exhibitors of Eastern Pennsylvania, Southern New Jersey and Delaware, last week declared that the efforts of four Philadelphia first runs, via pamphlet and trailer, to enlist public support in its fight against Warner's alleged delaying of films at the independent houses, has resulted in wide and active co-operation. . . .

NEWSREELS FAVORED

Newsreels are the favorite of children, it was ascertained recently after 49 boys and girls from New York public schools, representing the Young Reviewers of the National Board of Review, had seen a variety of short subjects and discussed them. "Popeye, the Sailor" was the favorite cartoon character, while the Silly Symphonies were favored by the girls. . . .

OPERA TO SCREEN

Gladys Swarthout, Metropolitan opera star soprano and leading voice on two radio programs, has been signed to a long term contract by Paramount. The American born singer, with opera and radio engagements, will not leave for the Coast until about May 1. No picture assignments have been made as yet. . . .



In This Issue

Paramount finally completes reorganization plan; Trustees to sue Kuhn, Loeb & Co. and former directors	Page 9
Complete text of Paramount plan	Page 78
Perelman suit on double features expands to antitrust hearing	Page 12
Increased earnings noted	Page 15
Circuits protest Standard Oil's wholesale free show project	Page 25
Tax rule now admits cost to install sound	Page 28

FEATURES

Editorial	Page 7
The Camera Reports	Page 13
Box Office Champions of October	Page 16
The Hollywood Scene	Page 60
The Cutting Room	Page 62
Asides and Interludes	Page 33

DEPARTMENTS

What the Picture Did for Me	Page 73
Showmen's Reviews	Page 46
Managers' Round Table	Page 99
Technological	Page 98
Code Question Box	Page 64
The Release Chart	Page 107
Short Features on Broadway	Page 66
Box Office Receipts	Page 68
Classified Advertising	Page 112

TRI-ERGO SUITS

Six companies—Columbia, MGM, Reliance, 20th Century, Universal and Warner—filed motions last week in New York federal court to require American Tri-Ergon to furnish bills of particulars in its patent infringement suit against the companies. The motions are set for argument this week. Du-Art Film Laboratories, sued by Tri-Ergon, in connection with double print patents, filed general denials last week in federal court. . . .

THE FAN PRESS

Simultaneously with the announcement of the appointment by Macfadden Publications of Kathryn Dougherty as publisher of Photoplay Magazine, recently acquired by Macfadden, Ray Long, former editor of Cosmopolitan Magazine, was appointed editor of Photoplay and Shadoplay. Mr. Long will divide his time between New York and the Coast. . . .

W. A. JOHNSTON

William A. Johnston, veteran trade paper publisher, and founder of the Motion Picture News, merged into Motion Picture Herald, has joined the writing staff of Monogram Pictures on the Coast, to work on the script of "The Mystery Man," which Ray McCarey will direct. . . .

ROY TURK DIES

Roy Turk, writer of many popular songs over a long period, died in Hollywood late last week after a lengthy illness. Born in New York, Mr. Turk went to the Coast to write songs for motion pictures. Among his most popular compositions were "When the Blue of the Night Meets the Gold of the Day," "Love, You Funny Thing," and others. . . .

PATENT SUIT

Leon F. Douglass, San Francisco inventor, won the first round in his color photography patent suit against Fox Film last week when he obtained a default judgment in federal court. Fox officials on the Coast said the action had been referred to the Motion Picture Producers and Distributors of America in New York. . . .

RADIO GAINS

Improved business is indicated in an increase in broadcast advertising during September, when total time sales amounted to \$4,576,223, a gain of 16.5 per cent over August. The September gain over August was considerably greater than in 1933, when the monthly gain was only 6.9 per cent. . . .

PARAMOUNT COMPLETES REORGANIZATION PLAN

Nine Members of New Board Proposed to Court; Claims Are Expected to Be Reduced to Around 55 Million Mark

The Paramount Publix plan of reorganization through which the corporation will emerge from bankruptcy at the turn of the new year, was finally completed last weekend and submitted on Monday afternoon by the management to Judge Alfred Conklin Coxe for the approval of the federal court of the Southern District of New York. Judge Coxe immediately called for a hearing Thursday morning, December 27, at 10 o'clock, in the old Postoffice Building overlooking City Hall in New York to show cause why the plan should not be adopted.

In view of the inclusion in the plan of the principles which have been agreed to in negotiations with the various creditors' groups during the past six months of reorganization procedure, it is unlikely that any serious obstacles will appear to interfere with the confirmation and adoption of the plan as it is now constructed. It appears then, that Paramount Publix will be returned within six weeks to its former position and corporate status as one of the most profitable enterprises in the industry. The principal highlights of the plan as it took form in a printed document of some 15,000 words, were as follows:

Nine members of a reconstituted board of directors to manage the new company were suggested in the persons of Gerald Brooks, Duncan Harris, Percy N. Johnston, Julius Klein, Henry R. Luce, Charles A. McCulloch, Maurice Newton, Frank Vanderlip and Adolph Zukor.

Claims requiring the issuance of new securities are expected to be reduced to \$55,000,000.

All Paramount properties are to be vested in the new company.

Provision is made for the bank claims and for Paramount Broadway Corporation claims and for those of Allied Owners Corporation and others.

Paramount's net worth available to creditors and stockholders, after reorganization expenses, approximates \$75,000,000, after suggested new reserves of \$14,000,000.

Debenture holders and general creditors receive 50 per cent in new six per cent 20-year debentures and 50 per cent in new 6 per cent cumulative convertible first preferred stock.

Holders of the 3,220,902 shares of common stock outstanding will receive for each one-quarter share of new stock and a warrant to subscribe to an additional one-quarter share and also \$2 face amount of six per cent cumulative convertible second preferred stock at a price of \$2 the unit.

The plan of reorganization of Paramount Publix Corporation, as submitted by the management to the federal court in New York on Monday, appears in full starting on page 78.

Following approval of the plan by the United States District Court, the approval of two-thirds of the creditors and a majority of stockholders will be required.

Total assets are worth \$148,769,919, of which \$35,245,000 are working assets, including \$15,456,000 cash.

Paramount still has an interest in 1,100 theatres—the interest being of varying character.

Profit of \$4,530,000 was reported for the first nine months of 1934, and \$5,692,000 for 1933.

The plan was presented to Judge Coxe by Alfred A. Cook, of Cook, Nathan and Lehman, New York attorneys, who were authorized to represent the corporation in proposing the plan, at a board meeting on Sunday. Mr. Cook's firm are also attorneys for the stockholders' committee.

Judge Coxe signed an order to show cause why the plan, as it affects both Paramount Publix and Paramount Broadway corporations, should not be accepted by the creditor groups and the corporations.

Earlier on Monday Judge Coxe granted the petition of Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, Paramount trustees in bankruptcy, authorizing and directing the trustees to institute suits against 24 former officers and directors of the corporation to compel them to account for any unreasonable compensation paid by Paramount during 1927 to 1930, to account for the issuance and delivery of certain shares of Paramount stock to certain officers, who were also directors, under an "Employees' Stock Purchase Plan," and to account for any loss incurred by Paramount from the purchase and sale by the company of shares of its own stock in 1929 and 1930.

In another complaint, members, officers and associates of the important Wall Street firm of Kuhn, Loeb and Company, former Paramount bankers, are to be sued for an accounting as to actual and potential profits and any losses incurred by Paramount in respect to the receipt by Kuhn, Loeb, from certain Paramount officers and directors, of shares of stock issued in connection with the employees' stock purchase plan. Said to be involved in the Kuhn Loeb matters are blocks of 250,000 shares of Paramount stock which were set aside in 1930 for purchase by employees at \$52. The market value of the stock at the time was much higher and Kuhn, Loeb allegedly purchased some of the stock.

The proceedings as they involved Kuhn, Loeb brought forth rumblings of potential

Trustees to Sue Kuhn, Loeb on Employees' Stock Purchase, Also Some 24 Former Paramount Officers and Directors

sensational developments, if and when the suit comes to trial.

Members and associates of the Kuhn, Loeb firm who were named are: Felix M. Warburg, Jerome J. Hanauer, Gordon Leith, George W. Bovenizer, Lewis L. Strauss, Sir William Wiseman, Roger W. Kahn and Gilbert W. Kahn, (as executors for Otto H. Kahn), and John Mortimer Schiff, Casimir I. Stralem and Mr. Warburg (as executors for Mortimer Schiff).

Present and former directors and officers of Paramount who were named in the various complaints are: Frank A. Bailey, Jules E. Brulatour, Gayer G. Dominick, Harold B. Franklin, Arthur S. Friend, Daniel Frohman, Felix Kahn, Sam Katz, Sidney R. Kent, Ralph Kohn, Jesse Lasky, Elek John Ludvig, Maurice Newton, Maurice Wertheim, Theodore F. Whitmarsh, Sir William Wiseman, Herman Wobber and Eugene and Adolph Zukor.

The petition set forth that the trustees' attorneys investigated three phases of Paramount's activities. These were:

The legality of the amounts of compensation paid to the principal executives of Paramount prior to the corporation's receivership, which began on January 26, 1933.

The issue and delivery of 139,800 shares of common stock to the principal officers and directors of Paramount "under a so-called employees' stock purchase plan"; the transfer by certain officers and directors of such shares issued to them, and the delivery of certain shares to others.

The legality of the action of certain officers and directors in causing Paramount to conduct trading operations in its own stock from October, 1929, to January, 1930, and from June, 1930, to January, 1931.

Paramount Publix, in an official announcement from headquarters on Broadway, said: "The petition sets forth that the trustees' counsel, Root, Clark, Buckner and Ballantine, have advised that probable causes of action exist and that the trustees are of the opinion that court determination of the matters set forth in the petition through the institution of a suit or suits is required." Reported to be involved is some \$12,000,000.

Seven Complaints

The plan of reorganization of Paramount makes provision for the carrying on of these suits, subject to the orders of the court in the reorganization procedure, for the benefit of the new company.

Suits will be brought under seven complaints, the first against officers, directors and executives alone, to fix responsibility and recover damages for alleged overpayments of compensation made to themselves or others with their approval during the years 1927 to 1930, inclusive.

In the second complaint the trustees will seek to recover from Zukor, Lasky, Kent, Katz and Ralph Kohn all compensation received by them in excess of the value of services rendered during the aforementioned years.

The third and fourth causes for complaint are the recovery from officers, executive and directors of Paramount who received shares

(Continued on following page)

\$4,530,000 PROFIT IN NINE MONTHS

of common stock in the employees' stock purchase plan, of the amount of any actual or potential profits.

The fifth complaint mentions Kuhn, Loeb and its members and associates.

Trustees are authorized under the sixth complaint to sue Robert Montgomery for an accounting of profits realized from stock issued to him under the stock purchase plan for employees. Mr. Montgomery was named as an associate of Cravath, de Gersdorf, Swaine and Wood, special counsel for Paramount.

Judge Coxe authorized the seventh complaint against Frank A. Bailey, Katz, Kent and some others for an accounting to determine losses allegedly incurred by Paramount through the purchase and sale by the corporation of its own stock between October, 1929 and January, 1930, and between June, 1930, and January, 1931.

Seven Creditor Groups Participated

Reconstruction of the corporate structure of Paramount Publix Corporation commenced Jan. 26, 1933, when the company was placed in equity receivership, which was followed by a voluntary petition in bankruptcy, filed on March 14th, 1933. Consolidated reorganization proceedings actually started on June 7, 1934, and were participated in by:

The Paramount corporate management, Adolph Zukor, president.

Trustees Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, acting as administrators for the federal court.

Bank Creditor's Committee, Percy H. Johnston, chairman, representing notes aggregating \$13,368,932 issued by Film Production Corporation in 1932.

Vanderlip Debenture Committee, Frank A. Vanderlip, chairman, representing a group of bondholders of Paramount 20-year six per cent sinking fund gold debentures, due December 1st, 1947, and now outstanding in the amount of \$11,918,000; and some holders of Paramount 20-year 5½ per cent sinking fund gold debentures, due August 1st, 1950, and now outstanding in the amount of \$13,259,000.

Munger Debenture Committee, Lloyd A. Munger, chairman, representing certain other holders of the debentures described in the paragraph next above.

Merchandise Creditors' Committee, R. Earle Anderson, chairman, representing general creditors other than priority claims, the bank debt and bondholders.

Broadway Bondholders' Committee, Peter Grimm, chairman, representing holders of Paramount Broadway first mortgage 5½ per cent 20-year sinking fund gold loan certificates, due January 1st, 1951, issued upon the Paramount Building at Times Square and now outstanding in the amount of \$8,875,000.

Schenck Broadway Committee, Henry Schenck, chairman, representing certain other holders of the certificates described in the paragraph next above.

Stockholders Committee, Duncan Holmes, chairman, representing stockholders.

The plan of reorganization sets forth that Paramount today has interests, of varying character, in 1,100 theatres, through complete or partial ownership, and operating agreements and the like. The company was reputed to hold varied interests in 1,600 houses before the industry adopted a policy of wholesale decentralization of circuit structures, in 1931 and 1932. It appears then that the company entirely divested its circuit holdings of some 500 properties and, besides, reduced its interest in many others.

The reorganization plan said that a number of theatre subsidiaries are still in receivership

or bankruptcy. Several have been reorganized and others are now in the process of reorganization.

Profit of \$4,530,000 for 9 Months

Verification of the general opinion that Paramount has been operating for some time on a paying basis is contained in the plan, which reveals that net operating earnings for the first nine months of 1934 were \$4,530,000, of which \$4,048,000 was earned by the picture companies and \$482,000 by theatre companies. The earning power of Paramount for the past six years was outlined as follows:

YEAR	PROFIT OR LOSS
1928	\$8,713,063 Profit
1929	15,544,544 Profit
1930	18,381,178 Profit
1931	6,345,487 Profit
1932	21,000,000 Loss
1933	5,692,000 Profit
1934	4,530,000 Profit

No audited statement for 1932 was ever prepared, and, therefore, the \$21,000,000 loss was only estimated. Some \$9,600,000 of this loss was attributed to deflated operations of the picture companies, which would mean a loss of \$11,400,000 incurred by theatre subsidiaries and miscellaneous operations during 1932.

Since 1932, however, the picture companies have operated profitably. Theatre operations were responsible for a loss of \$160,000 in 1932, but these, too, are now on a paying basis.

The plan added that picture company earnings for the fourth quarter of 1934 will be less than the profit earned in the same period in 1933. Some \$1,579,000 was earned from foreign exchange in 1933, compared with \$8,000 for the first nine months of 1934.

Paramount Broadway Corporation lost \$720,000 in 1933, and \$530,000 in the first three-quarter period of 1934. Losses are expected to be substantially reduced after the plan becomes effective.

\$297,702,000 Claims Filed Originally

Compared with actual operating profits for 1933 and 1934 were approximate net capital losses—excluded in the above operating earnings—amounting to \$1,695,000 in 1933 and \$86,000 for the first nine months of 1934 in respect to active companies, and to \$9,621,000 in 1933 and \$911,000 in the first nine months of 1934 in respect to inactive companies and to companies whose future status is uncertain. Upon the elimination of certain companies and the completion of pending subsidiary reorganizations, a substantial portion of such losses will be eliminated.

Some \$297,702,162 in claims were filed during the bankruptcy and reorganization proceedings, exclusive of duplications and claims for indeterminate amounts. In their final form, priority claims, general claims, bond issues, the bank debt and other claims will probably not exceed \$55,000,000. In any event, the proposal provides that the plan shall not be carried out unless and until such aggregate claims, (including interest, estimated at \$6,500,000), shall be reduced to not more than \$65,000,000. Reductions are being effected by outright settlement, by litigation and the like.

Some \$25,000,000 out of \$26,152,611 in general claims have not been finally allowed or conceded by the trustees.

An original claim of \$178,543,653 was represented by the claim filed in respect of the \$8,875,000 principal amount of Paramount Broadway bonds, and \$23,644,255 was represented by a claim filed by Allied Owners Cor-

poration. Upon consummation of settlements heretofore negotiated, which become a part of the plan, the Paramount Broadway claim will be eliminated and the Allied Owners claim will be reduced to \$5,000,000. Such deductions and contemplated elimination reduce the total claims to \$100,514,253.

In addition, up to November 28, 1934 trustees eliminated or effected reductions by negotiations or litigation of claims in the amount of \$16,891,400.

Of the remaining \$83,622,853 of claims, \$5,720,412 as represented by claims of wholly-owned subsidiaries, are proposed to be released or otherwise dealt with under the plan. Deducting this amount leaves claims of \$77,902,439, which, with further deductions of \$7,000,000 in respect to claims of theatre leases and property agreements, would reduce total claims to \$70,902,000. There is a \$13,500,000 claim filed by the banks. Other reductions are also provided for.

\$17,071,145 Cash on Hand

On September 29, 1934, there was embraced \$17,071,145 in cash on hand of which the trustees held some \$3,969,855, and \$13,101,290 was widely distributed among various subsidiaries.

For purposes of effecting the reorganization, for expenses of administering the estate, and for costs of reorganization of subsidiaries now pending, the plan recommends that \$6,500,000 of new money should be provided, in addition to the \$3,969,855 now held by the trustees. Estimated expenses of administration of the bankrupt estate were fixed at \$2,500,000, including unpaid compensation and expenses of trustees and counsel, accountants and assistants employed by them, as allowed by the court, and also including reorganization expenses of committees, counsel, depositaries and accountants, as allowed by the court.

In connection with the cash item of \$3,969,855 held by the trustees, and especially, the \$13,101,290 in cash spread over the books of subsidiaries, the plan pointed out that certain amounts are annually required for capital renewals. On September 29th, 1934, mortgages, bonds, purchase money obligations and other capital liabilities of subsidiaries amounted to \$46,910,616. In the main these obligations are spread over a large number of years or the amounts which the respective subsidiaries are expected to have available as the result of charges for depreciation are now substantially sufficient to take care of their maturing capital commitments.

Early Reorganization Advised

"It is believed that an early reorganization, and the consequent removal of the handicap of the plan should increase the efficiency of the enterprise and result, under comparable conditions in the industry, in increased net operating earnings," said the reorganization proposal. Earnings for 1933 and 1934 appear to be at an annual rate sufficient to provide a substantial return upon, and substantial amortization of, the estimated amount of claims entitled to participate in the reorganization proceeding, it was said. "Under these circumstances," the proposal continued, "it would seem that a reorganization should promptly be effected."

Paramount said that while nine of the creditors' or debenture holders' groups have officially approved of the plan, it believes that the principles, which have been agreed to in negotiations with the various committees, are embodied in the plan.

It was said that net earnings, eliminating the losses of 1932, averaged over \$12,000,000 per year since 1927.

It is intended to reinvest the entire assets

NEW CAPITAL STRUCTURE PROPOSED

of the corporation in Paramount Publix, or to vest them in a new corporation organized for the purpose.

However, claims, as filed by the trustees, against officers and directors of the corporation arising out of acts or conduct prior to the bankruptcy, are to remain in the trustees for future disposition for the benefit of the new company, subject to the approval of the court.

Holders of Paramount's \$11,918,000 20-year six per cent gold bonds, and holders of the \$13,259,000 20-year 5½ per cent gold bonds, will receive, for each \$1,000, including interest to January 1st, 1935, five shares of new cumulative convertible six per cent first preferred stock (par value \$100 per share) and \$500 of new 20 year six per cent sinking fund debentures.

Stockholders will receive, for each share of stock, one-fourth of a share of new common stock and a warrant evidencing the right for a period of 60 days to subscribe at \$2, for one unit consisting of one-fourth of a share of new common stock and one-fifth of a share of new cumulative convertible six per cent second preferred stock (par value \$10 per share). There are 3,220,902 common shares now outstanding.

The Bank Debt and Broadway Bonds

The plan proposes that the dispute with the banks over the legality of the banks' claim of \$13,368,932 of Film Production notes shall be compromised by the payment of \$4,618,932 in cash, plus interest and the payment of the remaining \$8,750,000 on the same basis *pari passu* with old debentures and general claims.

In the matter involving the Paramount Broadway Corporation, the reorganization report points out that \$8,875,000 of bonds of the corporation are now outstanding, secured by a mortgage upon the Paramount Building at Times Square. Paramount leased the entire property and a claim was filed in the bankruptcy for \$178,543,653 of Paramount Broadway bonds. Participating in this large claim were the Paramount parent corporation and film subsidiaries and the Paramount Broadway Corporation itself, and bondholders. The new plan provides for a new bond issue, due to mature February 15, 1955, at three per cent fixed interest.

Seven theatre properties are involved in the Allied Owners claims. The plan provides for the issuance of \$5,000,000 of new securities and the adoption of new agreements covering leasing and/or acquisition of four theatres of the seven. Loew's, Inc., acquiring the remaining three.

While the time for filing of claims expired on September 15, 1934, additional claims may hereafter be filed by approval of the court.

The new company will assume any contracts of Paramount which are executed in whole or in part, including unexpired leases, as shall have been affirmed or adopted by the trustees prior to the date of actual court approval and confirmation of the plan, and also shall assume all executory contracts of the trustees and other obligations and liabilities incurred by the trustees in the administration of the bankrupt estate. All other executory contracts of Paramount shall be deemed by the new company to have been rejected and disaffirmed by the plan.

In the second half of Part III of the plan, provision is made for the settlement of the following claims: \$2,750,000 Paramount Properties bonds, involving California theatre and studio properties; \$816,666 Paramount Land Corporation notes; \$561,750 first mortgage on the Florida theatre property at Jacksonville, Fla.; \$465,000 first mortgage on the Florida theatre property at St. Petersburg, Fla.; \$930,000 first mortgage on studio, laboratory and film depot at Long Island City; \$574,100 first and

HERALD POLL IS ANALYZED BY CRITIC

Results of MOTION PICTURE HERALD's poll determining the ten biggest money-making stars proves that New York critics are poor judges of the type of entertainment that appeals to the American public, declares John C. Moffitt, motion picture editor of the Kansas City Star.

In the course of a column and a half of analysis and comment, Moffitt says: "In the entire list of the first ten there is not one star who is not panned more than praised by the New York reviewers and the scribes for the high-brow magazines. It is not until we come down to Miss Hepburn (in eleventh place) that we encounter one of their favorites. This offers additional proof that these commentators, who like to consider themselves the major arbiters in screen affairs, have slight insight into the national audience of the motion picture."

refunding mortgage bonds and \$615,200 debentures on G. B. Theatres circuit in Massachusetts.

Holders of old debentures and of general claims will be entitled to participate in the reorganization upon the basis of the amount of their respective claims as finally established and allowed in the reorganization proceeding (or in such other manner as may be determined by the board of directors with the approval of the court in the reorganization proceeding), with interest at the rate of six per cent from the date when such claim shall have been allowed for interest—if any—to January 1st, 1935.

Holders of such claims thus established and allowed will be entitled to receive for each \$1,000 of such claims, including interest, five shares of new cumulative convertible six per cent first preferred stock (par value \$100 per share) and \$500 of new 20 year six per cent sinking fund debentures.

Priority claims shall be paid in cash to the extent that the asserted right to priority shall be finally established in the reorganization.

In its final form, the capitalization of the new reorganized company will be constructed as follows:

20 Year 6% Sinking Fund Debentures—\$27,500,000
Cumulative Convertible 6% 1st Pfd. Stock (Par Value \$100 per Share)—\$27,500,000
Cumulative Convertible 6% 2nd Pfd. Stock (Par Value \$10 per Share)—\$6,441,806
Common Stock—1,610,452 Shares.

The new securities will be distributed as follows: Bank debt, \$4,906,548 in new debentures and a like amount of first preferred stock; Allied Owners Corporation, \$2,500,000 in new debentures and a like amount of first preferred stock; Paramount Land Corporation note-holders, \$390,000 in new debentures and \$390,000 of first preferred stock; bondholders, \$14,310,655 in new bonds and a like amount of first preferred stock; general claims, \$5,392,797

of new debentures and \$5,392,797 of first preferred stock; common stockholders (including shares issuable under warrants), \$6,441,806 in second preferred stock and 1,610,452 shares of common stock.

First preferred stockholders shall be entitled to 20 votes for each share of first preferred stock held, while the holders of second preferred and common stock shall be entitled to one vote for each share.

Nine Directors Named

The new company will have a board of directors of not less than 12 nor more than 20 members, so classified that one-fourth shall be elected annually for terms of four years. The board of the new company, as described in the plan, already includes: Gerald Brooks, a representative of stockholders and bondholders; Duncan G. Harris, a representative of bondholders; Percy H. Johnston, a representative of the banking group; Julius Klein, representing bondholders, Henry R. Luce, representing the general creditors' committee and consultant on production material; Charles A. McCulloch, representative of banks; Maurice Newton, representing stockholders; Frank A. Vanderlip, a representative of bondholders, and Adolph Zukor, president of Paramount Publix.

Claims aggregating \$5,720,412 of wholly owned subsidiaries which it is proposed to release or otherwise deal with on a basis not involving the issuance of new securities, include, among others: Paramount Pictures Distributing Company, \$314,979; Paramount Properties, \$2,098,308; Paramount International, \$483,524.

Attached to the reorganization plan is an estimated consolidated pro forma balance sheet giving effect to the consummation of the plan, based on financial statements as of September 29, 1934, and reflecting suggested new reserves.

Total assets are listed at \$148,769,919, of which \$35,245,599 are current working assets, including \$15,456,787 cash, \$893,533 in marketable securities, at cost; and \$3,826,275 in notes and accounts receivable. Other working assets, "largely convertible into cash within one year," were said to be worth \$14,612,579.

Investments in and advances to affiliated companies were worth \$33,148,300, less reserves of \$19,536,311, leaving a value of \$13,611,988.

Fixed assets included, land, leases and equipment, book value \$61,804,967; land, leases and equipment, which are involved in process of reorganization, book value \$24,336,750.

Current liabilities were \$10,338,614, with mortgages, bonds, stock issues and the like totaling \$148,769,919.

Reorganization of Circuit Subsidiaries Progressing

A plan for reorganizing Saenger theatres in the South was submitted last Friday to Special Master John E. Joyce in New York, and he set December 13 for a hearing. E. V. Richards would continue as head of the reorganized companies.

Trustees of the estate of the Stanley Company expunged their claim for \$1,513,604.

Mr. Joyce on Monday postponed until December 18 a hearing on Allied Owners' claim against Paramount on theatre leases.

Trustees of Paramount and the Comerford circuit interests completed a new agreement altering the original terms in the deal for the sale in 1930 to Paramount of some 60 Comerford theatres in Pennsylvania and Comerford theatres. Special Master Joyce took the agreement under advisement.

PERELMAN DOUBLE FEATURE CASE SPREADS INTO ANTITRUST HEARING

Federal Judge in Philadelphia Says He'll 'Open Door Wide' for Inquiry as to Whether Operations Affect Public

By HENRY T. MURDOCK
Philadelphia Correspondent

The Harry Perelman double feature suit—which started more or less inconspicuously in Philadelphia last summer as a simple test of the validity of a clause in major distributors' 1934-35 contracts prohibiting double billing—this week took on national significance as sales executives of many of the defendant companies and leading theatre men testified to the harm caused the industry by continued double featuring. In addition, there was every indication, as the case entered its final phases in Philadelphia federal court, that Judge George A. Welsh would make no immediate decision because of the complex and far-reaching developments.

Last week Judge Welsh gave local distribution and exhibition circles a jolt when he said that the Perelman case had all the aspects of a legitimate anti-trust suit and that he would "open the door wide" for an inquiry into whether the operations of the defendants affect the general public.

The testimony of the past week has been veering around to angles of alleged conspiracy and possible infringement of anti-trust laws on the part of the defendants—Warner Bros., First National, Vitagraph, RKO Distributing Corp., Paramount Publix, Paramount Pictures Distributing Co., Metro-Goldwyn-Mayer, Fox Films and United Artists.

Not Limited to Technicalities

Testimony was resumed Wednesday with officials of women's organizations testifying for the defense, led by Mrs. James Looman, International Federation of Catholic Alumnae; Mrs. Mary Owen, General Federation of Women's Clubs, and others. A. W. Smith, Warner sales executive, declared his company produces short subjects which are better than the second grade features of many companies. Edmund Grainger, Fox, said his company left the matter of dual bills to the discretion of local exchange managers.

On the second day of the hearing, Judge Welsh said he did not intend to limit the hearing to the technical issues in the pleadings because "the public has a most vital interest in this industry and if it suffers in any way, or the talents of artists are suppressed or retarded by this particular clause, it might have an important bearing on the bona fides of such a clause."

He has allowed wide latitude in the taking of testimony, frequently quering the witnesses on independent film making and distributing.

Defense Attorney Morris Wolf has countered with innumerable objections, at one point saying he would save frequent interruptions by inserting a "blanket objection" to the entire case. His action indicates that if the case goes adversely for the defendants, an appeal will be immediately launched.

Double-features are a rare practice in Philadelphia.

Attempting to clarify the matter legally, a

84.5 PER CENT FAVOR DOUBLE FEATURING

By BRUCE ALLAN
London Correspondent

With the issue of double bills stirring in the American courts, there will be interest in the returns available this week on a questionnaire addressed to 250,000 patrons of the box offices of the British theatres operated by Sidney L. Bernstein, including the Granadas at Tooting and Walthamstow, the Elite at Wimbledon, the Regal at Watford, and the Plaza and Regent at Rugby, in which the vote on programs was:

For two big pictures (features) 84.5%
For one feature and shorts... 15.5%

On the question "How long do you like a program to last?" the voting was as follows:

3 hour program	50.2%
3 1/2 hour program	33.5%
4 hour program	9.2%
2 1/2 hour program	6.1%
2 hour program	1.0%

number of independent exhibitors, with Harry Perelman, owner of the Allegheny Theatre in northwestern Philadelphia as the named plaintiff, came before Judge Welsh in U. S. district court to ask a preliminary injunction against the double-features clause in the defendants' contracts. Former Congressman Benjamin M. Golder, just elected president of the newly formed Independent Exhibitors Protective Association, was plaintiff's counsel, declaring that he was ready to submit to the Bureau of Investigation of the Department of Justice, evidence that the "trust" is "engaged in a gigantic conspiracy in this district to drive independent motion picture producers and exhibitors out of business so that it can gain complete monopoly of the industry."

After taking the case under advisement for a fortnight, Judge Welsh refused the preliminary injunction, declaring that the case should be brought into open court with witnesses summoned and testimony taken.

Many Independents Attend

Hearing for the permanent injunction began November 22 with numerous independent distributors in attendance. Eddie Golden, I. E. Chadwick, Jack Belman, Irving Mandell and others prominent in the independent film world were in frequent counsel with Attorney Golder.

First fireworks started over a hypothetical question asked by Golder of Charles Stieffel, South Philadelphia exhibitor, whether he would build a new first-run theatre if he had the money. Over defense Attorney Wolf's objection, Stieffel said "No," because he couldn't get the product. Samuel Waldman testified that he was obliged to close a theatre because of insufficient product. He sounded off the typical complaint of the independent exhibitor against the major—"We can't get along with them and we can't get along without them." He explained that it was necessary for exhibitors to get the pictures of the major companies even

Jurist Questions Star Salaries; Independents Defend Double Bills; Vincent Calls Duals and Dime Tickets Trade Menaces

though they were "stale" by the time they arrived in the neighborhoods. He also said that when these features were too old, or not attractive, it was necessary to bolster up the program with independent features.

Another exhibitor, Irving Phillips, testified that when feature pictures of the "trust" reached him they were seventh-run, the Warner houses getting them first.

After Judge Welsh's statement that the case would not be limited to technical points, the testimony the second day followed much the same order. Columbus Stamper, Plaintiff Perelman and Harry Freed testified to lateness of major pictures in reaching the neighborhoods. Ed Boreth, exchange manager for Masterpiece here, said that while independents were placing more films this year than before, the anti-doubles clause was hampering their business.

On the third day, I. E. Chadwick, independent producer, was allowed the status of "expert witness" by Judge Welsh, again over Wolf's protest, and for two hours Mr. Chadwick reviewed the history of independent production and the growth of the double feature situation, stressing the Fox West Coast attempt to eliminate doubles and the objections of Louis B. Mayer.

He told the court that independent product was made mainly for the family trade and that the independents had made valuable contributions of stars and directors as well as artistic advancement of cinema. He said that while the majority of exhibitors might not favor double features, it was his opinion that the minority should have the right to show them if they desired.

Eddie Golden, of the Monogram exchange, testified as to the double features situation in Chicago and Boston. He said that sales had been checked by the ban, though Defense Attorney Wolf countered by mentioning the recent first-run downtown showings of "Jane Eyre" and "The Girl of the Limberlost," both Monogram features.

Mr. Perelman was recalled to the stand and showed checkbooks indicating his partnership arrangement in the theatre. Mr. Wolf cited a court ruling which indicated that in the case of such a partnership arrangement, no citizen with property rights was involved in the hearing. He also asked dismissal on the grounds that no testimony has been shown to indicate conspiracy. Judge Welsh refused the dismissal.

Vincent Calls Dual a Menace

The first defense witnesses, heard on Wednesday of last week, were led by Walter Vincent, an exhibitor with extensive interests in the territory. Mr. Vincent declared that the double features and the 10-cent theatre were menaces to the business, saying: "It isn't fair to an exhibitor, who has to pay a high price for a good picture and whose overhead is high, that the owner of a 10-cent theatre can show it later on. The producers can't make a good picture that can be shown for 10 cents on a first-run, and if the 10-cent houses prevail, there won't be any first, second, third or fourth-run houses and the industry will be doomed."

"As a matter of fact," Mr. Vincent continued, "The industry is even now tending toward disintegration because too many films, and too many poor films, are being made, and it is my opinion that everyone would be much better off

(Continued on following page, column 2)



THE CAMERA REPORTS

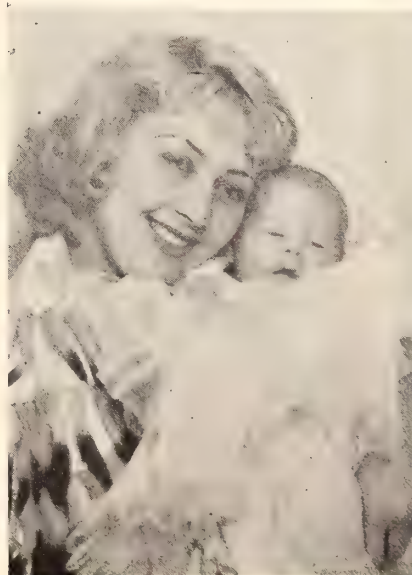


FEATURED. And nearing stardom, say Fox folk of Mona Barrie, who has the feminine lead in "Mystery Blonde." She is shown with Gilbert Roland, opposite her therein and now a Fox contract player.

FROM ENGLAND. (Below) Sir Cedric Hardwicke, British actor, as he reached New York on the Europa, Hollywood-bound to appear in "Becky Sharp," Pioneer production for RKO Radio release.



BRAND NEW. (Below) Master Norman Scott Barnes, a newcomer to Hollywood, in the arms of his mother, Joan Blondell, Warner star. Daddy is George Barnes, cinematographer.



IN THE SPOTLIGHT. Figuratively, too, for Baby Jane (that's all her official screen name) is a real star now. Following roles in other Universal productions, she's being starred in "Straight from the Heart."



BACK. In pictures, as it were—returning, that is to say, to the screen, is Evelyn Brent, following an absence of substantial duration. She has an important supporting role in Liberty's "Without Children."



ERIN CONTRIBUTES: Another juvenile to the screen in Errol Flynn (sure'n that's after bein' a grand Irish name for ye). He is pictured as he arrived on the Coast to begin under a Warner contract.



THEATRE PARTY. Back in New York from the Army-Navy game via "Broadway Bill Special," and on the way to Columbia's "Broadway Bill" at Radio City Music Hall as guests of the author, Mark Hellinger:

Mrs. Clayton Quaw, Mr. and Mrs. Joe Penner, Hellinger, Gladys Glad, Bill and Evelyn Hardy, Nick and Joan Blair, Mr. and Mrs. Dave Marks, Jack Pearl, Phyllis Haver, Mr. and Mrs. Harry Jans.



CHARM PLUS. Plus the Margaret Lindsay smile in a new study of the Warner Brothers featured player (now in "Bordertown") By Ferenc Molnar.

HOLIDAYING IN U. S. A. D. E. Griffiths, Warner executive in England, and Mrs. Griffiths as they arrived for a vacation in New York. Mr. Griffiths is managing director of First National Film Distributors, Ltd.



ROYAL PATRON. The Prince of Wales at Paramount's Plaza theatre in London, upon his arrival to attend a benefit performance for the Royal National Lifeboat Institution. At his right is J. C. Graham, Paramount head in Great Britain.

AND HER NAME IS JIMMY. Joseph Santley, author as well as director of "Million Dollar Baby," with his own daughter, Betty (right), and Jimmy Fay, who plays a prominent part in this Monogram production. Jimmy? Yes, Jimmy! And all boy he is. This is merely how he looks dressed up to do "a Shirley Temple" in the picture.

EARNINGS LARGEST IN SEVERAL YEARS INDICATED BY END OF YEAR

Warner Betters Earning Position by \$3,761,235; Universal Shows Net of \$77,077 for 39 Weeks Compared with Loss Last Year

The motion picture industry is ending 1934 with earnings that will be larger than any in several years and with definite signs of encouragement which indicate that grosses for exhibitors and producers and distributors will continue to gain through 1935.

Reflecting the unofficial opinion of the financial world, *Wall Street Journal* observed excellent chances of continued gains, reporting gross income for the industry running ahead of last year, with box office receipts averaging 10 per cent higher and costs now showing the beneficial results of operating economies effected during the deflation.

Warner Brothers Pictures reported that it had bettered its earning position during the year by some \$3,761,235, reducing 1933 losses of \$6,291,748 to \$2,530,513 in 1934, and, at the same time, doubling its cash position to \$4,664,138, which is better than any year of the depression era.

Paramount's reorganization plan, submitted on Monday to the courts for approval (see page 9), indicated that the company will earn in excess of \$5,000,000 from actual operations in 1934.

Universal, too, reported financial progress, announcing a net of \$77,077 for 39 weeks, compared with a loss of \$728,747 for the same 1933 period.

An optimistic note was voiced by *Wall Street Journal* after investigating the financial structure of the large companies, pointing out that the two companies in receivership—Paramount and Radio-Keith-Orpheum—are likely to find some of their problems solved by improving business, together with rising profits, and that Fox Film, which went through a capital reorganization last year, thereby wiping out most of its funded debt, is currently showing substantial earnings as against losses a year ago.

"Business has been best in those states which have had the most benefit from government spending, notably the Middle West and in the South. New York, New Jersey and Pennsylvania are still lagging somewhat behind other sections," *Wall Street Journal* said.

Cites Loew's \$7,479,897 Net

"Loew's, Inc., which has remained the strongest of the big companies through the depression, has just reported a net profit of \$7,479,897, or \$4.50 a share on 1,464,205 shares of common, after preferred dividends," continued the financial publication. "With cash and government securities totaling \$12,527,649, it is probable that directors will consider increasing the present \$1 dividend rate, or declare an extra within the next month. Loew's formerly paid

(Continued on page 18, column 1)

Warner Brothers Consolidated Income Account and Balance Sheet, 1932-1934

Consolidated income account of Warner Brothers for August 25th, 1934, and a comparison with 1933 and 1932, follows:

	Year ended Aug. 25, '34	Year ended Aug. 26, '33	Year ended Aug. 27, '32
Net before charges.....	\$26,828,737	\$23,504,457	\$23,045,518
Amortization of film costs, etc.....	†18,160,209	\$16,074,565	\$21,272,419
Profit	\$8,668,528	\$7,429,892	\$1,773,099
Amortization and depreciation of properties.....	\$6,174,278	8,233,108	9,300,546
Interest and miscellaneous charges.....	5,303,508	5,833,540	6,882,221
Loss	\$2,809,258	\$6,636,756	\$14,409,668
Other income	268,579	341,978	315,784
Loss	\$2,540,679	\$6,294,778	\$14,093,884
Minority interest	*10,166	*3,030	†1,170
Net loss	\$2,530,513	\$6,291,748	\$14,095,054
Preferred dividends			198,481
Deficit	\$2,530,513	\$6,291,748	\$14,293,535
Operating deficit	**16,346,563	19,547,005	12,078,665

*Credit. †Debit. ‡Includes depreciation of studio properties amounting to \$691,011. §Exclusive of depreciation of studio properties. **After crediting account with \$5,099,789 settlement made with Electrical Research Products, Inc., after deducting federal and state taxes and other expenses in connection therewith, and \$1,155,172 profit on redemption of 6% convertible debentures and preferred stock and bonds of subsidiaries, etc.

Consolidated balance sheet of Warner Brothers for August 25th, 1934, and a comparison with 1933 and 1932, follows:

ASSETS			
	1934	1933	1932
*Radio Center buildings, leaseholds, equities, etc.	\$137,711,087	\$141,317,397	\$151,833,528
Cash	4,664,138	2,831,124	2,928,645
Notes received after reserves.....	56,794	83,612	‡157,692
Accounts received, etc., after reserves.....	1,260,805	1,311,738	1,352,454
Productions and royalty advertising after reserves	10,625	33,431	26,928
Inventories	10,830,560	9,219,276	9,442,645
Rights and scenarios, after reserves.....	728,111	529,976	995,901
Mortgages, etc., received.....	162,632	253,933	328,616
Department to secure contracts, etc.....	2,003,938	2,008,595	1,833,840
Investment and advertising, after reserve.....	1,251,639	2,388,613	3,784,195
Deferred charges	1,147,074	1,281,895	1,347,640
Goodwill	8,514,623	8,531,468	8,695,675
Total.....	\$168,342,026	\$169,791,058	\$182,727,759
LIABILITIES			
§Preferred stock	\$5,670,885	\$5,670,885	\$5,570,885
Common stock	†19,006,722	†19,006,722	19,006,722
Mortgage and funded debt.....	86,487,734	90,627,931	96,922,501
Notes payable	365,354	408,393	838,337
Accounts payable and sundry accruals.....	9,463,869	9,673,392	9,791,473
Purchase money obligations	250,744	803,665	768,762
Due affiliated companies	183,714	130,317	197,019
Royal payable	636,652	1,190,841	980,858
Contingency reserve	551,576	935,095	860,164
Advertising paying film depreciation, etc.....	263,961	261,833	330,145
Reserved for federal taxes.....	540,000		
Property capital stock and surplus of subsidiaries applied to minimum stockholders.....	599,045	653,263	841,848
Deferred income	2,993,423	1,937,230	908,296
†Remit from foreign companies.....	394,289	362,625	188,078
Contract obligations	955,137	1,350,387	1,175,852
Capital surplus	56,325,484	56,325,484	56,325,484
Deficit from operation	16,346,563	19,547,005	12,078,665
Total.....	\$168,342,026	\$169,791,058	\$182,727,759

*After depreciation and amortization. †Represented by 3,801,344 shares, par \$5. ‡Remittances from foreign subsidiaries held in abeyance. §Represented by 103,107 no-par shares, includes drafts and acceptances receivable.

THE BOX OFFICE CHAMPIONS FOR OCTOBER

● October's race for the month's top honors at the nation's key theatre box offices brought a neck-and-neck finish. Seven productions led the field. Of these, two ran a "dead heat" to share first place, while just a step behind was the picture that "placed". One other tie paired two productions in fifth position. In October's list is "One Night of Love," which was also a Champion in September. Drama dominates the group, claiming four of the productions.



THE BARRETTS OF WIMPOLE STREET M G M

(1) Produced by Irving Thalberg. Directed by Sidney Franklin. Original story, Rudolf Besier. Screen play, Ernest Vajda, Claudine West. Additional dialogue, Donald Ogden Stewart. Cameraman, William Daniels. Cast: Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan, Katharine Alexander, Ralph Forbes, Una O'Connor, Marion Clayton. Released September 2, 1934.



JUDGE PRIEST FOX

(1) Produced by Sol Wurtzel. Directed by John Ford. Photographer, George Schneiderman. Original, Irvin S. Cobb. Screen play by Dudley Nichols and Lamar Trotti. Cast: Will Rogers, Brenda Fowler, Rochelle Hudson, Roger Imhoff, Tom Brown, Anita Louise, Frank Melton, Stepin Fetchit, Henry Walthall. Released September 28, 1934.



THE GAY DIVORCEE RKO RADIO

(2) Produced by Pandro Berman. Associate producer, Zion Myers. Directed by Mark Sandrich. Musical adaptation, Kenneth Webb. Screen play by George Marion, Jr., Dorothy Yost and Edward Kautman. Dance direction and photography by David Abel. Cast: Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Erik Rhodes, Eric Blore. Released October 19, 1934.

COUNT OF MONTE CRISTO

UNITED ARTISTS

(3) Produced by Reliance Pictures under the personal supervision of Edward Small. Directed by Rowland V. Lee. Screen play and dialogue by Philip Dunne, Dan Tothoroh and Rowland V. Lee. Photographed by Peverell Marley. Cast: Robert Donat, Elissa Landi, Louis Calhern, Sidney Blackmer, Raymond Walburn, O. P. Heggie, Irene Hervey. Released September 7, 1934.



ONE NIGHT OF LOVE

COLUMBIA

(4) Directed by Victor Schertzinger. Story by Dorothy Speare and Charles Beahan. Screen play by S. K. Lauren, James Gaw and Edmund North. Assistant director, Arthur Black. Cameraman, Joseph Walker. Sound engineer, Paul Neal. Associate producer, Everett J. Riskin. Cast: Grace Moore, Tullio Carminati, Lyle Talbot, Mona Barrie, Jessie Ralph. Released September 1, 1934.



SIX DAY BIKE RIDER

FIRST NATIONAL

(5) Directed by Lloyd Bacon. Story and screen play by Earl Baldwin. Photographed by Warren Lynch. Film editor, George Amy. Art director, Anton Grot. Vitaphone orchestra conducted by Leo F. Forbstein. Cast: Joe E. Brown, Maxine Doyle, Frank McHugh, Gordon Westcott, Arthur Aylesworth, Lottie Williams, Dorothy Christy, Harry Seymour, Lloyd Neal, William Granger. Released October 20, 1934.



THE LAST GENTLEMAN

UNITED ARTISTS

(6) Produced by 20th Century. Directed by Sidney Lanfield. Associate producers, Willim Goetz and Raymond Griffith. Screen play by Leonard Praskins. From original play by Katharine Clugston. Associate director, Maude T. Howell. Photographer, Barney McGill. Assistant director, Ben Silvey. Cast: George Arliss, Edna May Oliver, Janet Beecher, Charlotte Henry, Ralph Morgan, Edward Ellis. Released September 21, 1934.



IMPROVED PROFITS SEEN

(Continued from page 15)

\$3 regularly, but reduced the distribution when profits fell off in 1933 which seems to have been the low year for the industry. Now that business is on the mend, however, a start toward restoring dividends toward their former level will probably be made.

\$3,500,000 Net Operating Earnings

"Net operating earnings of Paramount in the first six months of this year were approximately \$3,500,000, and there is apparently a good chance that profit for the year will be in the neighborhood of \$6,000,000, although how this estimate may be changed by final auditing and possible write-downs, cannot be determined at the moment. As of June 30, Paramount had total cash of \$16,630,000, of which about \$4,000,000 is in the hands of the receivers. It has been estimated that total cash on hand will be around \$20,000,000 at the end of the year.

"This obviously furnishes an excellent basis for the reorganization of the company along the lines already published," *Wall Street Journal* said.

"The company may be set on its feet again by the first of February or perhaps before.

"No plans have yet been formulated for reorganizing Radio-Keith-Orpheum, but it is probable that steps to this end will be taken early in 1935," it was said.

"Radio-Keith reported a net profit of \$423,131 after taxes in the quarter ended March 31, 1934, the last available figures, against a loss of \$1,098,447 in the corresponding 1933 period.

Fox Position Strengthened

"Fox Film Co., which was reorganized in 1933 by scaling down the common stock and conversion of bonds (held by banking interest) into additional common, now has no substantial funded debt. Fox earned a net profit of \$1,506,212, or 61 cents a share, on 2,436,409 shares of Class A and Class B common stock in the 39 weeks ended September 29. This compares with a net loss of \$226,346 in the 1933 period.

"Fox has lost its direct ownership in the various theatre chains it formerly controlled through subsidiaries or affiliated companies, but still controls an adequate box office outlet, although now primarily only a producing company. Negotiations for the sale of its 49 per cent ownership in Gaumont British, Ltd., have been renewed and if completed will mean a substantial cash payment to Fox estimated at from \$3,000,000 to \$7,000,000 according to what terms may be agreed upon," concluded the *Wall Street Journal*.

Eastman Kodak this week declared an extra dividend of 75 cents, payable January 2nd to stockholders of record on December 5th. The regular dividend is \$1 per share.

Gains Confirmed

Reports made during the week by the managements of both Warner Brothers Pictures and Universal confirmed the reports of gains in motion picture income.

Reflecting gains in theatre income was the annual report of the Wilmer and Vincent circuit, which indicated a net loss of \$278,000 for the year ending July 31st, as compared with a loss of some \$400,000 in the preceding year.

Universal Pictures Company, Inc., and subsidiaries, announced a net profit of \$77,077 for nine months ended July 28, 1934, after deducting taxes and making provisions for depreciation and for a non-recurring loss of \$158,608, which was in settlement of notes receivable from a theatre company in receivership and \$10,000 for estimated loss on funds in closed banks.

The Universal net, which compared with a net loss of \$728,747 in the same nine-month period of 1933, was equal to \$4.31 a share (par

\$100) on 17,864 shares of 8 per cent cumulative first preferred stock on which there is an accumulation of unpaid dividends.

388 Theatres in 21 States

Current assets of Warner Brothers on August 25, 1934, when the company reported losses for the fiscal year totaling some \$2,530,513, compared with a loss of \$6,291,748, were \$17,551,031 and current liabilities were \$11,704,293.

Disclosing that the company now operates 388 theatres in 21 states, the Warner annual financial statement for the year ended August 25, 1934, pointed out that 1934 losses were the lowest in years—and which were topped by a record loss of \$14,095,054 in 1932.

The operating deficit was credited with \$5,099,789, arising principally from the settling of disputes with Electrical Research Products, Inc., over royalties claimed due on sound. Under this settlement the company received from Erpi \$2,500,000 cash, notes aggregating \$1,300,000 and other benefits worth \$1,899,789. This credit considerably strengthened the company's financial position, aiding in the reduction of accumulated deficit from \$19,547,005 to \$16,346,563.

Warner gained \$1,155,172 profit from the redemption of six per cent convertible debentures and preferred stocks and bonds of subsidiaries.

\$26,828,737 Net Before Charges

Net before charges was \$26,828,737, which compared with earnings of \$23,000,000 in 1933 and a like income for 1932. Charged against this were \$18,160,000 for amortization of film, film costs and the like; amortization and depreciation of properties, \$6,174,278; interest and miscellaneous charges, \$5,303,508.

Mortgages and funded debt on August 25, 1934, totaled \$86,487,734, compared with \$90,627,930 in 1933; \$96,922,500 in 1932 and \$104,898,926 in 1931, representing a scaling down of such indebtedness by some \$18,000,000 during the worst years of the depression.

Funded indebtedness due within one year aggregated \$15,121,200, including \$2,943,200 sinking fund and mortgage installment payments. It is expected the company will be successful in renewing mortgages as they mature and that bonds for sinking fund and installment payments may be purchased at cash discounts. Since August, 1934, more than \$2,000,000 of mortgages due within one year have been renewed.

The company announced a new scale of amortization of the costs of positive prints whereby they are written off in 30 weeks instead of 52. Under the new schedule a film is devalued 74 per cent at the end of 13 weeks; 96 per cent at the end of 26 weeks and 100 per cent at the end of 30 weeks.

Double Featuring Suit Is Expanded

(Continued from page 12)

if fewer but much better films were made and double featuring eliminated."

Judge Welsh questioned Mr. Vincent as to the advisability of scaling down the high salaries of some of the "so-called" stars. "That is a moot question," Mr. Vincent replied, "and it is a question of how far the government should go in that matter. Would it be right?"—the witness turned the tables by querying the judge—"for the Government to say that Eugene Grace, president of the Bethlehem Steel Company, could not take the salary his company wanted to pay him?"

"I don't think that Ann Harding, for instance," said Mr. Vincent, "is overpaid, but I do think that some players who get \$500 to

\$1,000 a week are not worth more than \$100, \$150 or \$200."

Mr. Golder, plaintiff counsel, at this point brought up an echo of the recent split between the MPTO and the Independent Exhibitors' Association in the territory, by asking Mr. Vincent, who is treasurer of the MPTO, if it was not subsidized by the alleged "trust." This brought an indignant denial from Mr. Vincent. "I wouldn't allow myself to be subsidized by any one," he heatedly exclaimed.

Edward Jeffries, of Roxborough, testified that having put the double features question to his patrons, he had received a vote against them. He also said he had been commended by local school authorities for retaining single feature programs, which allowed room for educational shorts. Fred Leopold also testified to the probable elimination of good short subjects by widespread double-features.

The defense presented a long list of local exhibitors, by consent with the plaintiffs, taking depositions from them as being against the double feature.

Plaintiff's cross-examination to all this testimony rested mainly on two points: whether double features would mean more production, evidently seeking to prove a business stimulation, and whether each neighborhood had its own individual problem, seeking to establish a minority right to the practice.

Short Subjects Hurt

With the resumption of defense testimony Monday, witnesses wandered through a maze of subjects, cancellation privileges, church boycotts, exhibitors' organizations, short product, block booking all being mentioned.

In attendance is a group of New York home office executives and legal talent, including Al Lichtman, Ed Kuykendall, William Rodgers, E. W. Hammons, Ned Depinet, Harold Bareford, E. C. Granger, A. W. Smith, Jr., and J. Robert Rubin. Local exchanges were represented by Robert Lynch, Sam Gross, Earl Sweigart, Frank McNamee, William Mansell, Herb Given, S. E. Applegate and Harry Bodkin.

The defense testimony hammered at the disastrous effects of double featuring on short subjects. Mr. Lichtman testified to a slump of Mickey Mouse and Silly Symphony sales in double feature spots. Mr. Hammons told of a 66 per cent loss in revenue on short product due to double featuring in Detroit. Mr. Lichtman also traced the entrance of Fox, Metro, RKO and First National into the production end of the business. He denied that producers were wedging into the exhibition end of the industry by showing how exhibitors turned producers. Ed Depinet said that double features could lead to one of two things, increased admissions or poorer product.

Ed Kuykendall, president of the MPTOA, warned of the possibilities of poorer product from double featuring and an attendant lowering of moral and educational values. Mr. Golder refuted this by pointing out from Chicago lists that major product also had fallen under the ban of the Legion of Decency. This situation led into a wide open discussion of cancellation privileges and procedure.

In Washington this week, A. Julian Brylawski, president of the Washington Motion Picture Theatre Owners, told a luncheon meeting of the committee on photoplay appreciation of the National Council of Teachers of English—in convention at the nation's capital—that double featuring is "just bad business."

Short subjects, he said, have in part paid the penalty for double bills. He pointed out that in 1929 there were 1,262 shorts made, while in 1934 only 741 were produced.

The National Council adopted a resolution urging immediate abolition of double featuring.

In Cleveland, an injunction suit to restrain the Alhambra from showing duals was filed last week by Max Lefkovich, operator of the University theatre, in common pleas court. Mr. Lefkovich said the Alhambra is violating the Cleveland exhibitor agreement banning double featuring.

You've got
another "Little Women"
on your hands



Anne of Green Gables

with

ANNE SHIRLEY as "ANNE"
TOM BROWN O. P. HEGGIE HELEN WESTLEY

L. M. MONTGOMERY'S BEST
SELLING NOVEL FOR OVER
A QUARTER OF A CENTURY

Produced by
KENNETH MACGOWAN
Presented with pride by
RKO-RADIO

Last year at this time it was "Little Women" that set record breaking crowds storming the doors of America's theatres... now, those scenes are being duplicated by "Anne of Green Gables"! From Boston to Seattle... from Minneapolis to New Orleans the box-office says "You've Got Another Little Women On Your Hands".

SEATTLE . . . terrific! Press raves equal to "Little Women" and expected to hold over till Christmas.

CLEVELAND . . . Broke all records for straight picture policy at Palace in five years.

SALT LAKE . . . Opened to double "Little Women" business breaking an all time record including Thanksgiving Day at **higher admission** prices. In for indefinite run.

RICHMOND . . . Opening to the biggest day in house history.

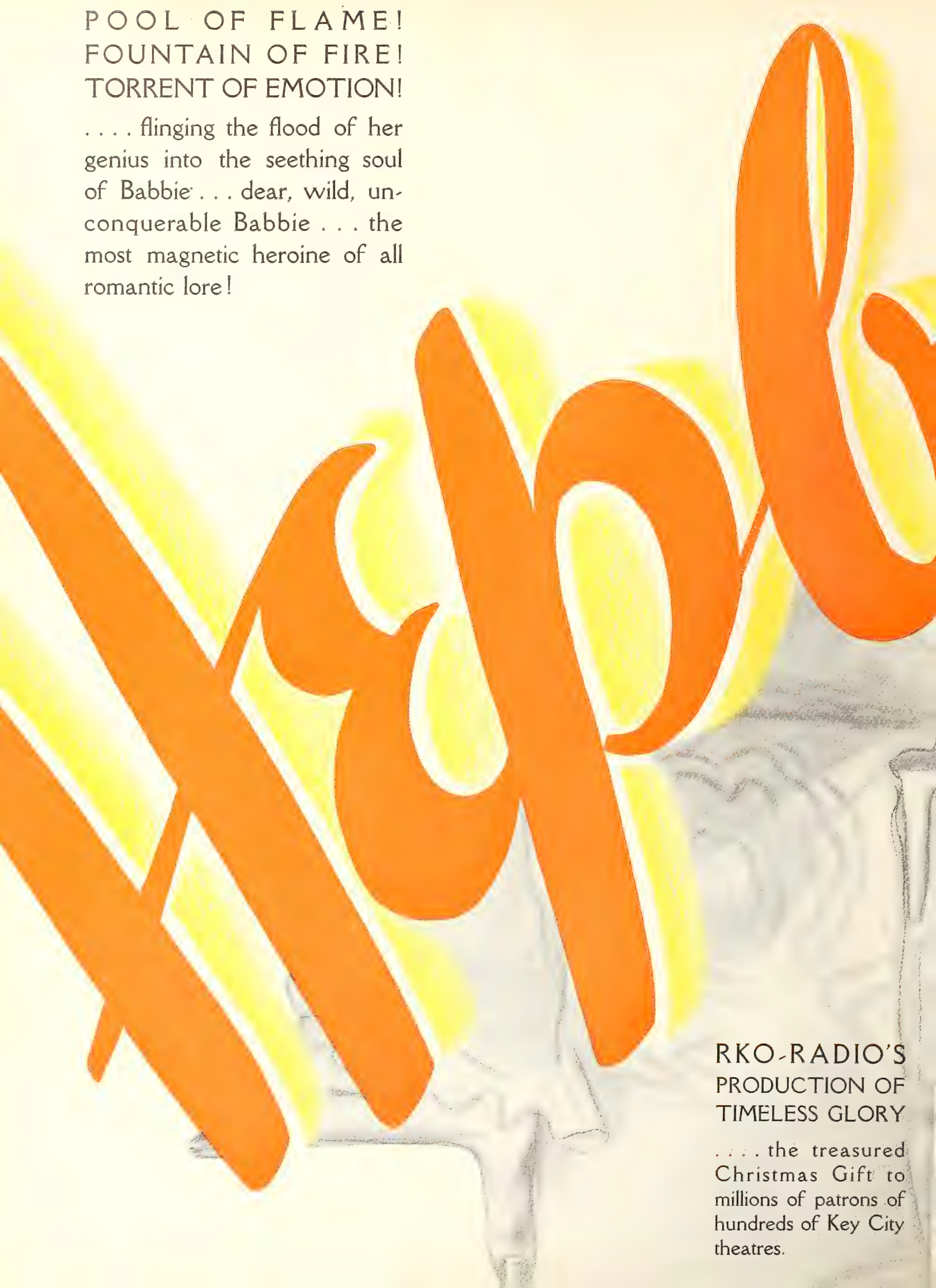
SALEM, VA. . . . Bernard Depkin, Jr., wires "I think it will outgross 'Little Women' and expect to get three weeks out of it."

ALBANY . . . C. H. Buckley wires; "Biggest Gross in 3 years . . . look for record week".
Washington, Syracuse, Rochester, Columbus, Kansas City, Providence, Chicago, St. Paul, San Francisco, Baltimore in more than **ONE HUNDRED** key cities the crowds are proving that the millions who loved "Little Women" are hungry for another great heart throb!



POOL OF FLAME!
FOUNTAIN OF FIRE!
TORRENT OF EMOTION!

... flinging the flood of her
genius into the seething soul
of Babbie... dear, wild, un-
conquerable Babbie... the
most magnetic heroine of all
romantic lore!



RKO-RADIO'S
PRODUCTION OF
TIMELESS GLORY

... the treasured
Christmas Gift to
millions of patrons of
hundreds of Key City
theatres.



SIR JAMES M. BARRIE'S

THE LITTLE MINISTER

WITH

JOHN BEAL ★ ALAN HALE

DIRECTED BY RICHARD WALLACE
A PANDRO S. BERMAN PRODUCTION



**NOT TILL NOW COULD THERE
BE A THRILL LIKE THIS!**

**Your audience aboard the
fastest train on earth . . . the
streamlined miracle of speed
that crashed thru the head-
lines of the nation's front
pages . . . down a slender
sword of steel they race . . .
shrieks as they make the
curves at bullet speed . . .
screams as they miss death
by a hair's breadth . . . thrills
they've never known before!**

THE SILVER STREAK

**RKO - RADIO
PICTURE with**

**SALLY BLANE · CHARLES STARRETT
HARDIE ALBRIGHT · WM. FARNUM
Directed by Thomas Atkins**



The world-famous Zephyr, biggest front-page sensation in 20 years, in an epic race for life! . . . Young love throbbing in the stainless steel heart of the fastest train on earth! . . . Fighting Youth at the throttle in the desperate dash for Boulder Dam, with the love of two and the lives of hundreds depending on unheard-of speed, Speed, SPEED! . . . Piercing, plunging, pounding through the dangerous night. . . A roaring drama of the rails, with two thousand miles of streamline thrills!



. . . Pre-sold to the intensely interested 3,500,000 railroad employees and their families . . . To the 3,000,000 who visited it at the World's Fair . . . To the 2,000,000 boys who own model railroads . . . To the millions who lined the tracks as it hurtled through the countryside . . . To the countless millions whose eager curiosity has been aroused by thousands of columns of newspaper space! . . . A READY-MADE AUDIENCE FOR EVERY THEATRE IN THE LAND!

70 STORIES AND PLAYS BOUGHT IN NOVEMBER

Forty-one Original Stories Head Month's Purchase; 20 Books and 9 Plays Also Are Acquired

Original stories made further progress during November as a story source for Hollywood production, large distributors and some of the independent companies having purchased some 41 originals, 20 books, and nine plays during the month, a total of 70 purchases, as compared with 51 properties acquired in October and 75 in September.

Metro, as usual, was the most active buyer of story properties in November, acquiring 18 out of 70, with Paramount taking 12 and Fox, eight. Story purchases last month and comparisons with the two previous months were as follows:

COMPANY	SOURCE OF MATERIAL			TOTAL FOR MONTH
	ORIG- INAL	BOOK	PLAY	
Chesterfield	2			2
Columbia	2			2
Fox	1	3	4	8
King-Ajax	4			4
London (U.A.)	2	2	1	5
Metro	10	5	3	18
Mindenbun	1			1
Monogram	1			1
Paramount	8	3	1	12
Radio	3	2		5
Reliance (U.A.)		2		2
Universal	4	1		5
Warners	3	2		5
TOTALS FOR NOVEMBER	41	20	9	70
TOTALS FOR OCTOBER	25	20	6	51
TOTALS FOR SEPTEMBER	28	40	7	75
TOTALS FOR FIRST QUARTER OF 1934-35	94	80	22	196

Stories and plays purchased in recent weeks will, for the most part, be adapted to 1934-35 release schedules for the delivery of product contracted for by exhibitors. Virtually all companies, following custom, announced at the beginning of the season only partial lists of product in order to include timely subjects as they develop during the season.

Outstanding Purchases

Outstanding among November purchases—all having possibilities for good box office material—were Elizabeth Russell's book, "Enchanted April," Ring Lardner's "Alibi Ike" and "Haircut" stories, the former having been purchased by Radio for Ann Harding, and the Lardner material going to Warners.

Universal bought Ursula Parrott's "Good-bye Again," to star Margaret Sullivan; Metro took Edgar Selwyn's "Love While You May," assigned to Ramon Novarro and Evelyn Laye, and Paramount signed for J. P. McEvoy's "Man Alive!" which will probably feature Charles Laughton.

Dashiell Hammett was one of the most successful sellers of original material during the month.

Kathleen Norris's "Beauty's Daughter" went to Fox, Hugh Walpole's "Captain Nicholas" was taken by Metro, which also acquired John Van Druten's play, "Dis-taff Side."

Other Purchases

Other outstanding properties which were disposed of during the month for motion picture purposes included: parts of Rudyard Kipling's works, bought by Reliance; Anne Fellows' "Little Colonel" stories, taken by Fox; Arthur Somers Roche's "Shadow of Doubt," bought by Metro; sound rights to "20,000 Leagues Under the Sea," the Jules Verne piece, acquired by Metro, and Ferenc Molnar's play, "Girl from Trieste," another Metro acquisition.

Ben Hecht and Rose Caylor sold their "Man Eating Tiger" play to Fox; J. P. McEvoy disposed of his original, "One Big Family," to Paramount, and young Jesse L. Lasky, Jr., collaborating with Gladys Unger, negotiated the sale of his first play, "Private Beach," to Fox.

Radio acquired Phil Strong's "The Village," the Elser-Connelly play, "Farmer Takes a Wife" went to Fox, and Basil Woon's biography of Sarah Bernhardt was bought by Paramount.

MGM Accedes To Breen Dictum

Word from Culver City on Monday indicated that Metro-Goldwyn-Mayer will make all cuts ordered by Joseph I. Breen, Production Code Administrator, on the company's all-star production of "Forsaking All Others." Mr. Breen will review the film a second time.

It had been reported that there was some slight disagreement between Mr. Breen and Louis B. Mayer on what was to be deleted and what could remain in the original form, with Mr. Mayer refusing to make any changes until the matter had been satisfactorily explained to him.

Estimated Roxy Net Better Than \$100,000

The net operating profit for the Roxy theatre in New York for the six months from July 1, 1934, to January 1, 1935, will be between \$100,000 and \$110,000, according to executives of the theatre. This is after interest on receiver's certificates, taxes, lobby rent and physical improvement, but before fixed charges on outstanding bonds. The figure compares with \$2,600 for the same period one year ago. At least two re-organization plans are being considered by the bondholders' committee.

Exhibitor Names Texas Circuit in Restraint Action

R. Z. Glass, Dallas exhibitor, has filed suit in Dallas court against Karl Hoblitzelle, Robert J. O'Donnell, Interstate Circuit, Inc., Texas Consolidated Theatres, Inc., Southern Enterprises, Inc., Paschall-Texas Theatres, Inc., and Dent Theatres, Inc., charging the defendants with monopoly and restraint of trade, claiming that he is unable to bargain for product for his two theatres at admission prices determined by him by reason of the interference of the defendants. Mr. Glass's two theatres are the Knox and the Fair, both in Dallas. The suit went to trial Wednesday.

The plaintiff contends that Mr. O'Donnell is a member of the local zoning and clearance board and that Mr. Hoblitzelle is a member of the local grievance board, with the consequence that the defendants are able to control and dominate the rulings of the boards, which are dictated by Mr. O'Donnell and Mr. Hoblitzelle. He claims further that the defendants control the first run situation in Dallas, and in the complaint declares they are associated with Paramount-Publix Corporation, that association with major distribution permitting them to negotiate preferences without endangering an ample supply for their theatres.

The complaint further charges the defendants with exercising a monopoly of motion picture exhibition in the territory concerned, and acting in a restraining conspiracy with distributors. The plaintiff charges the defendants with seeking to destroy his business.

In order to insure himself sufficient product to maintain operation, the plaintiff asks a temporary injunction against the defendants, pending completion of the suit.

Vermont Showmen Seek Sunday Films

The Vermont Exhibitors' Association has inaugurated a state-wide movement for permission to operate motion picture theatres on Sunday evenings. The question will be placed before the Vermont legislature in January, according to R. A. Kiniry, secretary of the association.

The board of aldermen of Hartford, Conn., are to hold another public hearing this week to determine whether theatres shall be permitted to open after 2 p. m. on Sundays. The board is expected to act on the matter on December 10. A proposal for Sunday opening was tabled at a meeting on November 12.

The city council of Melrose, Mass., last week denied a petition to re-submit the question of Sunday motion pictures to the electorate on the ground that the city voted on the matter once this year, at a special election in April, and that they should not again in the same year be called upon to vote on the same question. The petition had asked that the question be submitted again at the local election this month.

CIRCUITS PROTEST STANDARD OIL'S PLAN FOR WHOLESALE FREE SHOWS

Socony Establishes Touring Troupe of Variety Entertainers, with Free Stage Plays, Radio and Vaudeville Shows

The Standard Oil Company of New York, embarked upon an unprecedented plan to blanket the nation with free entertainment of every type and description—except the motion picture—this week was jolted out of its ignoring of the possible damage to the film industry when national circuit leaders met in New York at the offices of the Motion Picture Producers and Distributors of America to map plans to combat the Socony project.

In complete accord, theatre men agreed that Socony's exploitation shows are of sufficiently high caliber to make serious inroads on motion picture box offices on nights they are staged in cities of small and medium size and seriously to curtail patronage in others.

Socony has established a regular touring troupe of entertainers, headed by Guy Lombardo's orchestra, Cross and Dunn, film, stage and radio headliners, Jane Roberts and others billed as feature acts. Pat Barnes, popular Chicago radio announcer, is the troupe's master of ceremonies.

The meeting in the MPPDA offices last week marked the beginning of the first concerted drive of the film industry against the menace of free radio shows in theatres and against the new form of free entertainment, variety entertainment as sponsored by Socony for advertising purposes.

The situation came to a head on Saturday, although Socony's plans had been known for some time and the industry had been warned four weeks ago by Harry M. Warner, president of Warner Bros., to take some action in the matter before it was too late. But on Saturday the first "stand" of the Socony troupe was made at New Haven, Conn., in the New Haven theatre, a 2,000-seat legitimate house owned by the Shubert interests. At the New Haven opening the theatre was packed, with several hundred turned away. The show lasted two hours and was reported to have been unusually well received.

Protest Made to Rosenblatt

The exact line of motion picture opposition to Socony's great ballyhoo was not made known at the meeting in New York, but it is known that Warner Bros. previously had registered a protest with Compliance Director Sol A. Rosenblatt, and it is expected that the other circuits will follow suit, with hundreds of independent exhibitors cooperating with affiliated theatremen.

Any other methods of protest and retaliation suggested at last week's meeting will, it is understood, be held in abeyance until attempts have been made by industry leaders to arrive at some understanding with Socony officials. It is thought this may involve a request that admissions comparable to

WEDDING PICTURES CAUSE IRISH RIOTS

Young "fighting Irishmen," with a grudge against the English royal family, are keeping Dublin police alert and active, and the young men are "taking it out" on the theatres and screens showing pictures of the recent wedding of the Duke of Kent and Princess Marina of Greece. Young men booed and sang "The Soldiers' Song" at one theatre, and at another a group of about 100 men rushed into the theatre, demanding withdrawal of the film. When the management refused, the men went into action, mounting the stage and hacking the screen to pieces, then disappearing. Police protection is in order for other theatres showing the picture.

those of a first-run film theatre be charged for the performances.

Neither Standard Oil officials nor representatives of any of the artists comprising the troupe would reveal the itinerary of the show. It is known, however, that Socony plans to send the group throughout the country, playing in theatres, hotel ballrooms or auditoriums of large seating capacity, with many of the programs to be broadcast nationally through local broadcasting facilities.

Itinerary Kept Secret

Music Corporation of America, Guy Lombardo's representative, declined this week to reveal the company's route, declaring that no publicity for it was desired, except locally.

At the New Haven opening, the sole admission requirement was an automobile driving license or a certificate of ownership—a fact which indicated that persons were expected to drive from miles around and the theatre was filled.

Socony this week was reported to have approached Paramount Publix—through an agency—with the suggestion that the company lease closed Paramount theatres in key localities for the oil company's performances. The proposition was reported to have been turned down.

Those executives attending the meeting Saturday in the MPPDA offices included Will H. Hays, Harry M. Warner, Charles C. Moskowitz and Louis K. Sidney, both of Loew's; Joseph Bernhardt, Warner; Edward Alperson, Skouras; and J. J. McCarthy and David Palfreyman of the MPPDA. Also present were representatives of the oil company and of Music Corporation of America.

Chicago Tribune Radio Theatre

Standard Oil is not alone among "big business" enterprises moving in on the motion picture through free entertainment. In Chicago last week the Chicago Tribune announced completion of a free radio theatre adjoining the Tribune building. The house,

Film Executives Meet at MPPDA Offices to Map Fight; Warner Appeals to Rosenblatt; Auto License Is Admission

built after the best tradition of motion picture first-runs, will seat upward of 600, and the public will be invited gratis.

Standard Oil's entrance into the amusement field took another turn early this week when it was reported the oil company is financially interested in "The O'Flynn's," an operetta being brought to Broadway soon by Russell Janney. Standard Oil now plans to bring the musical to the air waves before its legitimate opening. The plan is to have the players currently rehearsing in the stage production also work in the broadcast.

Ed Kuykendall, MPTOA president, said his code committee on unfair competition is handicapped by absence of enforceable code provisions covering that type of entertainment and the refusal of its sponsors to cooperate with exhibitors.

German Pictures Hit by Goebbels

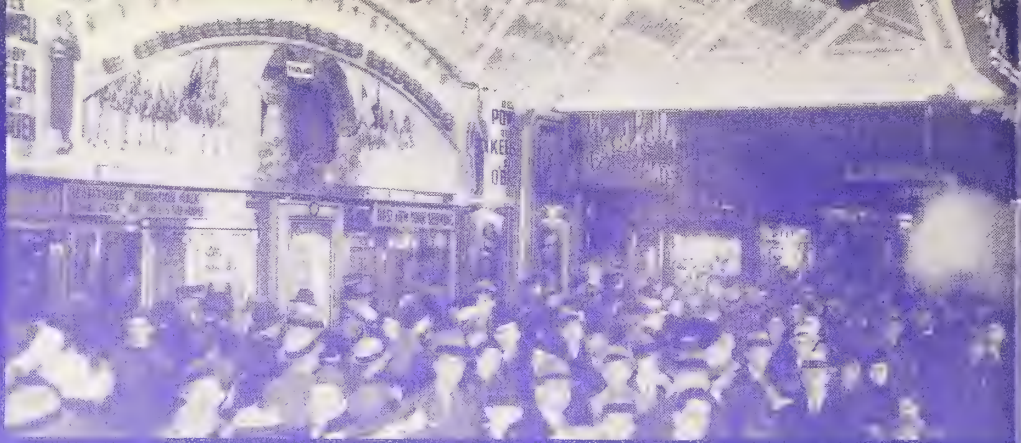
German motion picture production has come virtually to a standstill, and the production forces are in a state of bewilderment, reports from Berlin indicate, as a result of the unexpected and drastic attacks to which it has recently been subjected by Dr. Paul Joseph Goebbels, minister of propaganda.

He charged that the German output was without quality and recently suppressed two films after they had been approved by the German censor, on the ground that they were trash. It is pointed out that since the films banned were showing at Berlin theatres two weeks before they incurred the displeasure of the Minister, there may possibly have been other motives beside a regard for quality which led to the action. It is said that one of the suppressed films was financed by British interests, and that considerable foreign capital and credit is still at the disposal of German producers.

It is suggested that these foreign interests involved, however indirectly, in German production, may have led to the action, and a consequent overhauling of production plans by German producers. The *Berliner Tageblatt* issued a sharp editorial warning, pleading for greater latitude for producers.

Rev. Irvin E. Deer Joins MPPDA Staff

Rev. Irvin E. Deer, executive secretary of the Kansas City Federation of Churches, becomes a member of the public relations staff of the Motion Picture Producers and Distributors of America on January first.



**BLAZING BALLYHOO LURES BIGGEST
PREVIEW AND OPENING-DAY GROSS OF
ENTIRE YEAR TO N. Y. STRAND—TOPPING
“DAMES”, “NAVY”, “GOLD DIGGERS”
—WINNING INDEFINITE HOLD-OVER FOR
WARNERS’ STAR-SPANGLED SPECTACLE!**



WARNER BROS.
STRAND
WARNER BROS.
MILITARY MUSICAL
**FLIRTATION
WALK**
DICK POWELL
RUBY KEELER
PAT O'BRIEN
A FRANK BORZAGE
PRODUCTION





FLIRTATION WALK

First of The Big Shots from Warner Bros.

MORE NEWS ON PAGE 29

TAX RULE NOW ADMITS COST TO INSTALL SOUND

Exhibitor May Also Include Transportation Expense, U.S. Board Holds; Five-Year Amortization

Expenses incurred by theatres for the transportation and installation of sound equipment—an item which affects exhibitors throughout the country—properly may be included by the exhibitor in the cost of the equipment, it was held last week by the United States Board of Tax Appeals.

Coincidentally, a test suit to determine the right of the Department of Internal Revenue to collect a 5 per cent sales tax on sound reproducing equipment will be inaugurated within two weeks by a group of 15 independent equipment manufacturers who met in New York Saturday.

Rendering its first decision in a case involving this point, brought before it in the appeal of Century Circuit, Inc., Delaware, the board not only held that such expenses may be considered part of the price paid for the license to use the equipment, but that the entire cost may be amortized over a period of five years, even though the commissioner of internal revenue had determined it had a useful life of ten years.

The Century company also was given relief from adverse determinations of the commissioner with respect to its treatment of previous-year losses, the board ruling that corporations having net losses in 1927 and 1928, and income in 1929 and 1930, may apply the 1927 net loss to 1929 income before resorting to the 1928 net loss for that purpose, and where the 1927 net loss is sufficient entirely to offset the 1929 income, the full amount of the 1928 net loss may be carried over to 1930. However, it was held, dividends received by a corporation from its affiliates may not be deducted from gross income for the purpose of computing net loss.

Contracts for 10 Years

The company, in 1928 and 1929, entered into contracts with Electrical Research Products, Inc., and RCA Photophone, Inc., for the installation and use of sound equipment in theatres operated by three of its affiliates. These contracts, the board pointed out in its opinion, granted the company in each case a "non-exclusive non-assignable license to use" the equipment to be installed. The contracts were to run for 10 years, but after the first two years the company could terminate them upon six months' notice. The company was required by the contracts to pay the cost of transportation of the equipment and to pay installation costs in amounts specified, and was required to pay, for the use of the equipment, specified amounts weekly or monthly during the first two years of the contracts and thereafter to pay according to the "then current schedules" of the licensors' charges for the use of such equipment, and was also to pay for additional equipment or renewal parts and for services rendered by the licensors during the life of the contract.

In its returns for 1929 and 1930 the company made deductions for installation charges and the weekly or monthly payments under the contracts, which were disallowed by the commissioner of internal revenue who, however, allowed deductions for amortization of the licenses at the rate of 20 per cent a year, and also allowed deductions, as expenses, for service

charges in connection with the use of the equipment.

At the hearing before the board, the commissioner moved to increase the deficiency on the ground that amortization should be allowed at the rate of 10 per cent. by reason of the licenses having a 10-year life.

"The evidence of both parties in support of their claims is insufficient to warrant our disturbing the respondent's determination, which is presumptively correct," the board held. "All that we have is the contracts. The fact that certain payments are designated transportation or installation cost does not establish error in the respondent's requiring them to be capitalized.

Disagrees with Commissioner

"Considering the contracts in their entirety, it appears that under them the petitioner acquired a license, the cost of which may be said to be the amount expended in installation of the equipment it was licensed to use. The contracts alone do not establish affirmatively that exhaustion should be spread over 10 years rather than the five-year period used in determining the deficiency."

The forthcoming test suit against the Department of Internal Revenue by 15 independent sound equipment manufacturers is sponsored by J. A. Tanney, head of Sales-On-Sound Corporation. The suit is designed to determine whether or not the department legally can impose a 5 per cent tax on sound reproducing equipment, especially the loudspeaker, under a luxury tax passed in 1932. Assessments will be levied against the 15 manufacturers to finance the federal court action. Names of the manufacturers, with the exception of SOS, were withheld.

Sarnoff Denies Reported Prediction on Television

David Sarnoff, president of the Radio Corporation of America, late last week denied published reports that he had said earlier in the week that home television sets would be ready for installation on January 1. He reiterated his statement, made in the annual report to RCA stockholders last February, when he declared that the work of the year under review, which was 1933, "has brought us much nearer the goal, when transmission of sight will supplement transmission of sound."

New House Planned For Augusta, Kansas

D. A. Bisagno plans the erection of a theatre, to cost \$80,000 in Augusta, Kan. Construction is to start shortly.

Showmen's Pictures Bankrupt

Edwin M. Slote, New York attorney, represented Petitioners J. P. Muller and Company, with a claim of \$1,000 and Howard S. Hummell, claiming over \$100, in a petition in bankruptcy filed in New York Tuesday against Showmen's Pictures, an independent producer and distributor.

Not to Reissue Arliss Films

George Arliss productions will not be reissued in the United States by Warner, which is reissuing the old Arliss films in England.

U. S. WAR FILMS NEED PROTECTION

Extremely valuable film, negative and positive, totaling nearly 1,500,000 feet, and concerned with the World War, may be lost unless immediate steps are taken to duplicate it. The rapidly aging stock is in the possession of the United States Army Signal Corps and is stocked in its heat-controlled, fireproof vaults at Washington. Some of the material has been shown to the public as part of features of various producers, but other portions of it have never been screened. The Budget Bureau has been apprised of the need for an appropriation of \$35,000 for the protection of the invaluable film. It is hoped the amount will be appropriated in the next War Department appropriation.

Allied Survey Shows MGM Leads in Percentage

MGM leads on percentage contracts in the local New York territory, according to a survey made last week among members of Allied of New Jersey at the regular meeting at the Hotel Lincoln in New York. Following in order are Fox, Warner, Paramount, Columbia, RKO, Universal and United Artists.

Voting on the basis of 24 members present, 20 declared they had bought MGM product on percentage. None listed the company on a flat rental contract. Thirteen companies, major and independent, were listed. On flat rental deals, Universal was first, with Hollywood and Capitol Exchange tied for second ranking.

MPPDA Officials To Attend Crime Conference

Carl E. Milliken, Charles C. Pettijohn and Gabriel Hess of the Motion Picture Producers and Distributors of America will be among those attending the conference on crime, called by Attorney General Cummings at Washington, December 10 to 13. Represented will be the three national broadcasting organizations, the National Congress of Parents and Teachers, National Educational Association, a number of religious groups and newspapers and press associations, among others.

Universal Club Holds Annual Affair at Astor

The Universal Club, organization of home office employees, held its annual dinner-dance at the Astor Hotel in New York last Saturday, with more than 500 in attendance. Jack Berger and his Astorians furnished the music and Mentone Productions, producer of shorts for Universal, supplied the talent.

Cantor Honored by Press

R. J. Cruikshank, president of the Foreign Press Correspondents, told members, at a luncheon last week in honor of Eddie Cantor, before the comedian sailed for Europe, that Cantor deserves the title of "Public Benefactor No. 1" for his buoyant films.

"NEW ALL-TIME RECORD... BIGGEST SINGLE DAY!"

RECEIVED BY PRIVATE
WIRE FROM
POSTAL TELEGRAPH
STANDARD TIME INDICATED
IN THIS MESSAGE

Postal Telegraph
THE INTERNATIONAL SYSTEM

Commercial
Cables



Mackay

All America
Cables

Radio

This is a full rate Telegram or Cablegram unless otherwise indicated by signal in the check or in the address

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER

Form 16 P. W.

PHILADELPHIA PENN 138PM NOV 30

WARNER BROS NY

FLIRTATION WALK OPENED YESTERDAY IN THE STANLEY PHILADELPHIA
ASTOR READING AND ALDINE WILMINGTON STOP IN PHILADELPHIA IT
BEAT THE OPENING OF FOOTLIGHT PARADE BY \$100 STOP ESTABLISHED
NEW ALL TIME RECORD AT ASTOR READING STOP IN WILMINGTON IT DREW
THE BIGGEST BUSINESS THE THEATRE HAS EVER SEEN IN A SINGLE DAY
STOP ALL THIS IN SPITE OF TERRIFIC DOWNPOUR AT SEVEN THIRTY
LAST NIGHT IN ALL THESE SPOTS STOP THIS WAS TRULY A WONDERFUL
THANKSGIVING GIFT TO ALL OF US

LEONARD SCHLESINGER

Wire Rates

GREATEST ATTENDANCE IN THREE YEARS!"

Postal Telegraph

THE INTERNATIONAL SYSTEM

This is a full rate Telegram or Cablegram, unless otherwise indicated by signal in the check or in the address

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER

Form 16 P. W.

Commercial
Cables



All America
Cables

Radio

Mackay

RECEIVED BY PRIVATE
WIRE FROM

POSTAL TELEGRAPH

STANDARD TIME INDICATED
IN THIS MESSAGE

MILWAUKEE WIS NOV 29

WARNER BROS NY

KNOW YOU WILL BE GLAD TO HEAR FLIRTATION WALK OPENED WARNER
THEATRE TO BIGGEST SINGLE DAYS BUSINESS IN ONE YEAR AND PLAYED
TO GREATEST ATTENDANCE IN THREE YEARS STOP AUDIENCE REACTION
PROVES PICTURE TERRIFIC ENTERTAINMENT STOP LOOK FOR RECORD
BREAKING WEEK REGARDS

HAROLD J MIRISCH

Wire Order

"DOUBLED ANY PREVIOUS THANKSGIVING GROSS!"

Postal Telegraph
THE INTERNATIONAL SYSTEM

Commercial
Cables



All America
Cables
Radio

Mackay

There is a full rate listed for each service. The actual rate is indicated by signal to the clerk or to the address.

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER

Form 10 P. W.

RECEIVED BY PRIVATE
WIRE FROM
POSTAL TELEGRAPH
STANDARD TIME INDICATED
IN THIS MESSAGE

MEMPHIS TENN NOV 29

WARNER BROS NY
AGAINST BLINDING RAIN AND SEASONS ACE OPPOSITION FLIRTATION
WALK STOOD THEM IN STEADY LINE ALL DAY DOUBLING ANY PREVIOUS
THANKSGIVING GROSS STOP THIS IS A REAL RECORD
HOWARD WAUGH

Wise ... Tell the

BIGGEST SINGLE DAY ON RECORD!

Postal Telegraph
THE INTERNATIONAL SYSTEM

This is a full rate Telegram or Cablegram unless otherwise indicated by signal in the check or in the address

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER

Form 16 P. W

RECEIVED BY PRIVATE
WIRE FROM
POSTAL TELEGRAPH
STANDARD TIME INDICATED
IN THIS MESSAGE

Commercial Cables
Mackay
All America Cables
Radio

ALBANY NY NOV 3

WARNER BROS NY
FLIRTATION WALK GAVE US HIGHEST SINGLE DAYS GROSS ON RECORD
AT STRAND ALBANY AGAINST UNUSUALLY STRONG OPPOSITION STOP
CONSENSUS OF PUBLIC OPINION FLIRTATION WALK QUOTE MOST COMPLETE-
LY SATISFYING PICTURE EVER PRODUCED UNQUOTE REGARDS
LOUIS LAZAR

*Coast-to-Coast
Success Story of*

FLIRTATION WALK

First of The Big Shots from Warner Bros.

MORE NEWS ON PAGE 41



ASIDES & INTERLUDES



By JAMES CUNNINGHAM

PRESIDENT ROOSEVELT'S "Relieve Unemployment" agencies will be glad to learn that Howard Hughes, tool-and-oil wealthy Texan, and, at one time a producer, is coming back to the business of making pictures. Mr. Hughes has been quiet since "Scarface" (Paul Muni, United Artists, 1932). Another Howard Hughes "Hell's Angels" would solve Hollywood's unemployment problems in a jiffy.

At 20, Howard Hughes, nephew of writer Rupert Hughes, who was a brother to Howard's father, deceased, took in hand the active management of the vast and profitable Hughes tool manufacturing and oil properties in Texas—some job.

At 26, up-and-coming Howard went west to Hollywood and spent some \$4,000,000 and two-and-a-half years making one (1) motion picture—"Hell's Angels," a flying trapeze in celluloid.

Into the production Mr. Hughes poured regiments of actors, carloads of cameramen, technicians, aviators and electricians, and at least one vanload of directors. It was a sensation, cleaning Hollywood of all unemployed Hamlets, Edisons and Eastmans. It out-DeMilled Cecil Blount in its lavishness of production and out-lengthed von Stroheim with one sweep, which established a record at the start.

Production ran from days (quickies) into weeks (independents) into months (majors), and, finally into years ("Ben Hur"), until, tired of being cut off from Hollywood, many people withdrew on the grounds that their careers would suffer because, if they continued in "Hell's Angels," they would lose their identities.

Out of "Hell's Angels" came: (1) Jean Harlow and her platinum hair; (2) Hollywood's first real "Angel"; (3) the first honest-to-goodness double opening on Broadway on the same night—with arc lights, real mink and sable coats, top hats and policemen to hold back the curious crowds; (4) the longest press party ever held in this industry (an enviable record), running continuously through three days at the Hotel Astor, 1930. (Mr. Hughes bought out a whole Times Square speakeasy and transferred the speakeasies and their liquid assets to the second floor, right, of the Astor). Also out of "Hell's Angels" came the all-time record for motion picture cost—and, a profit.

Howard Hughes will be 33 years old on Christmas Eve.

▽

Most people picture a dance director as a fluttery, lisping, artistic fellow in a tinted turtleneck sweater, a pair of wide-bottom trousers and a chain bracelet—a kind of terpsichorean. Not so with Paramount's Le Roy Prinz, a stocky, belligerent, stunt-flying, duel-fighting, ex-war ace, whose major fault, Paramount says, "seems to be that he just can't keep out of trouble." The Los Angeles police recently had him on the carpet to explain a series of fresh blade cuts that streaked across his arms and chest. The coppers said he had been in a duel. Prinz challenged them to prove it. He's a tough hombre.

▽

Seldom does such a remarkable gathering of notables assemble in one room as that which came together the other day at the Department of Agriculture in Washington. Present were: Herbert Hoover, Mary Pickford, Grace Coolidge, David Lloyd George, Betsy Ross, Admiral Beatty, Henry Wallace, and others. The room was a greenhouse of the Agriculture Department. The "notables" were carefully cultured chrysanthemums, on display in the department's annual "mum" show.

Prints of new motion pictures revealing certain United States naval aircraft devices which other countries do not possess have been acquired in some secret manner by foreign powers who will adopt the new tactics. Rigid instructions governing future motion picture production of naval activities on the inside are expected to be issued momentarily by Washington. "Here Comes the Navy."

▽

To Hollywood's new game which links the name of some noted motion picture personality with a familiar proverb, Paramount's home office magnanimously contributes these two prettyisms:

ALL'S FAIRBANKS IN LOVE AND WAR
LAEMMLE CALL YOU SWEETHEART

▽

Warner Brothers are given credit for "finding" Ethel Merman, songstress and comedienne, then struggling as an entertainer at a 57th Street New York Russian restaurant. They tied her up to a contract at \$200 a week—and never used her. Long Island-born stenographer, Ethel still reads dime novels. She's "cooked when they mention literachoor."

▽

Fox is getting ready to produce "In Old Kentucky," that hardy perennial that was written in 1882 by Charles T. Dazey, who is eighty years young and is still writing stories for the screen. Mr. Dazey has sold the film rights to his "Kentucky" number three times (First National, 1919, for \$144,000; Metro, 1927, now Fox). The stage has been paying him royalties for nearly forty years.

▽

One year ago last Monday the President affixed his signature and a Blue Eagle to a document which some persons were pleased to call: "The National Recovery Administration's Code of Fair Competition for the Motion Picture Industry." There are a few pronounced optimists who still believe that it will work.

▽

Fiery blasts against the ol' red debbil are flashing forth nightly from a pulpit in Kansas City's Gospel Center, where Sister Edith Mae Pennington is preaching the gospel as guest evangelist.

Sister Ann arrived in town the other day to the tunes of a brass band and the lusty voices of the brethren raised high in the strains of "Hallelujah." Brother O'Guin, the shepherd of the Gospel Center flock, bought space in the newspapers to tell the townsfolk that Sister "was miraculously converted" from a Hollywood screen career.

▽

Though the frost is on the "punkin" and the snow is on the ground, the marquee of the Publix Newman theatre in Kansas City still maintains that the house is "closed for the summer."

▽

Was it Sam Goldwyn who said: "What good is a verbal contract, tell me! It ain't worth the paper it's written on!"

▽

Schoolboy chums of Will Rogers who attended Willie Halsell college, at Vinta, Oklahoma, with him, called him "Rabbit" in their 'teens, partly because he could run so fast and partly because his ears stuck out so far. Returning to the old Indian territory recently, for a school reunion, Will told the townsfolk that he stopped his education "just in time or I would have been a senator." He offered to take some of the old timers back to Hollywood with him "to prove I attended Willie Halsell, because out there, they don't believe I ever went to school."

HOLLYWOOD, no stranger to strange people, has "The Reverend" in its midst again.

"The Reverend" is a young fellow, ambitious, if not eccentric, who applied some time ago to the Hollywood branch of the Hays organization for credentials which would permit him to pass the closely guarded gates to the studios. Loud repercussions accompanied the refusal. Regardless, he subsequently visited all of the production places, without passes, got the generally-unknown home addresses of some of our most retiring stars, serenading nearly-forty Zasu Pitts in the old fashioned way.

"The Reverend" always carried with him a brief case, empty, an umbrella and a baby attired in long dresses suggestive of the nineties. He climbed balconies, rang doorbells and telegraphed freely. Alienists examined him one morning and promptly procured train reservations for a free trip eastward, destination unknown.

Now he's back again with letters from some fan magazine editors who apparently have been led to believe that he has an inside track—which he has, leading toward the exit. While waiting for studio credentials, he's fiddling away on his violin on Hollywood's boulevards, standing in the rain and looking for the moon—and Joe Breen.

P. S.: Walter Wanger has just engaged Dr. Samuel Marcus, eminent mental scientist, to show the cast of "Private Worlds," which is about an insane asylum, how to act mentally unbalanced. Mr. Wanger is actually paying the Doctor for the lessons. And in Hollywood.

▽

The motion picture code has raised Sol Rosenblatt from the obscurity of a Broadway law office to the position of importance in the National Recovery Administration that rates inclusion, for the first time, in "Who's Who in America," that very exclusive biographical text containing the life-sketches of only 31,000 "notable living men and women" of this country's 120,000,000 inhabitants. "Who's Who" describes Mr. Rosenblatt thusly:

ROSENBLATT, Sol. A(riah), lawyer; born Omaha, Neb., Dec. 11, 1900; son of Morris M. and Mollie Rosenblatt. A.B. cum laude Harvard, 1922 (awarded Harvard scholarships and Coolidge medal), LL.B., 1924; married Elizabeth Block of N. Y. City, Apr. 9, 1927; children—Robert Alan, Richard Lee. Admitted to N. Y. bar, 1924, specializing in copyright and anti-trust litigation. Exec. mem. motion picture div. of Dem. Nat. Campaign Com., 1932 presidential campaign; appointed div. administrator under NRA, in charge of amusement and transportation codes of fair competition, 1933. Mem. Am. and N. Y. County bar assns., Assn. Bar City of N. Y., Delta Sigma Rho. Home: 11 Magnolia Drive, Great Neck, N. Y. Address: Dept. of Commerce, Washington, D. C.

▽

We note that Cecil Blount De Mille, evangel of the bath, has decided that the English language is just about on its last and has written to some 30 English professors asking what can be done about it. If Cecil B. is able to do half as much for English as he did for bathtubs, a conversation between a film salesman and an exhibitor in the future will sound something like this:

Salesman: "It is reahllly a most excellent bahgain, old chappie. You cawn't possibly go wrong."

Exhibitor: "Tell me, my good fellow, is this a restricted sale? I simply cawn't have any other theatah ownah in the tedditody impinging on my rights."

Theatre Fights Paper's Reviews

The reduction of advertising lineage to a minimum, together with a joint protest by the management and two exchanges, recently marked the first definite action taken against newspapers in New Orleans by a theatre protesting the method of reviewing pictures employed.

The St. Charles is the theatre chiefly involved. The manager of the house, together with the representatives of Bromberg Attractions and First Division, planned to call upon the publisher of the *Item*, and attempt to show that the reviews on "Redhead" and "Cheaters" by Herman B. Deutsch were unnecessarily harsh and were at odds with the preponderance of opinion of leading writers. Trade paper reviews will be used to prove the point.

Although other local theatres are not involved in this particular situation, they have frequently protested the method of reviewing, especially with respect to the star rating system.

Time Reel in January As First Division Release

The "March of Time" was officially announced on Wednesday as a First Division release, starting in January, to appear as a two-reel subject once each month.

MOTION PICTURE HERALD, in the issue of November 17, published details of the proposed production of the "Time" reel and the method of distribution.

Bamberger Made Sales Promotion Manager of RKO

With the broadening of his duties to take in additional phases of sales promotion, Leon J. Bamberger was officially appointed sales promotion manager of RKO Distributing Corporation this week by Ned E. Depinet, president.

Bamberger has been engaged in sales promotion work for some time without title.

Plan Amusement Center For Charleston, W. Va.

Plans are being completed for the construction of a miniature Madison Square Garden, an amusement center, in Charleston, W. Va., owned by Charles A. Midelburg, who also operates the local Capitol theatre. D. A. Carmichael is the architect. The auditorium planned will have a seating capacity of from 3,000 to 3,500, providing accommodation for numerous indoor sporting events, as well as vaudeville, circuses and motion pictures. Western Electric sound and amplifying systems are to be installed. Remodeling, sound equipment and construction is to cost about \$75,000, with more than 16,000 square feet of floor space available. Equipping the building is expected to cost \$20,000.

Rosenblatt Heads Staff of 1,600

Sol A. Rosenblatt, in his new governmental post as compliance director, has approximately 1,600 persons on his staff, with a monthly payroll of \$340,000.

CLEAN FILMS AID SALE ABROAD, SAYS BARKER

Hollywood's response to the clean picture demand crystallized in the Legion of Decency movement is making the American motion picture vastly better international merchandise in the opinion of J. H. Barker, Jr., managing director of Western Electric Company, Australia, Ltd., who arrived in New York from Sydney this week.

"The reaction of the motion picture industry of Australia and related territories has been most favorable," remarks Mr. Barker. "It is perhaps not realized here how close the motion picture industry is to the government in Australia and how readily complaints aimed at quota restrictions and the like can get bearing in important places. Material not adjusted to the standards of conduct and viewpoints of the whole public can all too easily afford talking points that can grow into commercial obstacles and problems."

"Australia now expects, and doubtless is to get, a flow of product which will be found much more generally acceptable and which will conduce to vastly better business."

New York Meeting Set To Name Wage Scales

Sol A. Rosenblatt, NRA compliance director, is expecting to call a meeting for Friday of this week at which union circuit and independent heads would attempt to set up a basic wage scale for the New York territory. Mr. Rosenblatt is expected in New York Thursday to attend the regular Code Authority session, the union conference following the next day.

About two weeks ago a fact finding committee reported its findings to Washington, on the basis of which a wage scale is to be set up. It is expected that small houses may have to pay about \$80 weekly for operation of the projection booth. It has been indicated that Mr. Rosenblatt may demand a truce between the rival New York unions.

Vocafilm Petition in Trust Suit Is Argued

A motion to prevent American Telephone and Telegraph Company, Western Electric and Electrical Research Products from filing an amended answer in the \$65,000,000 anti-trust suit of Vocafilm Corporation of America was argued early this week before Federal Judge John C. Knox. The matter is being held under advisement by the court.

Wall Street Journal Has Preview Section

The *Wall Street Journal* has inaugurated a motion picture preview department, and has named Harold Barham, son of Dr. Frank Barham, part owner of the *Herald-Express*, Coast daily, to the position of reviewer from Hollywood.

French Quota To Extend 6 Months

By PIERRE AUTRE
Paris Correspondent

The existing French quota, which was to have expired on December 31, was extended for an additional six months by the government at Paris last week.

Under the present quota, 94 foreign films may be imported but all the dubbing on them must be done in France. This does not affect American product, but is aimed at other quota countries.

American motion pictures, however, will continue to be restricted to exhibition in only 15 theatres in the entire country, as has been true in the past.

Gaumont Film Has Charity Opening in New York City

"Jack Ahoy," Gaumont-British musical film, starring Jack Hulbert, had its New York premiere Monday evening at the Ritz-Carlton Hotel with a \$10-per-ticket admission, the proceeds going to the Travelers' Aid Society. "The Iron Duke," of the same company and starring George Arliss, opened last week at the Tivoli in London. The Prince of Wales was the honored guest.

New appointments to the Gaumont sales staff include: Jack Erickson, San Francisco; Tony Hartford, Seattle; Gene Spear, Seattle; David McElhinney, Salt Lake City; E. E. Andreason, Denver; Milton J. Hill, Boston.

Decency Move Spreads Into Western Canada

The Legion of Decency movement, recently begun in Ontario, Canada, has spread to western Canada, according to reports from Toronto. Archbishop O'Leary, at Edmonton, Alberta, has requested members of his diocese to sign appropriate pledges. Churchmen of other denominations have also entered the campaign. In the Maritime Provinces, however, the church there is reported disinterested, with the indication that "there is no need" of the Legion of Decency.

Annual Amateur Awards Made by "Movie Makers"

Movie Makers, magazine of the Amateur Cinema League, New York, has announced its fifth annual selection of the 10 best amateur motion pictures of the year. A definite improvement in the quality of the work was pointed out by the publication. All winners are members of the league, an international organization of amateurs, of which the president is Hiram Percy Maxim, Hartford, Conn. Among the winners were members from all sections and from abroad.

Hanley Leaves for Warner Japan Post

Joseph Hanley, recently appointed general manager in Japan for Warner, left San Francisco last week with his family. He had recently spent five years in Europe for the company, part of that time in Berlin.

Get yours

ADVANCE EXPLOITATION
Special



Shirley Temple

in "BRIGHT EYES"
with JAMES DUNN

* The profit opportunities in this child star's newest picture are so great that this book is issued well in advance of the regular deluxe press book so that you may start your campaign early.



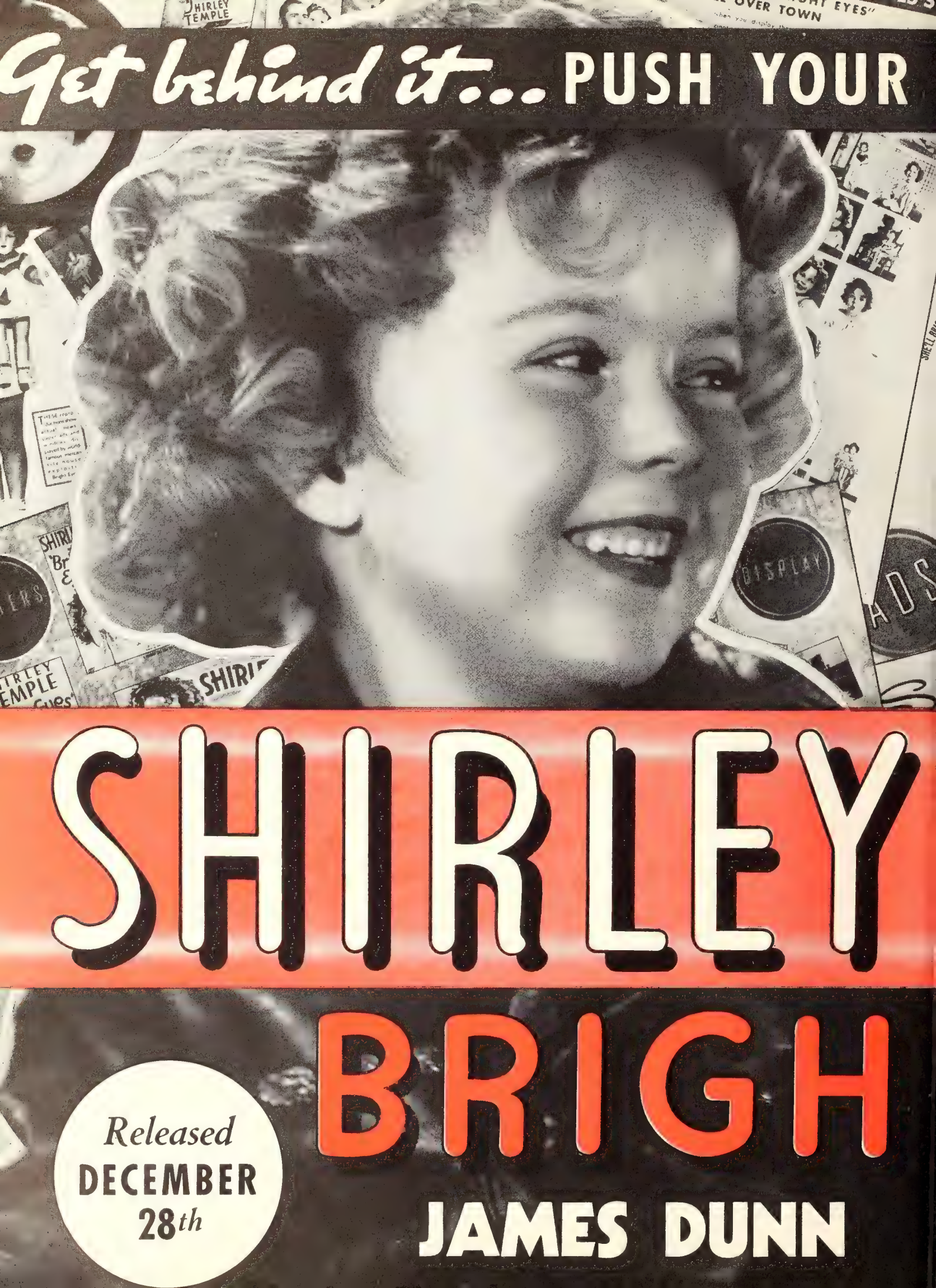
DE LUXE
PRESS BOOK

BRIGHT

EYES

SPECIAL
ADVANCE
EXPLOITATION

and get busy!



Get behind it... **PUSH YOUR**

SHIRLEY

BRIGHT

JAMES DUNN

Released
DECEMBER
28th

PROFITS TO RECORD HIGHS!

A STAR of stars in her show of shows...released on your year's most profitable week! There's no limit to its grosses...if you back it with showmanship. And no limit to the showmanship angles of this picture. Get both campaign books from your FOX Exchange. And prepare to start the New Year with a new record!

TEMPLE

TEYES

Directed by David Butler Screen Play by William Conselman. Produced by Sol M. Siegel. Fox

The sweetest box-office music in 2 years!
for **PHILADELPHIA**

Fox Theatre, Philadelphia, premiere run, reports
sensational morning, noon, night crowds...every
reviewer in town shouting his praises...word-
of-mouth advertising electrifying city.

Music by Jerome Kern. Lyrics and Libretto by Oscar Hammerstein, 2nd

Music in the Air

GLORIA SWANSON
and **JOHN BOLES**
DOUGLASS MONTGOMERY
JUNE LANG

Al Shean • Reginald Owen
Joseph Cawthorn • Hobart Bosworth
An Erich Pommer Production. Directed by Joe May.

Continuity by Robert Liebmann, Screen play by Howard
I. Young and Billie Wilder. Dances by Jack Donahue.

next week
**RADIO CITY
MUSIC HALL**
will be filled
**WITH "MUSIC
IN THE AIR"**



Kent, on Return, Denies Reports Of Gaumont Deal

Denying that Fox Film Corporation had received an offer to sell its 49 per cent interest in Gaumont British, as reported three weeks ago, and asserting there will not be any such offer, Sidney R. Kent, Fox president, arrived in New York on Tuesday after a six-weeks trip abroad. Mr. Kent had spent the majority of his time in England and was particularly enthusiastic about business conditions throughout the British Isles.

"I did not go over to negotiate a deal for the sale of the stock," he said, referring to the reported Gaumont deal, "and reports that Fox would sell are a lot of publicity inspired by some one. My trip to England was to hold a sales convention and handle some other routine business."

Mr. Kent said that while English business conditions are very good, "the rest of the countries are spotty."

Prior to his departure from England for the United States, Mr. Kent told the *Daily Film Renter*, British trade publication, that European film business for American companies, outside of England, is practically worthless at present and future prospects are not good.

Great Britain, he told the *Film Renter*, is yielding 25 per cent or more of the export revenue. The German decision to impose a tax of approximately \$5,000 per feature on imported films virtually rules Germany out of the field, Mr. Kent said.

In Czechoslovakia, Mr. Kent told the British journal, the position had until lately been an impossible one, as the contingent only permitted import of so many pictures for each one produced in that country. The difficulty of that ruling, he emphasized, was that the country was absolutely barren of the means of production, so that, even if they wished, importers could not conform to the regulations.

The Spanish situation at present is naturally uncertain, in view of the recent disturbances, while in France and Italy the desire to nurse the home industry had led to difficulties for the importers, he said.

"South America, too, has its domestic troubles as a bar to development in that market," he said.

"In brief, the whole foreign field bristles with these problems and it is a relief to turn to Great Britain, which continues to progress smoothly and to yield a satisfactory return."

Discuss Formation Of Film Institute

Representatives of a number of educational organizations met behind closed doors in Washington Tuesday with officials of the United States Department of Education, for discussion of a proposed new organization to be known as the American Film Institute. This organization, it is said, plans to function along the same lines as the British Film Institute.

The institute will have as its aim the improvement of programs and the development of a program of educational feature production which will permit greater use of films for school work.

SUITABILITY LICENSE FOR FILMS PROPOSED

Separate Grants for Adult and Children's Films Asked for New York City Territory

Separate licensing of motion pictures for adults and for minors, and national regulation of the industry, "as a last resort," were recommended by John S. Roberts, associate superintendent of schools of New York City, in a report this week made public by Superintendent Harold G. Campbell. Mr. Campbell forwarded copies of the report to Will H. Hays and to the motion picture division of the Department of Education at Albany.

Official listing of films recommended for children and adolescents, and those not approved by the State Board of Education, which is the parent of the New York State Censor Board, also was proposed.

Chief Recommendations

The chief recommendations made by Dr. Roberts in his report include the following:

1. That the attitude of educators toward the motion picture industry be one of cooperation and assistance, rather than of hostility and repression, and that educators continue their vigilance in the movement for improved films.
2. That the schools continue to strive to raise the standard of taste among their pupils by leading them to appreciate and love good literature, good plays, good films, good speech and good music.
3. That society meet the motion picture industry on its own ground and provide additional means for community enjoyment and the use of leisure time far beyond the point to which these means are provided today.

Opposes Sensational Films

4. That the film industry discontinue the production of films that are sensational and appeal to low motives and passions, as being unworthy of their attention, and encourage the production of films that will make their industry a worthy ally of the forces in the community that are working for the improvement and ennoblement of youth, the removal of temptations and of incentives of crime, and the development in young people of high ideals of conduct and service.

5. That the industry produce some of the great masterpieces of literature; that the industry reissue from time to time those pictures that experience has shown possess a permanent appeal.

6. That good pictures be not withdrawn from circulation so quickly as at present.

7. That parents and teachers keep themselves informed on the suitability for children of new pictures.

Separate Licensing

8. That the present (New York State) law with respect to the licensing of motion pictures be amended so as to provide for the separate licensing of films for adults and films for minors.

9. That the law, with respect to the admission of children to motion picture theatres, be more strictly enforced.

10. That the schools be supplied with sufficient money to purchase equipment and films for the showing of good pictures as part of the regular visual instruction program.

If what Dr. Roberts described as the present unsatisfactory condition in the motion picture industry continues, he suggested that "society may be forced to consider the advisability of

applying to this industry, at least as far as pictures which affect children and adolescents, a system of national planning and regulation of its practices and output.

"This, however, should be done only as a last resort," said Dr. Roberts.

"Fundamentally," the report stated, "the problem confronting the schools and the public generally is the problem of improving the tastes and standards of the public. It is the same problem which is met in questions relating to the improvement of the stage, books, civic standards and ideals and all other improvements for better living."

"The public has the remedy in its own hands. If it likes good pictures it will refuse to patronize the poor ones. If poor pictures are not patronized they will not be produced."

Production Under Father's Name Aim Of Selznick's Sons

A motion picture producing company of their own is understood to be the ambition of the brothers David O. and Myron Selznick, who would revive the old trade name of "Lewis J. Selznick Productions," in memory of their father.

David Selznick in Hollywood on Tuesday declined to comment on his plans, because, he said, "they are too indefinite."

Materialization of the Selznicks' reported plans for independent production would, it is assumed, necessitate his resignation from the Metro-Goldwyn-Mayer studio at Culver City, where he has been an executive producer since early 1933, having produced for that company "Dinner at Eight," "Night Flight," "Meet the Baron," "Viva Villa" and "David Copperfield."

Myron Selznick has been active in the Hollywood agency business, managing talent, for some five years, lately in association with Frank Joyce.

Four years younger than David, who is 32, Myron was general manager in charge of production of the old Lewis J. Selznick company.

Robert Roden, Film Editor, Song Writer, Dies Suddenly

Representatives of Metro-Goldwyn-Mayer, Fox, RKO Radio, Universal and the Marks Music Corp., this week attended the funeral of Robert F. Roden, film editor and song writer, who died of apoplexy last week.

Mr. Roden adapted many works for the films, his outstanding achievement being "The Hunchback of Notre Dame," produced by Universal with the late Lon Chaney.

Disney Sues on Infringement

Infringement of Disney characters is charged against J. Schein and Company by Walt Disney in a suit filed in federal court in New York on Tuesday. Mr. Disney charged the defendant with either printing or lithographing his characters on cards.

MAXWELL APPROVES RESTRICTED BUILDING

Exhibitors' Proposal That Local Licensing Officials Decide Is Endorsed by Renters' Head

By BRUCE ALLAN
London Correspondent

Even more important than publication by the Cinematograph Exhibitors Association of its pamphlet, "Are There Too Many Cinemas?" is the fact that the expressed policy has received the approval of the president of the Kinematograph Renters Society, John Maxwell.

"Redundancy" became a vital trade problem after Mr. Sam Eckman, Jr., had read a paper on the subject at the CEA Summer Conference at Blackpool, in which he advocated formation of a joint exhibitor-renter committee to pass on all new plans for cinema erection. Activities in defiance of such body's decisions would have entailed refusal of film supplies.

Statement of Trade Principle

To this method of meeting the problem strong opposition was offered by Mr. Maxwell, and so busily was the controversy waged in the trade press that an agreed policy seemed almost impossible. This danger appears to be removed by Mr. Maxwell's declaration that the policy laid down in "Are There Too Many Cinemas?" has his approval by reason of its dependence on action through the local licensing authorities. Therefore the conclusions may be regarded as a statement of principle to which the whole trade subscribes.

The most important feature is the legal opinion of Tyldesley Jones, K.C., that a local licensing body have "an absolute discretion to refuse to grant a license for a building not yet erected."

Furthermore, says this authority, "they may consider the number of cinemas already in the district and whether it is in the public interest that a license for a new cinema should be granted . . . they must do this from the point of view . . . of the public interest, not of the effects of the new cinema on existing cinemas by reducing their profits. The power to refuse a license must not be exercised for the purpose of benefiting the existing licensees, though a refusal . . . is not invalidated because it enures for the benefit of the existing licensees."

Speculators' Hunting Ground

In a foreword, W. E. Fuller, general secretary of the CEA, makes plain that the association policy is designed to provide a remedy for the fact that "the exhibiting side of the industry remains the happy hunting ground of the building speculator. . . . With local money a cinema is built and then sold or leased to someone who is impressionable enough to take it over. The promoters take their profit and then look for another site. The financial effect upon the existing cinemas is not their concern."

A postscript by Mr. Eckman to his Blackpool paper, which is reprinted in full in the CEA pamphlet, is another significant feature. Combating the suggestion that he is opposed to all new theatre erections, Mr. Eckman says: "There are, as we all know, neighborhoods which definitely need new cinemas, because the old ones, or some of them, are either out of date or else do not supply the amount of luxury seating which modern needs demand. To oppose building in such neighborhoods would

be . . . very like opposing the pulling down of slum property and the substitution of modern and comfortable homes."

It will be seen that "Are There Too Many Cinemas?" provides very valuable aid to the exhibitor by its authoritative statement of opinion that opposition to new licenses may be based on sound legal grounds. Apart from this the propaganda value of the publication is likely to be considerable. It will be brought prominently before the notice of licensing authorities, and there is no doubt that it will create an atmosphere in which all requests for endorsement of new enterprises will be regarded critically. This is not, on paper, so striking as a booking boycott but within its limits it will be effective and it will also be impartial.

▽

Another Bernstein Deluxer

Sidney Bernstein has made a very big purchase in taking over the Manchester Hippodrome from Sir Oswald Stoll. This is one of the most famous theatrical buildings in the provinces. It was a "last word" in its day, but Mr. Bernstein is going to make the phrase applicable in another way. He is pulling the whole place down to make room for a 2,750-seat film house, with a basement restaurant seating 350 and foyer accommodations on the grand scale. Demolition begins early in the new year.

▽

Four to Direct RKO Radio

A committee of management, composed of E. D. Leishman, as chairman; Ralph Hanbury, Frank Tilley and C. Dawson, in the future will operate Radio Pictures, Ltd., thus abolishing the post of managing director formerly occupied by Sol G. Newman, and left vacant at his death last month. Mr. Hanbury has been named general manager. The appointments confirm the declaration in New York recently by Ned Depinet, president of RKO Distributing, that promotions would be made from within the ranks.

▽

Pay, Pay, Pay!

It is now official that the new levy on Sunday receipts in London will be 14 per cent of the certified net takings, less Entertainment Duty. This is one per cent less than was feared and just 100 per cent more than film men feel is equitable, but the British exhibitor is so used to demands for payment that the general feeling is one of relief that it is no worse.

Of the sum realized, 95 per cent goes to charities approved by the authorities and 5 per cent to the Cinematograph Fund which subsidizes the British Film Institute.

△

Fairbanks Out of London

The dis-association of Douglas Fairbanks and London Film Productions goes a great deal farther than the cabled reports of American statements appear to suggest. Alexander Korda, as stated, has taken over the Fairbanks share holdings in London, but there has also been a complete cancellation of the arrangements by which Fairbanks seemed likely to make a series of films for London. He is out as a star as well as a shareholder, and Alexander Korda's hope that he will return to make another British picture "one day" reads less like a prophecy than a desire to underline the "perfectly friendly" nature of the parting.

Million Dollar Fire at Warner Studio on Coast

Flames menaced the entire 80-acre studio of Warner Brothers at Burbank, Cal., late Tuesday night, and before being brought under control destroyed shops and equipment variously valued upon rough estimation at between \$500,000 and \$1,000,000. There will be no interference in the release schedule.

Albert Rounder, 65, chief of the studio fire department, was overcome by smoke and died later.

Entire fire departments of Los Angeles, Burbank, Hollywood and nearby communities were rushed to the scene to check the blaze, which, for a time, was reported to be out of control.

The fire, starting on the west side of the Burbank studio, in the carpenter shop, was of unknown origin. It quickly spread to period and property structures, devouring furniture and "props" accumulated over a period of years. Several street scenes were lost as the blaze ravaged the property.

The blaze was discovered about 1:30 o'clock Wednesday morning by Michael Curtiz, director of Paul Muni's new picture, "Black Fury," and by Muni, who gave the alarm and assisted in fighting the flames.

Harry M. Warner, president of the company, said on Wednesday: "The fire at our Burbank studio was confined to the south end of the lot and fortunately did not reach the sound stages or the administration building. Therefore the production of the pictures which we now have in work will not be impeded and our release schedule will not be interfered with. My brother, J. L. Warner, vice-president in charge of production on the coast, has assured me by telephone that the blaze on the back lot has not affected any of these productions in any way. All the damage is covered by insurance."

Trans-Lux Officers Answer Show Cause Order

Officers of Trans-Lux Daylight Picture Screen Corporation this week in Wilmington, Del., filed an answer in chancery court to the recent ruling of Chancellor Josiah O. Wolcott directing them to show cause why a stockholders' petition for appointment of a master to conduct a stockholders' meeting for election of officers should not be granted.

The officers claim the charges against them were not made in good faith and that these stockholders are seeking to control the board, "to set aside or disastrously change" a contract merger with News Projection Corporation in order that News Projection may be released from judgment of the supreme court of New York. Dismissal of the petition is asked.

Warners Annual Meeting And Election Is Set

Having obtained from stockholders the necessary number of proxies to conduct business, Warner Brothers annual corporate meeting will be held at Wilmington, Del., on December 10 as scheduled.

Five vacancies will occur in the board of directors, but to date no nominees have been selected for balloting. Elections will follow in New York on December 18. No changes in the executive setup are expected.

The One Big Question That Confronts This Industry Today -

IS FLIRTATION WALK "THE GREATEST HIT SINCE THE SPANISH-AMERICAN WAR..."

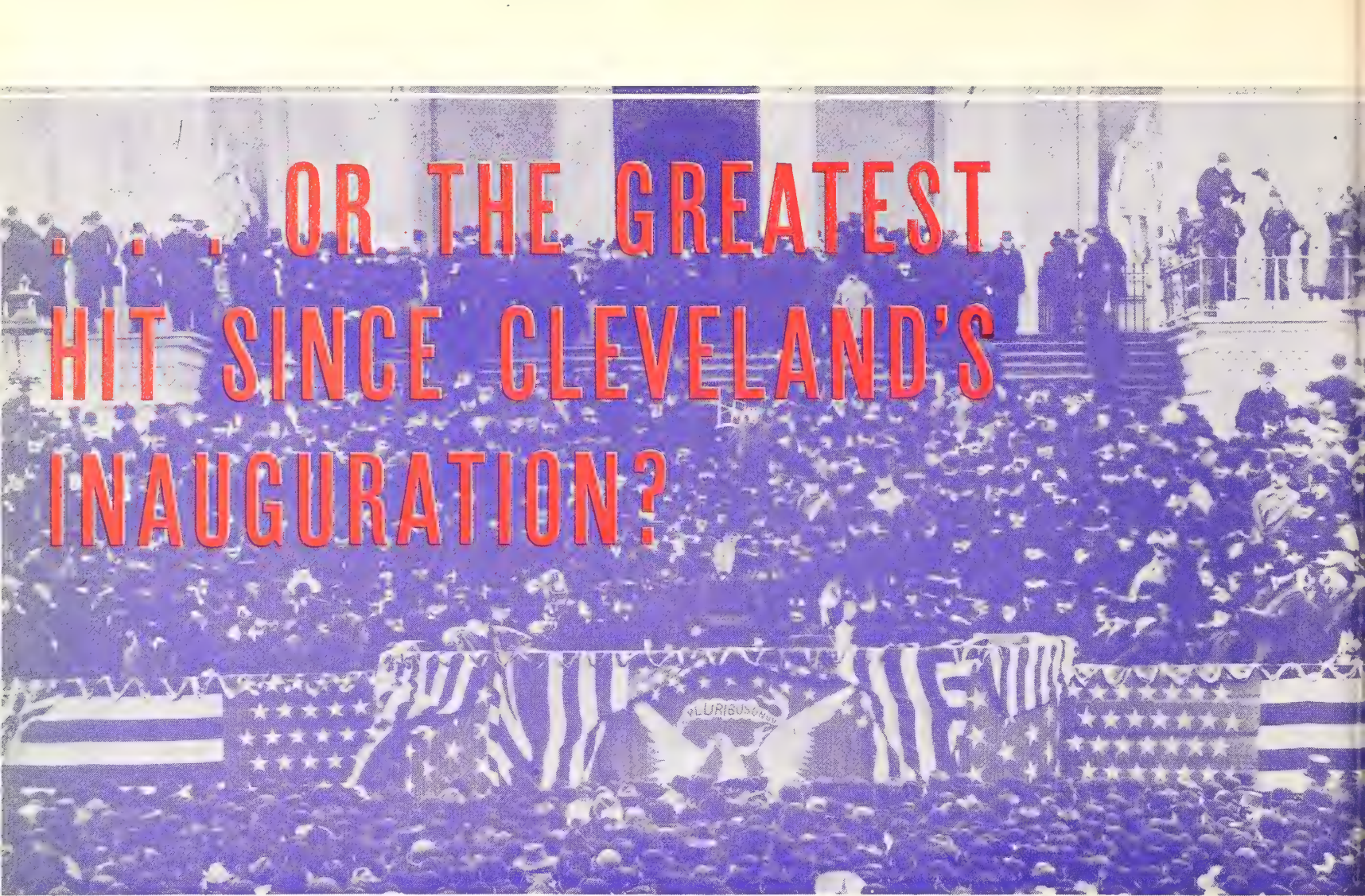


BIGGEST IN **36** YEARS

says Walter Reade

I cannot resist the opportunity to send you
a wire calling your attention to the gross at
the Strand Theatre, Plainfield, New Jersey,
of Flirtation Walk. It opened to
. dollars on Thursday and we
have not done
dollars in this theatre in one day since
Spanish War. I hope that Sweet Adeline is
just as good. Kindest personal regards.

(Signed) Walter Reade



... OR THE GREATEST HIT SINCE CLEVELAND'S INAUGURATION?

BIGGEST IN 42 YEARS
says R. S. Coyle

Flirtation Walk broke all house records in attendance in the forty-two years of business of the Coyle Theatre. Flirtation Walk is the best of all Warner Bros. pictures, is the opinion of everyone.

(Signed) R. S. Coyle,
Charleroi, Penn.

How far back will your record go on

FLIRTATION WALK

First of The Big Shots from Warner Bros.

MORE NEWS ON PAGE 47

New Independent Group Is Proposed

A new national exhibitor organization, restricted to independents, with local units according to Congressional districts, and an exhibitor leader in each state for every congressman, is being discussed in New York by independent theatre men. Crystallization of the plan will depend largely, they say, on cooperation from theatre men in the field.

Both the Independent Theatre Owners Association and Allied of New Jersey have been approached on the plan. It is understood Allied is in favor of the proposal. Leon Rosenblatt, independent New York circuit operator, conferred Tuesday with Sidney E. Samuelson, Allied head, on the plan.

In Iowa, climaxing a campaign for organized action in release of pictures for the betterment of society, which are said to have been held up in many cases through producer-distributor and affiliated contacts in certain territories of the Middlewest, exhibitor leaders last week organized the Society for the Protection and Advancement of the Motion Picture Screen.

The primary aim of the group is said to be to institute an immediate investigation of the industry in its operation in Iowa. The organization charged that the MPPDA is not cooperating with code requirements.

Members of Allied last week were warned by Abram F. Myers, general counsel, not to "get panicky" over the Tri-Ergon patents situation and not to take title to their sound equipment pending further developments. A directors' meeting is scheduled for December 11-12 in New Orleans.

In Des Moines this week, Leo F. Wolcott, of Eldora, was elected president of the Allied unit in that state, succeeding E. O. Ellsworth. Lester F. Martin was named business manager.

Among those expected to attend the convention of the Motion Picture Theatre Owners of North and South Carolina at Charlotte Sunday and Monday are W. Ray Johnston, Ed Kuykendall, Fred Wehrenberg and John C. Flinn.

Col. Theodore Roosevelt and Rudy Vallee at AMPA Luncheon

Guests of honor at the weekly luncheon-meeting of the Associated Motion Picture Advertisers, on Thursday at the Motion Picture Club on Broadway, New York, were to be Colonel Theodore Roosevelt, former governor-general of the Philippines, and Rudy Vallee, who returned from Hollywood.

Others on the dais will be Ethel Merman, songstress; Guy Robertson, star of "The Great Waltz"; Sally Rand, without her fans; Hugh Walpole, British author and technical advisor of "David Copperfield"; Smith and Dale, vaudevillians, and Bide Dudley, Charles Irwin, Ruth Davis, Don Alfonzo Zelaya, Roslyn Wells, Otto Harbach, Dolores Reade, Charlie Cantor, Joey Nash, Stevens, Al Schacht and Anita Kurtin and Cecilia Murray.

Poland Lifts Warner Ban

Poland has lifted its prohibition on Warner pictures following expressions of regret, the embassy said Wednesday.

CONTRACT RULING TO SUPREME COURT

Highest Tribunal To Interpret Minnesota Ruling That Arbitration Clause Nullified Contract

An interpretation of the scope and effect of the consent decree rendered in 1930 by Federal Judge Thacher, a decision affecting the legality of thousands of contracts between exhibitors and distributors and holding the arbitration provisions of the uniform contract illegal, is to be handed down early next year by the United States supreme court, which on Monday agreed to review a decision of the Minnesota supreme court in which it was held that the illegality of the arbitration clause had so permeated the entire contract as to make it void.

The court's consideration of the license agreement, ordered on an appeal of Fox Film Company, is expected to follow its decision on the Tri-Ergon patent case, on which oral argument probably will be heard about January 14.

The contract case originated in an action by Fox Film to enforce payment under contracts with A. B. Mueller, Minnesota exhibitor, for 46 pictures for \$1,837. Mr. Mueller refused to accept the pictures, or play or pay, and at his request Fox shipped five additional pictures to him, which he also refused and for which he would not pay the fee or the \$8.92 transportation charges.

State Court Accepts View

The exhibitor successfully pleaded that the contracts were the result of combination and conspiracy in violation of the Sherman anti-trust law; and in restraint of trade.

Declaring that unless the court clarify its decision in the Paramount case in which Judge Thacher made his ruling outlawing the arbitration clause, "the fourth largest industry and more than 22,000 theatre owners will be swamped with litigation for years," the Fox company asked that four questions be decided, as follows:

1. Whether it was the intent of the supreme court in the Paramount case to hold the entire standard exhibition contract illegal and void by reason that its arbitration provision was in violation of the anti-trust laws;
2. Whether it was the intent of the court to determine that under that decision and decree the illegality of the arbitration provisions permeated or tainted or infected the entire contract and made it illegal and void;
3. Whether, under the decree, the court intended to save to distributors and exhibitors certain rights under said contract, it being pointed out that the decree held that "nothing contained in this decree shall be construed as prohibiting any defendant or any member of any defendant film board of trade from performing and/or continuing to enforce, by any lawful means, any contractual obligation the performance or enforcement of which is consistent with the provisions of this decree";
4. Whether it was the intent of the court to deprive both parties of all further rights and obligations.

In its brief, Fox Film explained that the

Minnesota supreme court, after admitting that only the arbitration clause is illegal and that the valid remainder is enforceable, subsequently held that "the illegal arbitration clause taints the whole contract with illegality." The effect of such a decision, it was argued, is to deprive the company of the title, right, privilege and immunity guaranteed by the Constitution. Further, it was held, four state courts of last resort and three federal courts have held that the illegal arbitration provision did not make the entire contract void.

"If the correct interpretation of the Paramount case is that there was nothing illegal in the standard exhibition contract except the arbitration clause and that it did not permeate and make illegal the remainder of the contract, it would seem to be true that such a decision would extend to and so affect every other identical standard exhibition contract containing such illegal arbitration clauses, that such arbitration as a remedy would be abolished in all such contracts," it was asserted.

"An illegal consideration is no consideration. No court could thereafter legally admit in evidence the illegal arbitration clauses in a standard exhibition contract."

Creditors' Meeting Is Called by Fulton Referee

Edmund D. Adcock, referee, has called a meeting of the creditors of the E. E. Fulton Company, bankrupt, in Chicago on December 10. The meeting will be for the purpose of the allowance of creditors' claims, examination of the officers of the bankrupt corporation, and to act upon any offer to unsecured creditors which the bankrupt may make after the examination.

Hancock New Production Manager for Van Beuren

Don Hancock, for the past four years on the editorial staff of *Film Daily*, has joined the Van Beuren Corporation, short subject producer for RKO Radio release, as production manager. Mr. Hancock was former editor of "Topics of the Day," and will handle "Dumb Bell Letters," "The Vagabond Adventure" series and other series with the exception of the cartoons, which are under the supervision of Burt Gillette.

Zion Meyers Associate Producer for RKO Radio

Zion Meyers, director and producer, has been signed as an associate producer for RKO Radio. The arrangement was announced by B. B. Kahane, RKO Radio president.

Annual Relief Drive Opened by Film Daily

The *Film Daily* has opened its eighth annual relief fund drive, the proceeds of which are devoted to assisting needy members of the motion picture industry in the east. The drive will be open until Christmas.

BIG MON

WESTERN UNION

CLASS OF SERVICE

This is a full-rate telegram or Cablegram unless its character is indicated by a suitable sign above or preceding the address.

NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

J. C. WILLEVER, FIRST VICE-PRESIDENT
NEWCOMB CARLTON, PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

NH1 100=BZ NEWYORK NY NOV 26 1047A
JAMES R GRAINGER, UNIVERSAL PICTURES=

MY CONGRATULATIONS TO UNIVERSAL ON IMITATION OF LIFE STOP
IT IS THE BIGGEST BOX OFFICE ATTRACTION ROXY THEATRE HAS
HAD IN ALMOST FIVE YEARS STOP IN ITS FIRST THREE DAYS THIS
EXTRAORDINARY PICTURE BROKE ALL ATTENDANCE RECORDS AND ON
SUNDAY AT OUR PEAK HOUR BETWEEN SEVEN AND EIGHT OCLOCK
POLICE AND FIRE DEPARTMENT QUITE PROPERLY FORCED US TO STOP
SELLING TICKETS FOR ONE FULL HOUR BECAUSE OF EXTRA CAPACITY
CROWDS INSIDE STOP IF YOU CONTINUE TO PRODUCE PICTURES OF
THIS QUALITY AND MASS APPEAL WE WILL NEED A FIFTEEN
THOUSAND SEAT HOUSE INSTEAD OF A SIXTY TWO HUNDRED SEAT
HOUSE=

HOWARD S CULLMAN.

1108A..



EY TALKS!

Claudette
COLBERT
in
Fannie Hurst's
IMITATION OF LIFE

with **Warren William**
Rochelle Hudson • Henry Armetta
Ned Sparks • Baby Jane • Alan Hale
A JOHN M. STAHL PRODUCTION
PRESENTED BY CARL LAEMMLE

'IMITATION OF LIFE' SETS NEW RECORDS AT ROXY BOX OFFICE

By REGINA CREWE,
Motion Picture Editor N. Y. American.

Looks as though records are falling at the Roxy Theatre this week, where "Imitation of Life," the Claudette Colbert, Warren William, Louise Beavers, Freddi Washington, Fannie Hurst—Universal Picture has lined up a column of fours at its doors in a lengthier queue than the town has seen in some time. It was almost as exciting as election night to see the "re-turns" come in. And what an imposing list of figures the checkers compiled! Nearly 5,000 patrons for the first show, more for the second, close to 10,000 another. That's the way the film is selling, and more than once the doors of the world's largest motion picture theatre have been closed by the police with every nook and cranny crowded with paying guests and a sidewalk full awaiting their turn. On Friday the deluge began, and with one exception, the day's receipts topped any in the past two years. Up to date the crowds have kept coming.



SHOWMEN'S REVIEWS



This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public



Strange Wives

(Universal)
Comedy

Hectic farce comedy is the tune played here. Entirely lively nonsense, the picture is clean, and while it hardly is of the type that will arouse much enthusiasm among the intelligentsia and sophisticates, it is one in which the hoi-polloi should find much to enjoy. For its real entertainment the picture adapts the too-many-relatives trouble, which in menacing the domestic bliss of a young couple builds a semi-episodic series of amusing scenes. Rather slow in getting under way, the picture, once started, moves with a speed that saw many gags lost in the laughter resulting from previous situations.

Jimmy King, despite the warnings of pessimistic Warren, falls for and marries the Russian refugee Nadja, who has posed as a princess. Immediately her family moves in and Jimmy's troubles begin. Olga is an ambitious interpretative dancer; Paul an embryonic and equally ambitious violinist; Boris is just a plain loafer; Mauna is fishing for a wealthy husband, and father-in-law Kourajine dreams only of a revolution that will upset the Red Revolution.

Amid all his other troubles, Jimmy has to contend with competition for his wife's affection.

Comedy is the element to sell this attraction with. There are plenty of laughs for those who want to laugh and don't have to pause to think out the reason why they do so. There are several good names included in the cast, and June Clayworth's personality and talents as displayed here indicate that she'll have her day.—McCARTHY, Hollywood.

Produced and distributed by Universal. A Stanley Bergerman production. Directed by Richard Thorpe. From the story "Bread Upon the Waters," by Edith Wharton. Adapted by Gladys Unger. Screen play by Gladys Unger and James Mulhauser. Sound supervision, Gilbert Kurland. Photographed by George Robinson. Film editor, Edward Curtiss. Art director, Alberts D'Agostino. Editorial supervision, Maurice Pivar. P. C. A. Certificate No. 400. Running time, when seen in Hollywood, 73 minutes. Release date, Dec. 10, 1934. General audience classification.

CAST

Jimmy King.....	Roger Pryor
Nadja	June Clayworth
Olga	Esther Ralston
Warren	Hugh O'Connell
Paul	Ralph Forbes
Boris	Cesar Romero
Bellamy	Francis Sullivan
Mauna	Valerie Hobson
Svengart	Leslie Fenton
Dimity	Ivan Lebedeff
Mrs. Leeper	Doris Lloyd
Guggins	Claude Gillingwater
Princess	Carrie Daumery
Hilda	Greta Meyers
Tribesman	Harry Cording
The Butler	Olaf Hytten
General Kourajine.....	Walter Walker

Here Is My Heart

(Paramount)
Romantic Comedy

This is hokum romantic comedy plus specialized Bing Crosby vocalizing. Light and gay in story and content and manner of presentation, the pictures assumes an amusing semi-farical atmosphere. While the cast is lengthy, the major action of the show is carried by Crosby, who is in almost every scene, and

Kitty Carlisle, Roland Young, Alison Skipworth and Reginald Owen. Five or six song numbers are featured. In one of them, Crosby kids his own recording, and "It's June in January" seems to be the song audiences are most likely to remember.

Locales of the story are the mid-Atlantic, prologue sequence, and a Parisian hotel, and the time is the present. With the story told in an episodic fashion, comedy dominates, in characters and situations, pepped up sometimes by sparkling comedy and made topical by solo music. In the finale, suspense is given an odd twist. On the whole, action is rather slow, a shortcoming compensated, however, by the manner in which each sequence is climaxed.

J. Paul Jones, chasing the rainbow of boyhood ambitions, hits the trail of a pair of ancient Admiral John Paul Jones pistols which he would present to the U. S. Naval Academy. The trail leads him to a queer series of romantic love interest situations with an impoverished but proud Russian Princess Alexandra, and into hectic toil with her nutty retinue, Nicholas, the Countess and Vladimir.

To be near his love light, Jones purchases a hotel and establishes himself as the Princess' waiter. Much exciting fun ensuing, his crooning plays funny tricks with the austere Alexandra's heart. Eventually she finds out who he actually is and believes that his love making is only an American way to come into possession of the pistols. The others, however, consider him a gift from the gods, through whom, even though he puts them to detested work, they can at least eat and sleep in security. Alexandra, who has disappeared to set herself as proprietress of a bird-pet shop, is found and made to realize that Jones' ardor is real love.

From a showmanship viewpoint, the teaming of Crosby and Kitty Carlisle as a follow-up for "She Loves Me Not" looms as the outstanding commercializing quality. Their name values having a definite significance, both in the large and smaller theatres, this quality may be supported by references to Roland Young, Alison Skipworth and Reginald Owen. Theme, title and story gag amplifications, particularly the crooning features, suggest many unique exploitation angles.—McCARTHY, Hollywood.

Produced and distributed by Paramount. Producer, Louis D. Lighton. Directed by Frank Tuttle. Original, Alfred Savoir. Adaptation, Edwin Justus Mayer and Harlan Thompson. Music by Ralph Rainger. Lyrics by Leo Robin. Additional song by Lewis Gensler and Leo Robin. Sound, Harry Lindgren. Art directors, Hans Dreier and Ernst Fegte. Photographed by Karl Struss. P. C. A. Certificate No. 337. Running time, when seen in Hollywood, 80 minutes. Release date, Dec. 28, 1934. General audience classification.

CAST

J. Paul Jones	Bing Crosby
Princess Alexandra	Kitty Carlisle
Prince Nicholas	Roland Young
Countess Kostova	Alison Skipworth
Prince Vladimir	Reginald Owen
James Smith	William Frawley
Claire	Marian Mansfield
Suzette	Cecelia Parker
Manager of Hotel	Akim Tamiroff
Waiter (drunk)	Arthur Housman
Higgins	Charles E. Arnt
Cloche	Robert Klein
Paul's Secretary	Cromwell McKechnie
Paul's Waiter	Alfred Petit
Captain of Yacht	Charles Wilson
Tradesman	Rolf Sedan
Lady	Louise Carter
Paul's Chauffeur	G. Polonsky
Young Man Guest	Eldred Tidbury
Young Girl Guest	Gwenllian Gill

Forsaking All Others

(MGM)
Dramatic Romance

Naturally the triple star value lead names and the strength of the featured support, are the predominant commercial assets of this picture. But they alone, are not the only interest-creating qualities. The story is what one would expect from such a cast. Clever and smart, packing a lot of comedy in action, situation and dialogue, it's a unique light triangular dramatic romance.

Tastefully produced, with the settings, costumes and air reflecting the class of the cast, the picture comes within the all grownup audience category. Contrary to presumption, sophistication is at a minimum. While there is a continuous drawing room flavor, comedy which sometimes borders on the slapstick variety is the element embellishing the premise.

The basic story carries an intriguing ring. Jeff arrives from Spain to lay siege to the heart of childhood playmate Mary, who always has seemed to favor Dill. He arrives just in time to be chosen by Aunt Paula as the one to give the bride away. But Dill leaves Mary at the altar for Connie, whom he fears more than he desires.

A year of not much happiness for anyone and a cocktail party brings Mary and Dill together again. Sequences which capitalize heavily on comedy find the two who never can forget their old love in a storm-drenched clandestine Adirondacks Mountain rendezvous. Again Jeff takes a back seat as the Mary-Dill ceremonies again are arranged. Before the ceremonies, however, Mary finds out it was Jeff who did the many nice things for which she had credited Dill. But Jeff, disappointed and disillusioned, is going back to Spain.

This time it's Mary who leaves Dill at the altar, to scamper aboard ship, where, found by Jeff, she pledges her troth and undying affection.

Surrounding the adventures of the trio, are the comedy situations in which they involve themselves—all of which is made more poignant by the jittery affectation of Paula and Shep. One of the highlights graphically identifying the picture's comedy savor is a bicycle-riding sequence which culminates in Montgomery and Miss Crawford being catapulted into a pig sty.—McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Bernard H. Hyman. Assistant to the producer, Frank Davis. Directed by W. S. Van Dyke. Screen play by Joseph L. Mankiewicz. From the play by Frank Morgan Cavett and Edward Barry Roberts. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Edwin B. Willis. Gowns by Adrian. Photographers, Gregg Toland, George Folsey. Film editor, Tom Held. Running time, when seen in Hollywood, 84 minutes. Release date, Dec. 28, 1934.

CAST

Mary	Joan Crawford
Dill	Robert Montgomery
Jeff	Clark Gable
Paula	Billie Burke
Shep	Charles Butterworth
Connie	Frances Drake
Eleanor	Rosalind Russell
Joe	Ted Healy
Belia	Lillian Harmer
Wiffens	Tom Ricketts
Johnson	Arthur Treacher
Ed	Joe Twerp

(Reviews continued on page 51)



In the East—

IN BOSTON— “Gala week; ‘Flirtation’ wham . . . leading the town by big margin at the Metropolitan,” says Variety.

IN NEWARK— Variety says—“nothing like this in years at the Branford.” Held over.

IN PITTSBURGH— Stand-out business—best week the Stanley has had in year!

IN WASHINGTON— Standees and turnaways every performance at the Earle.

IN BALTIMORE— Biggest business in months at the Stanley.

IN WORCESTER— Topped records of “Footlight Parade” and “Wonder Bar” at the Warner.

IN SPRINGFIELD— Beat “Footlight Parade” and “Wonder Bar” by tremendous margins.



Military and civic celebrities throng
St. Louis' brilliant Shubert-Rialto
premiere.

In the Midwest—

IN CLEVELAND—Tremendous at Hippodrome, topping “Wonder Bar” gross by almost \$2000.

IN AKRON—More than *double* opening days of “Footlight Parade” and “Wonder Bar” at the Strand.

IN YOUNGSTOWN—Biggest musical gross of the year at the Warner.

IN ST. LOUIS—Stand-out business—held over 2nd week—at the Shubert-Rialto.

IN MILWAUKEE—Greatest attendance in three years at the Warner.

IN INDIANAPOLIS—“Out-grossing any picture to play this house or town this year—*Variety*.”

IN CHICAGO—Capacity at the Roosevelt. Well on its way to a top gross.

IN CINCINNATI—Packing 'em in at Keith's. “Theatre's best take in months.”—*Variety*



In the South—

IN DALLAS—Topped opening day business of “Wonder Bar” and “Footlight Parade” at the Palace.

IN BIRMINGHAM—“‘Flirtation Walk’ topping Birmingham at the Alabama”.—*Variety*

IN HOUSTON—Grand opening day business topped “Dames” and “Footlight Parade” at the Majestic.

IN SAN ANTONIO—Greatest single day’s business in months — topping “Dames”, “Wonder Bar” and “Footlight Parade” at the Aztec.

IN FORT WORTH—Another smash opening day, leading “Dames”, “Footlight Parade” and “Wonder Bar” by heavy margin at the Worth.

IN MEMPHIS—Doubled any previous Thanksgiving gross at Warner.



In the West

IN HOLLYWOOD—Opened the Hollywood at \$2. to smash opening day's business, topping "Wonder Bar" and "Dames" by \$800.

IN SAN FRANCISCO—Warfield leading all other theatres with terrific gross and capacity crowds.

IN DENVER—With wintry weather blasting the town, the Denver walked away with highest gross and grand business.

IN PORTLAND—Held second week and doing smashing business at the Broadway.

FLIRTATION WALK

First of The Big Shots from Warner Bros.

Men of the Night

(Columbia)

Action Drama

A lively yarn of the police department of a large city, this offers the type of entertainment which run-of-the-mill audiences often look for and appreciate in the weekend, or action position on the weekly bill-of-screen fare. Heading the cast are the personable and popular Bruce Cabot, in the role of a hard-boiled and woman-distrusting lieutenant of detectives, and Judith Allen, as the girl who eventually changes his mind. The only other familiar name is that of Ward Bond, as Cabot's right-hand man.

It is a story of the relentless pursuit of gangsters and thieves by the police, with an intermingling of romance and comedy. There are automobile pursuits, gun play, thrill and chase.

In that it concerns the police and their activity in preservation of the law and the roundup of the criminal element there may be an opportunity for tieup, but in general the film is straight action material, to be sold in much the same way as others of its kind, making the most of names and the intriguing if somewhat misleading title. Much of the action centering about an open-air automobile sandwich shop, the possibility of exploitation in that direction is apparent.

Cabot and Bond, having frustrated a gas station holdup, are the objects of police approbation and criminal hatred. Cabot is promoted to a lieutenancy and given a free hand in rounding up a gang of thieves preying upon wealthy women who have a habit of exhibiting their jewelry in public. With Bond, he concentrates on an open-air sandwich stand, where the gems of wealth often are too openly displayed. Trailed by gangsters, he is warned by an attendant, Miss Allen, and feels the necessity of revising to a slight extent his firm conviction that women are not to be trusted.

From that point begins a rapid series of events, as Cabot and Bond go after the gang. When a prisoner they are transporting is taken from them by his friends, Cabot accuses Miss Allen of tipping off the time and place, and they quarrel. She takes a job with the gang leader in his cafe, to prove to Cabot her good intentions and to assist him in uncovering the gang. Hiding when they plan a robbery, she is found and forced to accompany the gang. But the police are ready, and a hectic chase results in their capture.

Cabot sends Miss Allen back to her home in Iowa, whence she had come to gain fame in the films, but changes his mind, wires her on her train, and follows.—AARONSON, New York.

Produced and distributed by Columbia. Direction, story and screen play by Lambert Hillyer. Assistant director, C. C. Coleman. Cameraman, Henry Freulich. Sound engineer, Lodge Cunningham. Film editor, Al Clark. P. C. A. Certificate No. 354. Running time, 58 minutes. Release date, Nov. 26, 1934. General audience classification.

CAST

Kelly	Bruce Cabot
Mary	Judith Allen
Connors	Ward Bond
Packey Davis	Charles Sabin
Chuck	John Kelly
Pat Smith	Arthur Rankin
Schmidt	Matthew Betz
Louie	Walter McGrail
Mrs. Webbley	Maidel Turner

Madame Bovary

(John Tapernoux)

Drama

The tragically dramatic story of Emma Bovary, as recorded in the famous novel, "Madame Bovary," by Gustave Flaubert, is here brought to the screen, a French production with an all-French cast and French dialogue. Superimposed translations of some of the dialogue permits of ready understanding of the story for those familiar with the language. Cast names are of no general value in this country, of course.

The theme, of an unhappily married girl, who turns elsewhere for the glamour and romance which she cannot find at home, further limits the exhibition field, since it is strictly for adults.

The logical place for showing the picture is

the large city theatre which draws those persons who are interested in foreign productions, as well as any community preponderantly French.

The story is probably familiar to most. Dr. Bovary, village health officer, married to a wealthy but unattractive woman, attends a farmer, and meets his well educated and pretty daughter. When his wife dies, Bovary marries the girl, and Emma Bovary begins her life of subservience to the conventions and lifeless activity of the community. She becomes a mother, but is dissatisfied with her lot, being desperately unhappy.

They move to a larger town, are invited to a grand ball, and there, introduced to the dance and the glitter of wealth, Emma meets and falls in love with the romantic and suave Rodolphe. She becomes his mistress, and later that of Leon. When Rodolphe eventually leaves her, she falls ill, but recovers and again meets Leon, resuming her former intimate relations with him. To maintain the pace which Leon sets, she signs many notes, until the creditor forecloses and threatens to sell the home of Dr. Bovary, unaware of his wife's action and still the dull and stolid country doctor. She goes to Leon and Rodolphe, pleads with them to help her, and when they refuse she steals poison from an apothecary and commits suicide in agony.

It is a tragic story, tragically told. Technically the film cannot be said to equal the average of Hollywood product. The performances are good, but the character of the story and the foreign makeup of the film definitely limit the appeal of the picture.—AARONSON, New York.

Produced in the Parish Studios of NSF. Presented by John S. Tapernoux. Directed by Jean Renoir. Music by Darius Milhaud. From the classic by Gustave Flaubert. Running time, 100 minutes. Release date, Nov. 17, 1934. Adult audience classification.

CAST

Charles Bovary	Pierre Renoir
Emma Bovary	Valentine Tessier
Homais	Max Dearly
Leon	Daniel Lecourtois
Rodolphe	Fernand Fabre

The Man Who Reclaimed His Head

(Universal)

Drama

This is intelligent, serious drama. Utilizing a unique subject and departing radically from any current production trend, it is gripping entertainment. Because of its provocative premise, Claude Rains' outstanding characterization, the performances of the principal supports, Joan Bennett and Lionel Atwill, together with story significance, it potentially is to be one of the season's most talked about productions. Its major appeal undoubtedly will be to the more seriously inclined. Not that a blueprint is necessary for understanding; rather that in avoiding formula folderol, it is understandably and realistically impressive in entertainment that is semi-educational in the hidden things it exposes.

The story is powerful yet simple. Verin, happily married to Adele, to the exclusion of material gain, has devoted his life to the cause of peace. Upon the persuasion of Dumont, strongly seconded by Adele, who desires some of life's good things, he becomes ghost writer for that politically ambitious publisher. Verin's editorials make Dumont the greatest advocate of peace in France.

The World War breaks out. Dumont sacrifices his ideals and traitorously succumbs to the blandishments of the "munitions makers," to whom the horror of war makes no difference as long as the swollen dividends are secure. Disillusioned, Verin is conscripted, while at home the mind-stealing Dumont now attempts to steal Verin's wife. Transferred to the Verdun front, Verin is en route when he overhears conversation scandalously connecting his wife's name with Dumont. Going AWOL, he arrives in Paris to hear the importuning Dumont being castigated by Adele. An enemy air raid begins as Dumont and Verin whirl in mortal combat. Then the story, which up to

this point has been told in retrospect, reverts to attorney De Marnay's study, the writer-soldier's family and friends gathered as the advocate consents to take the case, confident that no court or jury will convict of murder when the evidence and motive are explained.

This picture affords unusual opportunity for showmanship which has for its goal the stimulation of emotional interest. As a revelation of the part which munitions-makers have in the causing and fostering of war and the power of a controlled press to foster nationalistic patriotism, it can be made the subject of discussion that as a commercial asset can be carried into many places. The most important thing probably will be to create advance interest, this probably most effectively by a special preview showing for select groups of opinion influencing personalities and organizations and then requesting permission to publish their reactions.—McCARTHY, Hollywood.

Produced and distributed by Universal. Produced by Carl Laemmle, Jr. Directed by Edward Ludwig. Associate producer, Henry Henigson. From the play by Jean Bart. Screen play by Jean Bart and Samuel Ornitz. Photographed by Merritt Gerstad. Art director, Al D'Agostino. Wardrobe by Vera West. Film editor, Murray Seldeen. Editorial supervision, Maurice Pivar. Sound supervision, Gilbert Kurland. P. C. A. Certificate No. 424. Running time, when seen in Hollywood, 80 minutes. Release date, Dec. 24, 1934. General audience classification.

CAST

Paul Verin	Claude Rains
Adele Verin	Joan Bennett
Henri Dumont	Lionel Atwill
Linette Verin	Baby Jane
De Marnay	Henry O'Neill
Laurent	Henry Armetta
Curly	Wallace Ford
Marchand	Lawrence Grant
Charlus	William Davidson
Excellency	Gilbert Emery
Danglas	Hugh O'Connell
Jean	Rollo Lloyd
Louise	Bessie Barriscale
Baron	Ferdinand Gottschalk

ALSO Purnell Pratt, Edward Martindel, Walter Walker, Crauford Kent, Judith Wood, Lois January, Anderson Lawyer, Valerie Hobson, G. P. Huntley, Jr., Lionel Belmore, Noel Francis, Bryant Washburn, James Donlan, John Ince, Josef Swickard, Tom Ricketts, Grace Cunard, Wilfred North, Doris Lloyd, Emerson Tracy, Maurice Murphy, Jameson Thomas, Edward Van Sloan, Montague Shaw.

The Silver Streak

(RKO Radio)

Drama

With a full quota of the sort of thrill and suspense and speed which is so important a part of action pictures, RKO has made an entertaining picture of the much publicized Burlington Railroad's Zephyr, new streamlined speed train. The film is in itself another grand publicizing gesture for the train, known in this story as the Silver Streak, and the Burlington cooperation in the production is obvious.

As far as the exhibitor is concerned, he has the advantage of a considerable portion of ready-made advertising on this picture and its subject. The cooperation of local railroad organizations may be readily obtainable, and the contents of the picture lend themselves to a street ballyhoo, using a replica of the Silver Streak, moving under its own power.

Into the story has been woven romance, comedy of a rather insignificant sort, but above all the excitement of punch-laden action, melodramatic as it may be, fitting it for the weekend position on the bill, where action is the chief interest of the patrons. The highlight of the picture is the wild dash of the Silver Streak over 2,000 miles of track, from Chicago to Boulder Dam, on an errand of mercy.

The cast is not outstanding, although several names will be familiar. In the lead are Charles Starrett and Sally Blane, the support featuring William Farnum and Irving Pichel.

Starrett, a young mechanical engineer employed by a railroad, cannot interest the moss-backed directors in his streamlined train principle, and he quits, much to the annoyance of Hardie Albright, son of Farnum, president of the road. Miss Blane, Farnum's daughter, and Starrett make up the romantic combination. Albright, disgusted with the reactionary tendencies of his father, takes a job on Boulder

HELD OVER for

RADIO CITY

-and that's proof

Personal Advice from New York Critics!

"One of those drop everything films . . . you've got to see it."

—World-Telegram

"You will like BROADWAY BILL . . . gay, humorous, exciting and vastly human."

—Herald Tribune

"For a sure winner play BROADWAY BILL."

—American

"Recommended without reservation."

—Times

"Among the things to be specially thankful for."

—Daily News

"You're recommended . . . exciting, genuinely moving . . . and highly amusing . . ."

—Journal

"Supreme entertainment for you . . . exhilarating, touching, hilarious."

—Daily Mirror

"You should be grateful for a picture like BROADWAY BILL."

—Sun

● RELEASED NATIONALLY

WARNER BAXTER

FRANK CAPRA'S

Broadway



by Robert Riskin

Based on the story by Mark Hellinger

SECOND WEEK

MUSIC HALL

it's a smash hit!

...and a word from Columbia Pictures

We suggest that you set aside extended playing time for this grand new Frank Capra hit which has bettered the record for the first four days for all Columbia Pictures that have played the Radio City Music Hall by over \$10,000.00. In the words of the Hollywood Reporter we tell you "It can't miss...it's a sure-fire hit" ... and its first engagement proves it!

ON DECEMBER 27th •

MYRNA LOY

n

PRODUCTION

ay *Bill*

with

WALTER CONNOLLY • HELEN VINSON



Dam, while Starrett, finding an open mind, builds his train for the company headed by Theodore Von Eltz. In its trial run it is unsuccessful, and when Farnum, company director, refuses to give Starrett more time, Starrett berates him and loses the friendship of Miss Blane. The train is sent to the World's Fair, where Starrett unexpectedly locates the trouble.

Miss Blane, en route west, stops off at Boulder Dam and learns her brother and many others have been stricken with infantile paralysis. To save his life an "iron lung" is necessary in a hurry. A train would be too slow, an airplane unable to carry the load, and Starrett gets his chance. The breakneck race is on, packed with the thrill of near collision, narrowly averting wreck, a fight in the control room of the train, terminating in the arrival at Boulder City in time, and the reconciliation of Starrett and Miss Blane.

Authentic Boulder Dam scenes are of interest in themselves.—AARONSON, New York.

Produced and distributed by RKO Radio. Directed by Thomas Atkins. Screen play by Roger Whately and H. W. Hanemann. From a story by Roger Whately. Associate producer, Glendon Allvine. Musical director, Max Steiner. Photographed by J. Roy Hunt. Photographic effects, Vernon Walker. Art directors, Van Nest Polglase and Perry Ferguson. Recorded by Hugh McDowell, Jr. Edited by Fred Knudson. P. C. A. Certificate No. 397. Running time, 72 minutes. Release date, Dec. 21, 1934. General audience classification.

CAST

Ruth Dexter	Sally Blane
Tom Caldwell	Charles Starrett
Allan Dexter	Hardie Albright
B. J. Dexter	William Farnum
Von Brecht	Irving Pichel
Crawford	Arthur Lake
Mr. Tyler	Theodore Von Eltz
Higgins	Guinn Williams
O'Brien	Edgar Kennedy
Dr. Flynn	Murray Kinnell
Molly	Doris Dawson
McGregor	Harry Allen

Woman in the Dark

(RKO Radio)

Drama

Somewhat melodramatic, this is an adaptation of a story by the popular and prolific Dashiell Hammett, whose name in connection with the picture may be of value. Concerning the inability of a young man to remain out of trouble following a jail term, it emerges as fair entertainment, combining a measure of action with its dominating romance theme.

There would seem to be comparatively small opportunity for unusual selling or exploitation, the story itself perhaps being the best hinge on which to swing the attraction. With Fay Wray and Ralph Bellamy sharing the lead and Roscoe Ates and Melvyn Douglas in chief support, the cast names are fairly effective drawing material.

As lightweight entertainment, the film appears equally acceptable to masculine and feminine patrons. Attracting them is the exhibitor's problem.

Bellamy is paroled from prison following a sentence for manslaughter when a man he had struck in a fight died of his injuries. Released, he seeks seclusion in a small town, where he has a small house in the woods, but is visited by Nell O'Day, daughter of the county sheriff, who had been the cause of the previous brawl and who protests that she still loves him. He gives her to understand that he is not interested, when out of the night comes Miss Wray, with a wrenched ankle, torn evening dress and a story of a hasty escape from the neighboring home of Douglas. When Douglas and his friend, Reed Brown, Jr., come after her, she refuses to leave, determining to stay with Bellamy until she can get a train for New York. Douglas leaves but returns shortly, intoxicated, and in the resulting fight Brown discovers the end of Bellamy's fist, and falls, striking his head. Recovered, he and Douglas leave. The sheriff, learning from Douglas that his daughter was at Bellamy's house, goes after her. Douglas calls for Bellamy's arrest, and he and Miss Wray flee to the New York home of Ates, prison mate of Bellamy. The

police follow, and Bellamy is shot in an attempted escape.

While in the hospital he learns that Miss Wray has returned to Douglas' home, and escapes to see for himself, Ates going with him. They arrive just in time, as Miss Wray is attempting to prevent Douglas from strangling Brown, who reveals that it was Douglas himself, trying to pin a murder on Bellamy, who had struck him after the two had left Bellamy's house. The police hear the statement, and Bellamy is free, to pursue his almost disrupted romance with Miss Wray, completely revising his opinion that women are the cause of all his trouble.

It's a weekend attraction.—AARONSON, New York.

Distributed by RKO Radio. Produced by Select Productions. Associate producer, Burt Kelley. Directed by Paul Rosen. Screen play by Sada Cowan. Additional dialogue, Marcy Klauber and Charles Williams. Photographed by Joseph Ruttenberg. Settings by William Sauter. Sound director, Dan Bloomberg. P. C. A. Certificate No. 145. Running time, 70 minutes. Release date, Nov. 9, 1934. General audience classification.

CAST

Louise Lorimer	Fay Wray
Bradley	Ralph Bellamy
Robson	Melvyn Douglas
Logan	Roscoe Ates
Conroy	Reed Brown, Jr.
Lil Logan	Ruth Gillette
Helen	Nell O'Day
Detective	Joe King
Sheriff Grant	Granville Bates
Kraus	Frank Otto
Doctor	Clifford Dunstan
Hotel Clerk	Charlie Williams

One Hour Late

(Paramount)

Comedy-Drama

With nothing other than tried and proved entertainment and showmanship ingredients utilized in its makeup, this picture effectively assumes the status of a better than average general audience attraction. Fundamentally the story is drama tinged comedy romance plus specialized solo music. It's clean, wholesome, and while not entirely novel the feature combines understandable realism with theatrical hokum. Moving in a familiar atmosphere and not attempting to preach a moral the show aims at light, enjoyable amusement and succeeds, judging from the preview audience reaction.

From a commercial viewpoint, the outstanding among several marketable qualities is Joe Morrison. Previously seen in a minor role in "Old Fashioned Way," this newcomer apparently has the essentials in personality, vocal and acting ability that make for potential stardom. "One Hour Late" affords him many opportunities to demonstrate his abilities. He acts and sings in a way that made a definite audience impression.

The picture, modernly paced, is located in a metropolitan city. Working in the same office, Eddie is very much in love with Bessie. She, living with a married sister, her bunch of kids and no-good husband, knows that married life is no bed of roses. Eddie's visions, to the contrary, are those of eternal bliss.

The swain's crooning ambitions being comically wet-blanketed, a situation is created whereby it appears that Bessie is going away for a weekend rendezvous with boss Barclay. Then the reason for the title is established in the anticlimax. Dramatically it affects four lives. Listening to Eddie and Bessie, Mrs. Barclay realizes the folly of her temptation to philander. The elevator stalled, the situation laden with thrill and suspense, Eddie climbs out over and under the car when a dying woman needs medical attention. He has been singing "The Last Round Up" to strengthen his courage. His heroism makes a terrific impression upon Bessie; his singing has a similar effect on radio station manager Zeller. Eddie attains his ambition as a high-salaried radio star, and there's romance and happiness.

The picture, in addition to personalities and story content, makes available many unique exploitation angles. In order to realize the commercial value of this attraction it is suggested that an earnest effort be made toward getting a

larger than usual audience for the opening performance, to get the full benefit of word-of-mouth advertising, supplementing straight-away constructive business building.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. Producer, Bayard Veiller. Directed by Ralph Murphy. Original, Libbie Block. Screen play by Kathryn Scola and Paul Gerard Smith. Music and lyrics by Sam Coslow, Lewis Gensler and Leo Robin. Sound, P. G. Wisdom. Art directors, Hans Dreier and John Goodman. Photographer, Benjamin Reynolds. P. C. A. Certificate No. 373. Running time, when seen in Hollywood, 72 minutes. Release date, Dec. 21, 1934. General audience classification.

CAST

Eddie Blake	Joe Morrison
Bessie Dunn	Helen Twelvetrees
Stephen Barclay	Conrad Nagel
Hazel	Arline Judge
Cliff Miller	Ray Walker
Maxie	Edward Craven
Maizie	Toby Wing
Mrs. Eileen Barclay	Gail Patrick
Simpson	Charles Sellon
Mr. Zeller	Edward Clark
Tony St. John	Ray Milland
Benny	George E. Stone
Jim	Bradley Page
Orrville	Sidney Miller
Gertrude	Gladys Hulette
Mr. Finch	Jed Prouty
Sick Woman	Hallene Hill
Her Daughter	Diana Lewis
1st Friend	Frank Losee, Jr.
2nd Friend	Alfred Delcambre
Soda Clerk	Douglas Blackley

L'Agonie des Aigles

(DuWorld)

Drama

In an all-French adaptation of the French novel, "Demi-Soldes," the producer, Roger Richebe, has made a strongly dramatic motion picture of men desperately gripped by a fierce loyalty to a lost cause and a dead man, but by reason chiefly of the origin of the picture and its entirely unfamiliar language in almost all sections of this country, a picture which the average exhibitor would have difficulty in presenting profitably to his regular patrons.

On the other hand, in those localities where the theatre can count on an audience interested in the better foreign productions, there is the inducement of a superimposed synopsis, running concurrently with the appropriate sequences in the film, to make for ready understanding of the plot even though the language is unfamiliar.

It is an historical motion picture in its delineation of a period, a condition, but at the same time it tells a dramatic and human story, and tells it well. Community groups whose interest in foreign product of quality is understood may be approached for their support of the picture.

In the years which followed Waterloo and the later death of Napoleon I of France on St. Helena, the first Empire of France sank into the past, and disgrace, as Louis XVIII held sway on the French throne. But there existed in the country, secretly and in danger of their lives, one group of men, absolutely unswerving in their loyalty to the memory of Napoleon and the idea of empire. These were the so-called "demi-soldes," half-pay soldiers of Napoleon, in disgrace and under police surveillance. Their one ambition was seizure of the French throne for L'Aiglon, the son of Napoleon. Heading this group are Colonel de Montander and Captain Doguerneau.

When one of their number is treacherously betrayed and shot, Doguerneau takes vengeance by deliberately insulting the betrayer, de Breuilly, meeting him in a duel, and killing him. The sweetheart of the dead de Breuilly, Lise, seeking vengeance cultivates the friendship and admiration of de Montander, discovering he is the leader of the "demi-soldes," and betrays the group. They are tried before a courtmartial, and their eloquent appeals win the sympathy of the attending crowd, but bring sentence of death from the court. Too late to help, Lise realizes she loves Montander; he will not listen to her plea for freedom, preferring to die with his comrades.

In a poignant sequence, the Napoleonic stalwarts dress in the uniforms of their victorious campaigns under their Emperor, march into the

THEY CAME! THEY SANG! THEY CONQUERED!

Proudly We Hail



DICK POWELL



RUBY KEELER



PAT O'BRIEN



FRANK BORZAGE



**THE WEST POINT
CADETS**



BOBBY CONNOLLY

and **MORT DIXON • ALLIE WRUBEL**

for Their Glorious Contributions to the Industry's Proudest Achievement

FLIRTATION WALK

First of The Big Shots from Warner Bros.

MORE NEWS ON PAGE 57

fortress courtyard to the roll of drums, stand at attention, and are shot down by a firing squad as de Montander himself gives the command to fire.—AARONSON, New York.

Distributed by DuWorld. Produced and directed by Roger Richebe. Scenario by Marcel Pagnol. From the novel, "Demi-Soldes," by Georges D'Esparbes. Running time, 80 minutes. Release date, Dec. 1, 1934. Adult audience classification.

CAST

Colonel de Montander.....Pierre Renoir
Capitaine Doguereau.....Constance Rémy
Lieutenant de Breuille.....Debucourt
Le Préfet de Police.....Marcel André
Lise.....Annie Ducaux

Green Eyes

(Chesterfield)

Mystery

Rather in the nature of routine mystery motion picture material, this independently-produced film is an adaptation of a mystery novel, "The Murder of Stephen Kester," by H. Ashbrook, and appears open to the conventional type of selling for pictures of the sort. Suspense is worked into the story fairly effectively, and the inevitable murderer is hidden from the searching eye of the audience until the set and proper time for revelation.

There are numerous perfectly plausible suspects, including one man whose guilt seems clearly established by a letter obtained by the authorities. That he was himself the victim of the murderer, rather than a murderer-suicide, as it was made to appear, adds the necessary touch to sharpen enjoyment for the mystery fans. That a young author of mystery and detective fiction was in the house when the murder was committed, and that he himself, despite the constant rebuffs of the police, uncovers the criminal, is not exactly an unexpected development when his presence in the house is discovered by the audience in the early moments of the picture.

The exhibitor, of course, has the old standby method of challenging audience detection of the criminal at his disposal, plus whatever value may lie in the adaptation of the novel and the names at the head of the cast of Charles Starrett and Shirley Grey.

At a masquerade house party Claude Gillingwater is found dead in a closet, obviously murdered. It is brought out that he has been especially unpleasant to his granddaughter, Miss Grey, with regard to her friendship for William Bakewell. When the police arrive, novelist Starrett, one of the guests, becomes a self-appointed assistant to the detective in charge of the case.

Readily suspect, in addition to Miss Grey and Bakewell, who attempts to elope with Miss Grey during the party, are Alden Chase, as Gillingwater's secretary, and Edward Keane, understood to have come to see the dead man on business, after an association with him years before in several mines in Mexico. When Keane is found dead, as well, in what appears to have been a suicide, a letter from him to Miss Grey makes it appear that he murdered his associate because of a long-standing grudge. But Starrett efficiently visits bankers, brokers, chemists and the like and discovers that the avaricious private secretary is guilty, which opens the way at the same time for a completion of the incidental romance between Miss Grey and Bakewell.—AARONSON, New York.

Produced and distributed by Chesterfield. Directed by Richard Thorpe. Screen adaptation, Andrew Moses. Photographed by M. A. Andersen. Assistant director, Melville Shyer. Recorded by Pete Clark. Art director, Edward Jewell. Adapted from the novel "The Murder of Stephen Kester," by H. Ashbrook. Running time, 67 minutes. Release date, June 15, 1934. General audience classification.

CAST

Jean Kester.....Shirley Grey
Bill Tracy.....Charles Starrett
Stephen Kester.....Claude Gillingwater
Inspector Crofton.....John Wray
Cliff.....William Bakewell
Mrs. Pritchard.....Dorothy Revier
Regan.....Ben Hendricks, Jr.
Mr. Pritchard.....Alden Chase
Hall.....Arthur Clayton
Dora.....Aggie Herring
Raynor.....Edward Keane
Banker.....Edward Le Saint
Broker.....Robert Frazer

See America First

(Vitaphone)

Interesting and Salable

There is strong goodwill building material in this new Vitaphone series, which purports to tell the story of the founding and development of the United States of America from the landing of the Pilgrims. John B. Kennedy renders the off-screen dialogue intelligently, while appropriate music presents an accompanying background. Although action, as such, is lacking, the camera has effectively pictured the landmarks, mementoes and monuments which recall the vital events in the continuing progress of the country. The exhibitor has here an excellent opportunity for tieups with schools and local organizations of all varieties. The first three subjects in the series, as seen, are indicated as to content or period covered by the titles, which are "Pilgrim Days," "The Boston Tea Party" and "Hail Columbia," which tells of the part played by Washington in welding and expanding the country, by Franklin, Jefferson, Robert Fulton, acquisition of Louisiana and Florida. The first two subjects run 11 minutes each, the third 10 minutes.

In the Dog House

(Columbia)

Considerable Fun

There's an abundance of comedy in the two reels, comedy which Andy Clyde sustains, despite the fact that most of the situations and action are of pattern. Vivian Oakland is the nagging wife and Delmar Watson the lively but misunderstood lad from the orphan home. The family flivver goes haywire in the stretch but they get to the city pound in time to drive through the lethal chamber where straying dogs breathe their last. The wild ride has been done before, many times, but it has some new turns here.—Running time, 20 minutes.

Buried Loot

(MGM)

Clever Short Drama

First of a new featurette series, "Buried Loot" eschews the usual comedy formula and majors in straight drama. Motivated with the axiom that crime does not pay, no matter how cleverly conceived and executed, the picture tells a story packed with suspense. A bank cashier takes a jail sentence in order that he may later enjoy the profits of his crime, which, in his court trial, he claimed to have lost. With the cache of buried loot always an inspiring will-o-wisp, the crook falls victim to the insurance company's planted cell-mate, to whom he unfolds his plans. Result—man punished and money recovered. George B. Seitz directed.—Running time, 18 minutes. General audience classification.

Perfectly Mismatched

(Columbia)

Funny in Places

To the Leon Errol fan, his familiar comedy tricks are presented; for the patron without any leanings in one direction or another (and rubber-legged Errol takes care of the leanings) there are a few spots appealing to the risibilities, but the "business" is for the most part aged. The antics are linked with the formula of mixed bedrooms and a tipsy tenant, with Dorothy Grainger as the former wife and Vivian Oakland the one of the moment.—Running time, 20 minutes.

Soft Drinks and Sweet Music

(Vitaphone)

Entertaining

Featuring master of ceremonies George Price and radio vocalist Sylvia Froos, this Broadway Brevities number has engaging music and entertaining performance. Price, a soda-jerker and song-writer, serves Miss Froos, a musical star,

is fired, sings and plays his music for her, is introduced to the big producer, and makes a hit in the show. There is amusement in the burlesque of old-time "meller drammer," and entertainment in the singing of Price and Miss Froos, in addition to girl chorus work. Eventually Price awakens from his dream—behind the soda fountain.—Running time, 20 minutes.

Medbury at a County Fair

(Columbia)

Fair and Fair

John P. Medbury stays at home for a change in this Walter Futter production and describes this and that at a county fair, with some observations refreshing. Novel prize winners have their inning. There's much in the picture for the small town theatre, and perhaps the same is true of the metropolitan fan to whom the county fair is foreign to experience.—Running time, 10 minutes.

Dizzy and Daffy

(Vitaphone)

Excellent

Far and away an outstanding comedy, made unusually amusing and entertaining by the presence of Shemp Howard, a natural and continuously laugh-provoking comic, and interesting and exceptionally salable by the presence of the bewildering Deans of baseball fame, Dizzy and Daffy, this subject should turn out to be a showman's dream. On a small town team are the Dean boys, Howard, a pitcher (once) with weak eyes, and with Roscoe Ates as the stuttering umpire. The boys move on to the big leagues, Shemp pleads to get into a world's series game, as a base-running substitute, and the audience has an opportunity to see, from unusual camera angles, the expert twirling of the Deans. Chiefly by reason of the performance of Howard, it is an outstanding short, worth special exhibitor attention.—Running time, 20 minutes.

Screen Snapshots No. 3

(Columbia)

Interesting

Into this issue of the seeing of Hollywood with Harriet Parsons, a polo match of studio folk provides action and meat for the production, after bits showing Dolores Del Rio and Fay Wray in their gardens, and Jean Harlow at the microphone. The polo is lively and adds considerable to the personality material.—Running time, 11 minutes.

A Toyland Broadcast

(MGM)

Christmas Fantasy

This Happy Harmony cartooned Christmas fantasy is geared to a light and mirthful tune, and is done in Technicolor. Featuring comic caricatures of Kate Smith, Boswell Sisters, Bing Crosby, Rubinoff, Paul Whiteman, Mills Brothers and other noted radiolites doing their stuff, the picture is highlighted by a toy dog's crooning "Trees" to a pine tree. A Hugh Harmon-Randolph Ising production. It's a nice children's attraction for holiday programs, more cleverly constructed than the ordinary short picture.—Running time, 9 minutes. General audience classification.

Pop Goes My Heart

(Vitaphone)

Good

A Merrie Melodie number in effective color, this song cartoon pictures the small animal life of the woods engaging in its varied and busy activity to the background melody of the title song. All goes well until a bear captures one of the small animals, and the collective forces of the others are required to recover the captive and rout the marauder. An entertaining and melodious subject.—Running time, 7 minutes.

FLIRTATION WALK

IS THE **FIRST** OF
"THE BIG SHOTS" FROM **WARNER BROS.**

DICK POWELL & RUBY KEELER in "FLIRTATION WALK"

IRENE DUNNE in "SWEET ADELINE"

PAUL MUNI in "BORDERTOWN"

JAMES CAGNEY & PAT O'BRIEN
in "DEVIL DOGS OF THE AIR"

"GOLD DIGGERS OF 1935"

RUDY VALLEE in "SWEET MUSIC"

AL JOLSON & RUBY KEELER in "GO INTO YOUR DANCE"

PAUL MUNI in "BLACK FURY"

MAX REINHARDT'S

"MIDSUMMER NIGHT'S DREAM"

"ANTHONY ADVERSE" with ALL-STAR CAST

Push Price War to Conclusion: Feist

Felix F. Feist, general sales manager for Metro-Goldwyn-Mayer, declared this week that if Kansas City is to continue its price war he is "in favor of an intensive one, to get it over with quickly." Mr. Feist stopped for a few minutes in the Missouri city en route to New York from Hollywood.

"All I know is what I have read in the trade papers," the MGM executive said. "I have been away a numbers of weeks. But if Kansas City theatres are determined to cut admissions, let them all do it at once, because the next move will be price increases."

Mr. Feist characterized as "stupid" the movement underway among Kansas City independents to boycott MGM and other distributors providing product to first-runs which cut prices too deeply. He said that such a move would not succeed because exhibitors who have contracted for pictures are obligated to play them.

"The idea is especially stupid since product buys were not predicated on the price at any prior run," he said.

To charges that RKO "walked out" on a price agreement when it cut admissions at the Mainstreet in Kansas City from 55 and 35 cents to 40 and 25 cents with a pic-

ture and vaudeville policy, Joe Vogel, Kansas City manager, said that Loew's is in no way responsible for the price debacle. He explained that some time ago various theatre interests agreed that prices should be increased so that straight film houses would charge 40 cents for evenings and 25 cents for matinees, while film-vaudeville theatres would charge 55 cents and 35 cents.

Mr. Feist said on the basis of reports he has received, New York and Philadelphia are the only large centers where theatre business generally has not improved. Mr. Feist has recuperated from an illness, having just returned from Honolulu.

Advertising Firm Sued

Foster and Kleiser, San Francisco outdoor advertising company, has been sued for \$60,000 damages by William E. Dean, trustee in bankruptcy for Alonzo C. Schurtz. The charge is monopolistic operation in violation of anti-trust laws.

Has Film Column

Charles Victor Knox, formerly connected with the Fawcett fan magazines, is now conducting a motion picture column for the Buffalo *Evening News*.

James Shannon Dies

James L. Shannon, 66, one of the founders of the Empress theatre in St. Louis, died late last week after a long illness.

Simple Films Best Abroad, Says Kelly

Pictures that are high class, but not high-hat, that tell down-to-earth stories with a maximum of action and a minimum of dialogue are the most popular around the world, in the opinion of Arthur W. Kelly, vice-president of United Artists in charge of foreign distribution, on his arrival in Hollywood this week after a globe-circling trip of eight months.

"Sophisticated dramas and hot-house society films in which the characters sit around and swap typical American wise-cracks are definitely unacceptable," declared Mr. Kelly. "The public abroad, like the public at home, is picture-wise. The people are shopping for entertainment, with musicals and comedies attracting the biggest audiences and showing the greatest profits. It's the result of the depression. Foreign film fans want to see the brighter side of life when they go to the theatre. They want to forget their troubles, not be reminded of them."

Mr. Kelly pointed out the success of all-Disney programs, generally lasting about one hour, in foreign cities. The program includes Mickey Mouse and Silly Symphony cartoon numbers. Mr. Kelly also stressed the great progress made by British studios during the past year.



THE BELOVED
MUSICAL HIT OF
BROADWAY IM-
MORTALIZED ON
THE SCREEN BY
WARNER BROS.!

Only the makers of "42nd Street"
and "Gold Diggers" would at-
tempt it! Only the producers of
"Dames" and "Flirtation Walk"
could accomplish it! This tri-
umphant picturization of the
stage sensation which Broadway
acclaimed for 63 capacity weeks!

The show that made "Here Am I"
—"Why Was I Born"—and
"Don't Ever Leave Me" famous!

Hear these and 9 other great hits
including . . . "Lonely Feet"
and "We Were So Young"

Travel the romantic road to yester-
day in this glorious love story
with all the comedy and color of
the glamorous, amorous Nineties!

MERVYN LEROY'S first musical
production since "Gold Diggers",

DONALD WOODS • HUGH
HERBERT • NED SPARKS
JOSEPH CAWTHORN

. . . hundreds of others . . .

IRENE
DUNNE
in
"SWEET
ADELINE"

By Jerome Kern and
Oscar Hammerstein II

GIRLS GALORE
in gorgeous dance
numbers staged by
Bobby Connolly

Coming Xmas Week from
WARNER BROS.

THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO

Hollywood Correspondent

M-G-M has the most extensive Associate Producer setup of all the major producing organizations, sixteen having the title of executive producer or associate producer. These men, as in other studios, are held responsible for the success or failure of pictures assigned them.

With M-G-M producing about 50 features annually and with Irving G. Thalberg, David O. Selznick, Hunt Stromberg, Harry Rapf and Bernie Hyman assigned to produce half this number, the remaining 25 pictures seem divided among 11 other associate producers, giving a handful of producers the responsibility of two pictures a year and the bulk one picture a year.

It takes 16 weeks to prepare and shoot the average program picture.

Those listed as associate or executive producers are: Irving G. Thalberg, David O. Selznick, Harry Rapf, Hunt Stromberg, Larry Weingarten, Sam Katz, Phil Goldstone, Jack Cummings, Al Lewin, Lucien Hubbard, Ned Marin, John Considine, Eddie Mannix, Benjamin Thau, Bernard Hyman and Bernard Fineman.

▽

Color Comeback Awaited

Color, like music, is slated for a strong comeback if all the present plans and promises are carried out.

John Hay Whitney, following the success of "La Cucaracha," is scheduled to be the largest user of color, choosing the new tritone Technicolor process in the film of his entire program of six features, starting first with "Becky Sharp," now changed to "Vanity Fair."

Fox will film several sequences of Jesse L. Lasky's production of "Red Heads" and "Dante's Inferno" in color, while over at Warner, three productions, "Gold Diggers of 1935," "In Caliente" and "Midsummer Night's Dream," will all have colored sequences.

Other producing companies are toying with the color idea—some waiting for the public's reaction after the pioneer films get out in the hinterlands.

▽

News Flashes

Before departing for New York for a much needed vacation, Gene Fowler sent out autographed copies of his latest book, which depicts word for word the screen play that he and Bess Meredyth wrote for 20th Century's production of "The Mighty Barnum." The book is being retailed at \$2 a copy, which in itself should prove helpful and enlightening to aspiring writers interested in knowing how screen plays are constructed.

* * *

George Oppenheimer, connected with Sam Goldwyn for the past year and half as a literary advisor, has resigned from the organization to return to the publishing business.

* * *

Upon the eve of starting rehearsal for

"Midsummer Night's Dream," Jack L. Warner said no money or expense would be spared in making this one of the great spectacles of all times. He has placed the entire facilities of the studios at the service of this one picture. Those already assigned to the cast are James Cagney, Dick Powell, Joe E. Brown, Jean Muir, Anita Louise, Mickey Rooney, Hugh Herbert, Frank McHugh, Donald Woods, Eugene Pallette, Hobart Cavanaugh, Ross Alexander, Otis Harlan, Ian Hunter, Grant Mitchell, Arthur Treacher, Oliva de Haviland and Nina Pheilade. Thousands of atmospheric players subsequently will be called upon to fill out the huge vocal and dancing ensembles.

▽

The comparative production quiet of the past few weeks melted before a miniature avalanche of newly started and just completed features. Ten features were started; twelve others were completed. M-G-M has three new ones. Fox and Warner each have a pair, and Columbia, Radio and Liberty are credited with one each. Warner completed three; Fox, Paramount and Universal two each, and the three others are from Monogram, Columbia and M-G-M.

First of those started by M-G-M is "Reckless," in which Joan Crawford, William Powell, Franchot Tone and May Robson will be featured. The second, "Ambulance Chaser," has Chester Morris, Virginia Bruce, Robert McWade, Mary Jo Mathews, Johnny Hines, Sid Silvers, Donald Meek and Dorothy Peterson. The third on the list, "Naughty Marietta," after long preparation goes before the cameras with Jeanette MacDonald and Nelson Eddy in the leading roles.

At Fox, work began on "One More Spring." In this Janet Gaynor and Warner Baxter are starred. The support includes Walter King, Stepin Fetchit, Rosemary Ames, Nick Foran, Astrid Allwyn, Jane Darwell and Roger Imhoff. Starting simultaneously, "The Little Colonel" is another for Shirley Temple, in which she will be supported by Lionel Barrymore, Evelyn Venable and Bill Robinson.

In the first of the new Warners, Aline MacMahon and Guy Kibbee again are teamed, with Lyle Talbot, Patricia Ellis, Allen Jenkins, Claire Dodd, Dorothy Tree, Hobart Cavanaugh, Hugh O'Neil, Walter Walker and Robert Barrat included in the cast. "Go Into Your Dance" will star Al Jolson with Ruby Keeler and feature Glenda Farrell and Helen Morgan.

"Alias John Law," the Columbia starter, is a western for Tim McCoy, with Billie Seward, Robert Allen, Frank Sheridan, Edward Earle, Jack Clifford, Tom London, Jack Mower and Alan Sears. Radio began work on "Roberta," stage hit, with a cast featuring Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott, Helen Westley and Ferdinand Munier. Completing the list of new features, Liberty put "Sweepstake Annie" before the cameras. In this Tom Brown, Marion Nixon, Wera Engels, Inez

16 MGM ASSOCIATE PRODUCERS
COLOR PLANS GROW AMBITIOUS
800 COMPLAINTS OF EXTRAS HEARD
10 FEATURES START, 12 FINISHED

Courtney, Ivan Lebedeff, Dorothy Peterson, William Janney and Gigi Parrish are the better known cast names.

Warner Finishes Three

Warners' quota of the completed product includes "Devil Dogs of the Air," "Gold Diggers of 1935" and "North Shore." The first, an aerial follow-up of "Here Comes the Navy," teams James Cagney and Pat O'Brien in the leads, with Margaret Lindsay, Ed Brophy, John Arledge, Robert Barrat, Frank McHugh and Helen Lowell featured. The musical sequel of the initial "Gold Diggers" presents Dick Powell, Gloria Stuart, Frank McHugh, Hugh Herbert, Dorothy Dare, Glenda Farrell, Adolph Menjou, Alice Brady, Grant Mitchell and Joseph Cawthorn. The final feature will have Barbara Stanwyck, Gene Raymond and Genevieve Tobin, the support including John Eldredge, Phillip Read, Doris Lloyd, Hale Hamilton and Forrester Harvey.

First of the Fox pair is "The County Chairman," George Ade's famous story and play, with Will Rogers, Louise Dresser, Evelyn Venable, Kent Taylor, Frank Melton, Stepin Fetchit, Robert McWade, Charles Middleton and Berton Churchill. The second picture, "Mystery Blonde," includes Mona Barrie, Gilbert Roland, John Halliday, John Davidson, Mischa Auer and Pat Flaherty.

At Paramount "The Vanishing Pioneer" was finished. A western, it presents Randolph Scott, Chic Sale, Mrs. Leslie Carter, Kathleen Burke, Ann Sheridan, Florence Roberts, George Marion, Sr., and Willie Fung. Likewise, "Lives of a Bengal Lancer," which has decorated Paramount's production chart for several years, finally was completed. Players are Gary Cooper, Franchot Tone, Richard Cromwell, Guy Standing, Kathleen Burke, C. Aubrey Smith.

Universal finished "I've Been Around." The cast includes Chester Morris, Rochelle Hudson, Phyllis Brooks, G. P. Huntley, Jr., Isabel Jewell, Ralph Morgan, Dorothy Christy and Betty Blythe. Also completed was "Straight from the Heart," featuring Mary Astor, Baby Jane, Roger Pryor, Carole Coombe, Andry Devine, Robert McWade and Henry Armetta.

Important among the completed pictures is M-G-M's "David Copperfield." The star-studded cast includes Lionel Barrymore, Frank Lawton, W. C. Fields, Lewis Stone.

The Columbia feature completed is "Behind the Evidence." In this, Norman Foster, Sheila Mannors, Donald Cook, Geneva Mitchell, Frank Darien, Samuel Hinds and Pat O'Malley will be seen.

Winding up the dozen completed pictures is Monogram's "Women Must Dress." Screen names included are Minna Gombell, Gavin Gordon, Hardie Albright, Lenita Lane, Suzanne Kaaren, Robert Light and Arthur Lake. There are also the several girl winners of the recent Monogram Agfa-Ansco snapshot contest.



"I NOMINATE THIS CAMPAIGN FOR FIRST PRIZE

in the Quigley Awards for Show-
manship in the M. P. Herald"

"BABES IN TOYLAND"

(LAUREL-HARDY FULL LENGTH M-G-M FEATURE)

At the Stillman, Cleveland. Harry Long, Manager

1. President Roosevelt in person responded by telephone to an offer to give proceeds of Midnight Show to Warm Springs Fund. Result: front page publicity!
2. Staged arrival of print from Hollywood via United Airlines . . . airport picture used by Press.
3. World premiere midnite Wednesday preceded by band parade . . . including persons wearing paper mache heads . . . red flares . . . banners . . . arc lights in front of theatre . . . broadcast on sidewalk thru WGAR by invited guests such as the Governor-Elect Davey . . . Mayor Davis and others . . . Radio Station providing local talent entertaining between introductions.
4. All celebrities and invited guests received Jumbo telegrams of invitation delivered by Postal Telegraph messengers in tie-up with that company.
5. Distribution of 8,000 advertising toys to pupils as they left the various public schools.
6. Tie-up with Old Gold for placing of theatre and playdate stickers on colorful Laurel and Hardy posters in all important cigar stores and counters in city.
7. Tie-up with leading stores in city for toyland window displays . . . using attractive signs on easels giving name of attraction . . . theatre and playdate.
8. Bookmarks in twenty-five public library branches.
9. Posters on both sides of 35 Superior Transfer trucks floating target day and night . . . delivering local newspapers from plants to railroads also merchandise from leading stores.
10. "Babes in Toyland" float . . . two scenes from the picture on attractive flat truck . . . illuminated at night will parade thru downtown thoroughfares as an advance ballyhoo, prior and during engagement and then entered in monster Pre-Christmas parade sponsored by Cleveland Press similar to that of Macy's in New York on Thanksgiving Day.
11. Lead stories in Plain Dealer and News of Nov. 26th with art . . . special story in Press of same date part of Toyland Parade announcement.
12. Cleveland Press dated Nov. 27th using art and story on "Babes in Toyland" as picture presentation at Stillman and reproduction of scenes on float for Parade, on December 7th.
13. 10,000 Teaser football heralds distributed at Cleveland News Skippies game at League Park, November 25th, for Christmas Fund . . . also at Reserve-Carroll game on Thanksgiving Day closing local football season.
14. Increased newspaper advertising Space.
15. 1,000 stickers on morning newspapers delivered to guests at Hotels Carter, Hollenden and Fenway Hall.
16. One sheet colorful poster on cards exhibited in lobbies of Hotels Statler . . . Cleveland . . . and Allerton.
17. Advance lobby displays . . . screen trailers.
18. 1,000 Gummed stickers on Mullaie Cleaning bags to homes.
19. Laurel and Hardy "reserved" cards for tables in leading restaurants and hotels.
20. "Babes in Toyland" ice-cream cones for kiddies in 48 Marshall Drug stores . . . posters behind fountain and in windows.

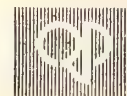
P.S. And the business was sensational. You're next!

Hal Roach's BIGGEST FEATURE LENGTH SUCCESS!
BABES IN TOYLAND featuring LAUREL - HARDY
and Great Cast in Victor Herbert's spectacular Musical Stage Hit!

THE CUTTING ROOM



Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau



LIVING ON VELVET

Warner

In this story unusual romance, based on a unique situation, is mixed with tense drama and emotion-stirring scenes. It's the story of a man who, escaping death in an airplane crash, considers his future existence as borrowed time, all velvet. Involved in a series of sensational escapades, he falls in love, to come into conflict with his best friend. A domestic failure, he estranges his wife, runs into another accident, this time fatal. With his death the way is opened for real romance for his widow and the family friend.

The story is an original by Jerry Wald and Julius Epstein, and is being directed by Frank Borzage, who recently completed "Flirtation Walk." Marked by innumerable Borzage human interest touches, the yarn capitalizes on understandable but not too familiar entertainment elements. Thus the triangle situation cleverly skips any semblance of indelicacy.

Prestige of the leading players is a showmanship asset. Kay Francis, last in "British Agent," is starred. With her are two leading men who, because of current pictures, are decidedly in the public eye. They are George Brent, now in "The Painted Veil," and Warren William, currently appearing in "Imitation of Life." Supporting names are Helen Lowell, Russell Hicks, Maude T. Gordon, Samuel Hinds and Martha Merrill.

An atmosphere of harum-scarum excitement runs through the story. While there is a tinge of tragedy, this quality is counterbalanced by comedy, synonymous with the title tone.

CLIVE OF INDIA

20th Century

This story, a romantic historical drama, deals with one of the most vivid chapters of modern English history and one of its greatest heroes. It's the story of how India became a British dominion, also the story of the man, Robert Clive, who, in the face of terrific political, domestic and business opposition, accomplished the amazing feat.

Being produced with the same zeal for dramatic and romantic entertainment values as characterized "Rothschild," and on a similar scale of grandeur, it has, at this stage, every evidence of being a big picture. Clive's story, being not too familiar yet at the same time comparable to that of any national hero, permits the adaptation of much that is unusual and intriguing in romance and drama.

Actually a biography of the man himself, it is a story rampant with adventure, love interest, pathos, conspiracy, politics, ambitions, patriotism and greed.

Originally a stage play, the production was whipped into screen usage by W. P. Lipscomb and R. J. Minney. Direction is by Richard Boleslavski, recently credited with "Men in White," "Operator 13" and "The Painted Veil."

Ronald Colman plays the role of Clive. Supporting him are Loretta Young, currently in "Rothschild" and "The White Parade"; Francis Lister, a British newcomer who starred on the Broadway stage in "The Red Cat"; Lumsden Hare, Montagu Love, Ferdinand Munier, Emily Malyon, Robert Greig, Doris Lloyd, Gilbert Emery, Sir Guy Standing and Etienne

Girardot. Additionally there are hundreds of native Indian and British soldier extras participating in the Indian sequences and other hundreds in the London scenes, which feature the conflict of war and the conflict of political greed in Parliament.

BEHIND THE EVIDENCE

Columbia

This is an action drama story majoring in popular theatre elements. The original and screen play are by Harold Shumate, a specialist in this form of entertainment as demonstrated by "The Crime of Helen Santley," "Hell Bent for Love," "A Man's Game" and "One Is Guilty." Direction is by Lambert Hillyer, maker of several of Shumate's stories and also director of "Most Precious Thing in Life."

Familiar names are featured in the cast, in which Norman Foster and Donald Cook constitute two sides of the triangle of which Sheila Mannors is the apex. Supporting players include Geneva Mitchell, Samuel Hinds, Frank Darien, Pat O'Malley, Gordon DeMain and Edward Keane.

It is the story of an ex-wealthy socialite reduced to the status of a newspaper reporter. Assigned to cover his former fiancée's marriage ceremonies, he stumbles across an incident which later becomes part of a clue to a big robbery. Suspicious that the girl's intended is the brains of a gang and amid much danger, including a crooks-cop gun battle, he uncovers the various ramifications which lead to confirmation of his suspicions.

Topical thrill seems to be the element for interest-creating exploitation. While formula is pretty completely followed, several sequences, particularly those having a semi-mystery atmosphere, are suggestive of unique showmanship with which to clarify the title.

NORTH SHORE

Warner

Here is high society dramatic romance. As the title indicates, the atmosphere is that of the wealthy—their country estates, yachts, stables of blooded horses, and against this background is a story of upper strata society folk and the lives they lead as the ordinary hoi-polloi like to believe they live them. It builds into a formula triangle situation. For thrill it has a yachting party death, supposed murder, a dramatic court trial in which the heroine, sacrificing rigid family pride, provides evidence that clears the innocent.

The yarn is adapted from a well read novel by Will Irwin; the screen play is by Mary McCall, recently credited with "Desirable" and "Babbitt" and by Peter Milne. It is being directed by Robert Florey, maker of "I Am a Thief."

Barbara Stanwyck is the heroine. Principal supports are Gene Raymond, whom she marries, and John Eldredge, who becomes the other man in her life. Other names are Phillip Reed, Dorothy Tree, Russel Hicks, Nella Walker, Claude Gillingwater, Doris Lloyd, Hale Hamilton, Forrester Harver, Gordon Elliott and Brandon Hurst.

Settings, as well as the gowns worn by Miss Stanwyck, Genevieve Tobin and others, are elaborately modern. Several society horse shows are featured, an angle which suggests

unique showmanship leads. The dramatic high-point is the courtroom scene, seconded by the conflict scenes within the Wyatt family household.

ALIAS JOHN LAW

Columbia

Contrary to title tone, this production, while a drama of crime and criminals, is also a western. To the tune of thrill action, adventure and mystery, it's the yarn of a cowboy who solves a baffling murder, unravels a chain of villainous double dealing, saves the old man, and while avenging the killing of his own brother wins the heart of the girl he loves.

The original story and screen play are by Ford Beebe, with direction by David Selman, who made the recent Tim McCoy picture, "Quicksand."

Tim McCoy is starred, while in a feature role is Billie Seward, who appeared with him in "Voice in the Night" and also was seen in "Among the Missing." Supporting players include Robert Allen, Frank Sheridan, Edward Earle, Jack Clifford, Tom London, Jack Mower and Alan Sears.

Made particularly to appease the appetites for western, out-door action yarns and incorporating standby values, the picture affords several good showmanship angles. Outstanding is the Tim McCoy name merit. Supplemental is the picture's theme. Following the oft-beaten path, it builds a series of dramatic situations, an ambush and a climactic gun battle.

THE NUT FARM

Monogram

Appropriately titled, this production is a comedy satire of Hollywood, certain phases of the none-too-ethical production fringe and the suckers who succumb to the lure of glowing promises. Keyed to a flamboyant comedy pitch, the story deals with a middle aged pair. The woman, much Hollywood struck, is easy bait for high powered unscrupulous promoters. A picture made proves a preview flop. The hero, however, whips it into such shape that instead of proving a dramatic sensation, it evolves as a ridiculous burlesque that brings fame, fortune, love and happiness for all concerned.

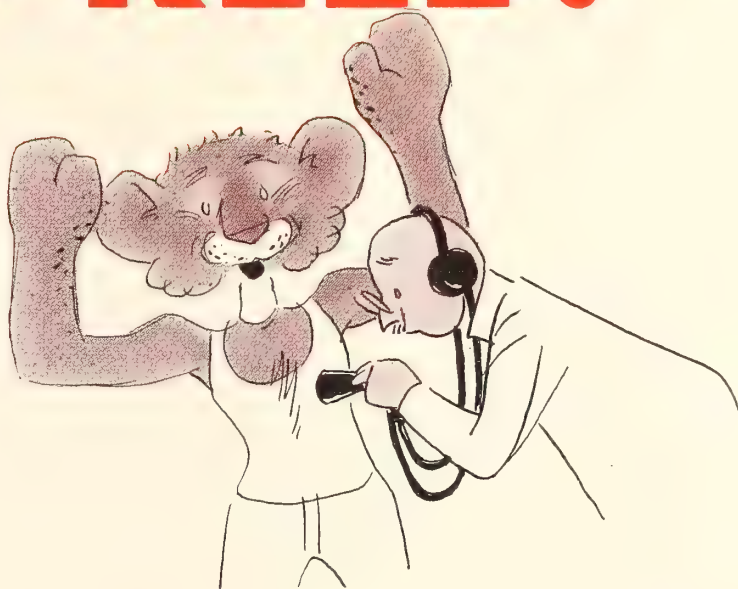
The original story is by John C. Brownell, the adaptation by George Waggner, and direction by Mel Brown.

With story content and its embellishing elements the greatest probable factors of audience and exploitation interest, the cast features some rather well known names. Included are Wallace Ford, Florence Roberts, Betty Alden, Oscar Apfel, Spencer Charters, Arnold Gray, Lorin Raker and Bradley Page.

Being produced in an atmosphere similar to that of "Make Me a Star," Paramount production of two or three years ago, the yarn makes no pretense at being an inside revelation of Hollywood foibles. Aiming solely at amusement, with the significance readily read into the title, it affords many opportunities for unique showmanship.

Chief among these is the bait, mainly in the form of tremendous profits and great fame, dangled before the hungry eyes of the innocent victims. Secondly is the production of the feature picture; its preview and the subsequent re-editing. This, being completely farcical, suggests varied stunts and gags.

WHY GET EXCITED ABOUT ONE REEL?



All right, Mr. Exhibitor,
you try to be calm
after seeing

TOYLAND BROADCAST

Gosh, it's a honey! Just a single reel but one of those things that *steals the show!* Filmed in gorgeous color. A cute story of a Toyland Broadcast, caricaturing the Top Stars of radioland. Perfect for the Holidays and great for any time. It's one of M-G-M's HAPPY HARMONIES SERIES (*produced by Harmon-Ising*) of color cartoons with music that exhibitors are talking about. *Betcha you'll get excited too!*

THE CODE QUESTION BOX

by JAMES P. CUNNINGHAM

IMPORTANT!—The National Recovery Administration at Washington officially informed this department late last week that Executive Order No. 6710, exempting certain types of business from code clauses pertaining to hours and wages in towns under 2,500 population, does not apply to motion picture theatres. It had been generally understood that this order did apply to theatres, and therefore, the hour and wage provisions of the motion picture code did not affect any theatre in any town having a population of less than 2,500. The NRA informs us, however, that this is incorrect.

Robert A. Gaffney, Assistant Deputy Administrator of the Amusement Section of the National Recovery Administration said: "Theatres have never been designated to come under Executive Order 6710 exempting certain types of business from provisions relating to code hours and wages in towns under 2,500 population. We will appreciate your making the proper correction."

Deputy Gaffney's communication was directed to "The Code Question Box" after he had seen in this department an answer to an exhibitor's inquiry in which it was said that the order made it unnecessary for exhibitors in towns of less than 2,500 persons to abide by the film code's wage and hour stipulations.

NO. 92—WAGES FOR NON-UNION FILM PROJECTIONISTS

QUESTION—I work as a motion picture operator in a large colored house between 42 and 44 hours a week, receiving \$25 a week. I do not belong to any union. Please advise me what pay I should get and what to do about it.—OHIO.

ANSWER—Motion picture theatre employees working in colored houses are given the same consideration as other theatre employees under the code.

The motion picture code (Section 2, Part 1-C, Article IV), says that theatre employees (with certain exceptions) shall not work more than 40 hours per week, and, furthermore, Section 6-a of the same part says that projectionists shall not work more than the maximum number of hours prevailing as of August 23rd, 1933, but under no condition (except in an emergency) shall the maximum exceed 40 hours weekly. It appears then that the theatre owner is violating the code by working the complaining projectionist more than 40 hours per week.

Regarding wages, Section 6-a says that the minimum wages for a projectionist shall not be less than the minimum wage that was in effect in a community as of August 23rd, 1933. And, in case of a dispute between the exhibitor and the projectionist as to what constituted the minimum wage and the maximum hours as of August 23rd, 1933, then the code says that such dispute shall be arbitrated in the manner prescribed in the code.

However, it is suggested that the complaining operator first present his problems in the matter to either the Regional Labor Board of the National Recovery Administration or the Local Compliance Board of the NRA. Addresses of both boards may be obtained by writing to the National Recovery Administration at Washington.

NO. 93—UNFAIR COMPETITION AND RELATION TO BANK NIGHTS

QUESTION—Kindly furnish information regarding a code complaint of a "bank night" being unfair competition when the complainant uses "bank nights" in several other theatres in other cities. No signed agreement has been made nor requested by exhibitors of my city in opposition to premium nights. I operate a third-run theatre which in no way interferes with the exhibition of the same pictures by the complainant.—TEXAS.

ANSWER—We fail to see how the fact that the complainant uses "bank nights" in other cities has any bearing on the specific complaint in which the inquiring theatre owner is the defendant, in view of the fact that "bank nights" in the copyrighted form in which they are generally used are outlawed as such under the code. However, the defendant exhibitor might mention to the Local Grievance Board during the hearing, the fact that the complaining exhibitor uses the same "bank night" plan at his own theatres elsewhere, and this for what it might be worth—if anything.

Nor does the fact that there has been no signed agreement effected or suggested by exhibitors in a city prohibiting the further use of the premiums have any bearing on the matter because the premium clause of the code is an entirely different section than the one which governs lotteries, bank nights and the like.

Shadoplay Price Is Increased to 15 Cents

Effective with the March issue, the price of *Shadoplay*, fan magazine, formerly owned by the publishers of *Photoplay*, and now owned by Macfadden, will be changed from 10 cents to 15 cents. *Shadoplay* will be sold independently of *Photoplay*. A new circulation guarantee and rate schedule for *Shadoplay* will be issued shortly, that of *Photoplay* remaining as it is.

Baltimore "Sun" Adds To Amusement Space

The *Evening Sun*, Baltimore, has enlarged the space given to motion pictures, drama, music and radio news and reviews. Gilbert Kanour, who is the reviewer and editor of films and drama, now does a column or more of news and articles every day with advertising on the same page.

Lilian Harvey Signed By British International

Harry Edington has closed a deal with British International Pictures whereby Lilian Harvey will make three pictures for the English company next year. She is scheduled to start work on the first production about February 1.

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

"Mighty Barnum" Release Coincides with Centennial

The release early next year of 20th Century's "The Mighty Barnum," by United Artists, will coincide with the 100th anniversary of the beginning of the colorful career of the country's leading ballyhoo purveyor and showman. In 1835 Phineas T. Barnum left a small New York grocery store to exhibit Joice Heath, negress, supposedly 160 years old and who was supposed to have known George Washington as an infant. Thus began a career which has become almost legendary in the theatrical history of the country. Theatres will be enlisted in a tribute to Barnum when the film is released. Wallace Beery plays the leading role. The scenario of the film is to be published in book form by Covici, Friede simultaneously with the film's release.

Warner Club Players To Stage Performance

The Warner Club Players, amateur dramatic society composed of members of the Warner Club, will hold its second annual performance and dance in New York at the Club quarters on Friday, December 7. The group will present two one-act plays. Leo J. Drexler staged and directed both plays. Dancing will follow the performance.

The Brooklyn unit of the Warner Club held its second annual dance at the Vitaphone studios last Wednesday evening, Thanksgiving eve. Stage and screen stars were featured in the entertainment.

Ohio Sales Tax Passage Expected

It is expected that the sales tax in Ohio will be enacted by the state legislature, about to open its session. The tax has been defeated six times within the past 18 months. Governor White has recommended a measure calling for exemptions on sales under 10 cents, one cent tax from 10 to 40 cents, two cents from 40 to 70 cents, and three per cent from 70 cents to \$1. Part of the nuisance taxes, including the admission tax, is recommended for repeal.

Colonel Alicoate discovers **SHORTS!**

During our social visits to the loges along the big stem during the past few weeks we have found nothing of abbreviated cinema nature quite so entertaining as the Pete Smith series of "Oddity" shorts he is doing for M-G-M. Here is something that is delightfully different, behind which is the voice of Pete Smith, a foremost disciple of the most modern school of screen narration. "Dartmouth Days," "Rugby" and "Strikes and Spares" are big enough for any house and any type of audience. —Editorial in *Film Daily*



Hey Colonel! Wait 'till you see
"TOYLAND BROADCAST" M-G-M's Holiday Delight!
One amazing reel of color and music that's terrific—nay, colossal!

ELIMINATING THAT SILENCE POCKET

TO THE EDITOR OF THE HERALD:

I haven't written to your magazine for some years, since I was at the Majestic, Columbus, Ohio. In fact, the paper's attitude in not trying to put more of an effort forth to get us a day off once a week, when the NRA was merely calling us executives, got my blood up.

Not of this nature is this letter written. It is simply a suggestion for those who make the indorsement trailers for every feature now coming from Hollywood and carrying the official trailer. Why couldn't they spend just a bit more money and place on this trailer a bit of music? It could be even changed from time to time. In every theatre an effort is made to avoid a silence pocket. The closing of the curtain and all is simply stopped when this trailer comes on; voices are heard over the theatre and the entire house goes dead. A bit of music properly handled, for it is very short. A trumpet blast, a gong or some conventional bit would greatly help. The same could be suggested for all state censor titles also.—JOHNNY JONES, Manager, Southern Theatre, Columbus, Ohio.

Editorial pages of the Managers' Round Table Club frequently have contained material relative to the discussion of managers' working conditions, a number of these carrying references to a day off per week. Starting with Aug. 12, 1933, up to and including Nov. 24, 1934, the subject has been treated in the following issues, under the captions noted:

- 1933—
 Aug. 12—Call to Arms.
 19—We Repeat.
 26—We Do Our Part.
 Sept. 2—Attention: Hon. Sol A. Rosenblatt.
 Oct. 14—For Gaffing Out Loud.
 28—That Day Off.
 Nov. 18—Attention, Exhibitors.
 Dec. 2—The Code Is Incomplete.
 9—Only When It Is Needed.
 30—Let Us Resolve.
- 1934—
 Jan. 27—Slow Strangulation.
 Feb. 3—Ammunition Wins Battles.
 10—There Is Exultation.
 Mar. 10—Code Weakness.
 31—Under-Cover Men.
 Apr. 28—Cast It Out!
 May 19—Will Darrow Help?
 June 30—And It Still Is.
 30—Optimistic Note.
 July 7—The Irony of It.
 28—Dubious Bargains.
 Aug. 4—Again the Bonus.
 11—Jaysee Says 'Taint So.
 Sept. 1—What's Wrong with Business?
 15—Lost Opportunity?
 Oct. 6—Code Revision Needed.
 27—To Mr. Anonymous.
 Nov. 10—Good Men Deserve It.
 17—An Open Letter to Exhibitors.
 17—Even More Urgent.
 24—Poisoning Initiative.

Thus the subject was discussed in 31 issues of the HERALD in the Round Table department.—A. MIKE VOGEL.

Metzger Resigns as BIP Representative

Lou B. Metzger, in Los Angeles, has dropped his connection with John Maxwell, as American representative of British International Pictures. The severance is entirely amicable, Mr. Metzger having acquired another theatre property in addition to his New Spreckles theatre in San Diego. He is also active in the liquor business in Los Angeles.

SHORT PRODUCT PLAYING BROADWAY

Week of December 1

MAYFAIR

On Foreign Service.....Fox
 Once Upon a Time.....Metropolitan Life

PARAMOUNT

Pictorial No. 5.....Paramount
 Dance Contest.....Paramount
 Sporting Cocktail.....Paramount
 Superstition of Walking Under a Ladder.....Paramount

RIALTO

Pathe Topics.....RKO

RIVOLI

Dognappers, The.....United Artists

RKO MUSIC HALL

Holiday Lane.....Universal
 Hollywood Snapshots.....Columbia

ROXY

Outdoing the Daredevil....Fox
 Once Upon a Time.....Metropolitan Life

STRAND

Songs That Live.....Vitaphone
 Pilgrim Days.....Vitaphone

Paramount News Claims "Beats" on News Events

Paramount News claimed last week to have scored "beats" on 40 per cent of the most important screen news during 1934. The company declared its reel serves 6,000 theatre accounts. Classified as the 10 biggest screen news events of the year, Paramount named the assassination of King Alexander of Yugoslavia, the Morro Castle disaster, the "cracking" of the Lindbergh case, the England-Australia air race, the Paris riots, the establishment of the emperor of Manchukuo, the Dollfuss assassination, the draught, Dillinger, San Francisco general strike.

Takes Three Southern Houses

Three North Carolina houses recently have been taken over by Stevenson Theatres, Inc. They are the Gem, in Clinton, San Lee, in Sanford, and the Temple, Sanford. The Gem was owned by Sampson Theatre, Inc., the San Lee by R. P. Rosser, and the Temple by Henry Vann.

Densmore Ross Married

Densmore A. Ross, vice-president of Ross Federal Service, Inc., married Grayce M. Ruland of Jackson Heights, L. I., last week at St. Paul's Episcopal Church, New Rochelle, N. Y. The couple will reside in New Rochelle, following a wedding trip.

Roy Rowe Transferred

Roy Rowe, former manager of the Warner theatre in Pittsburgh, has been transferred by Harry Kalmine, zone manager, to Washington, Pa., as city manager, where Mr. Rowe will have charge of two theatres.

Solly Kann Joins Artcraft

Solly Kann became associated this week with Artcraft Lithograph and Printing Company, New York, lithographers and printers for several motion picture companies.

Liberty in Distribution Deal with Wardour, England

Wardour Films, Ltd., subsidiary of British International Pictures, English company, will distribute the product of Liberty Pictures in the United Kingdom. The arrangement was made following negotiations between Arthur Dent, managing director of Wardour, and Budd Rogers, general sales manager of Liberty.

The agreement provides an outlet for Liberty in the theatres operated by British International, including the Provincial Cinema Theatres circuit, one of the largest in Great Britain. Six of the eight productions on Liberty's program have arrived in London. The product is produced at the Pathe Studios at Culver City, on the Coast. M. H. Hoffman is president of the company.

RKO Radio Pictures, Ltd., Distributes Indian Film

RKO Radio Pictures, Ltd., has completed a deal with Himansuraj Indo-International Talkies, Ltd., managing agents of Bombay Talkies, Ltd., Indian company, to cooperate in the distribution of "Karma," the first Indian talking film produced with all-English dialogue. RKO Radio will distribute the film in Bengal, Bihar, Orissa, Assam and Burma.

Reginald Armour, managing director of RKO Radio Pictures, Ltd., recently declared that his company was about to distribute Indian talking films. The film "Karma" was produced by Himansu Rai.

Variety Club Relief Ball In Kansas City Dec. 10

Kansas City's annual Variety Club-Motion Picture Relief Ball will be held at the Pla-Mor ballroom Monday night, December 10. Arthur Cole of Paramount is general chairman.

Another big Variety Club event in the offing is the club's first New Year Eve party, at the Muehlbach hotel. Reservations limited to 100 couples, are being received by Ed Shanberg, Fox Midwest Theatres.

Sam Wood To Direct One Film for Reliance

Sam Wood has been signed by Edward Small, head of Reliance, to direct one picture. He is working on a script, "The Melody Lingers On," by Lowell Brentano, which will be the selection if it is satisfactory. Otherwise he will choose from six other scripts. He will leave next week for Hollywood, planning to do only one for Reliance. His contract with MGM is still in abeyance.

Newman to Consolidate Various Unions on Coast

President George Browne of the International Alliance of Theatrical Stage Employees and Motion Picture Operators has appointed Steve Newman, member of Local 37, Los Angeles, as international representative with his first work the rebuilding of the organization's power at the Coast studios. Mr. Newman will have complete supervision of all Coast locals, which heretofore have operated independently of one another.

THESE LINES ARE NOT ORIGINAL...

We swiped 'em
from *VARIETY*
box-office reports
on "KID
MILLIONS"

"SMACKO IN
BALTIMORE!
LOOKS LIKE
\$22,000!"

"BIGGEST IN THREE
YEARS AT RIVOLI,
NEW YORK!"

"LOOKS HOT IN
PHILLY! BEST
BIZ IN TOWN!"

"SOCKO IN
PROVIDENCE!
TOPS EVERYTHING
ELSE!"

"GREETED WITH
CAPACITY IN
BUFFALO! BIG
DRAW!"

"A WHAM
\$19,000 IN
CINCINNATI!"

"TURNING 'EM
IN AND OUT
FIVE SHOWS DAILY
IN NEW HAVEN!"

"STRONG \$7,500!
HOLDING OVER
IN
PORTLAND!"

"BIG \$17,000 IN
KANSAS CITY!"

"BEST PITTSBURGH
WEEK IN YEARS!
GETS
\$17,500!"

**EDDIE
CANTOR**
in
**"KID
MILLIONS"**

THEATRE RECEIPTS

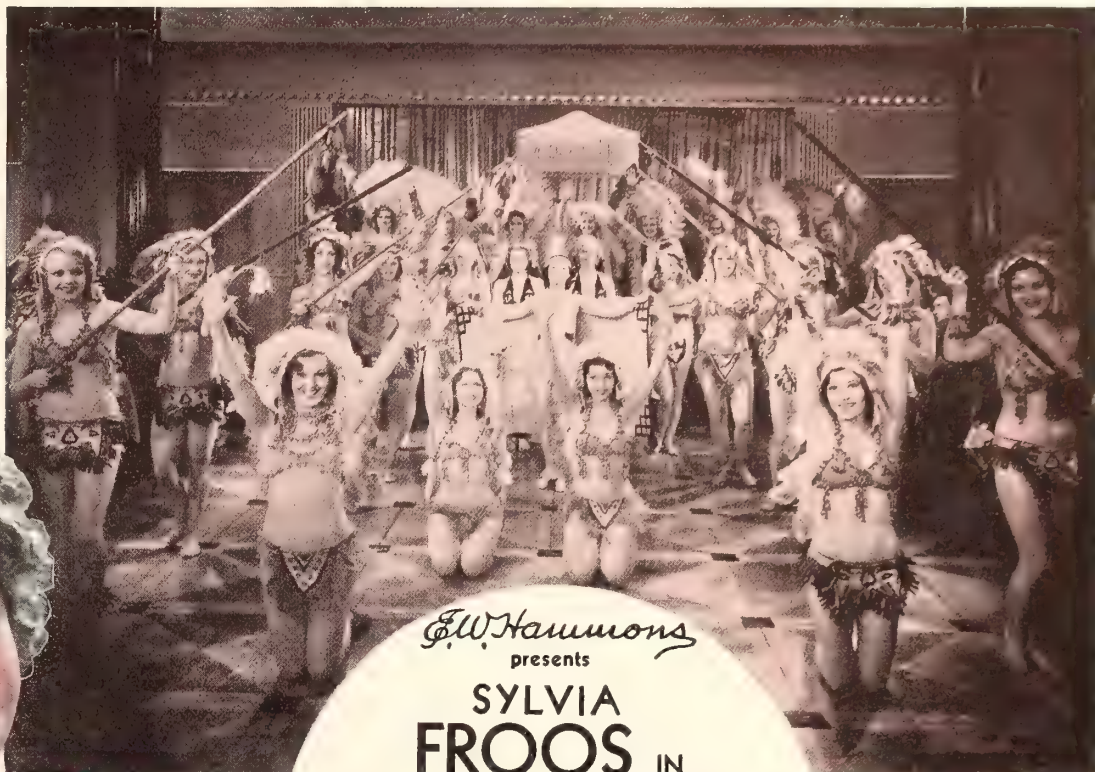
The total of theatre receipts for the calendar week ended December 1, 1934, from 107 houses in 18 major cities of the country, reached \$1,094,026, an increase of \$97,476 over the total for the preceding calendar week, ended November 24, when 100 houses in 17 major cities of the country aggregated \$996,550.

(Copyright, 1934: Reproduction of material from this department without credit to MOTION PICTURE HERALD expressly forbidden)

Theatres		Current Week		Previous Week		High and Low Gross
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)
Boston						High 1-13-34 "Fog" 23,500
Boston	2,900	25c-50c	"Lady By Choice" (Col.)..... 19,000	"Gambling" (Fox)	18,000	Low 3-11 "Topaze" 11,000
Fenway	1,800	30c-50c	"Chu Chin Chow" 10,500	"365 Nights in Hollywood" (Fox).. 10,000		High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal" } 15,000
			(Gaumont-British) and "Ready for Love" (Para.)	and "The Firebird" (W.B.) (30c-35c)		Low 7-9 "She Had to Say Yes" and "Arizona to Broadway" } 6,000
Keith's	3,500	25c-65c	"The White Parade" (Fox)..... 20,500	"Great Expectations" (Univ.).... 19,500		High 12-2 "Little Women"..... 28,000
Loew's State	3,700	35c-50c	"Kid Millions" (U. A.)..... 20,000	"We Live Again" (U. A.)..... 19,000		Low 3-11 "When Strangers Marry".... 12,000
Metropolitan	4,350	30c-65c	"College Rhythm" (Para.)..... 33,500	"The Pursuit of Happiness" (Para.) 33,000		High 1-7 "Strange Interlude" 23,000
Paramount	1,800	30c-50c	"Chu Chin Chow" 10,000	"The Merry Widow" (MGM)..... 7,000		Low 3-11 "Men Must Fight" 11,000
			(Gaumont-British) and "Ready for Love" (Para.)	and "The Firebird" (W.B.)		High 11-4 "I'm No Angel" 44,500
						Low 8-4-34 "Notorious Sophie Lang".... 26,000
						High 2-25 "Dangerously Yours" and "Deception" } 17,000
						Low 8-18-34 "Housewife" and "She Learned About Sailors" } 7,000
Buffalo						
Buffalo	3,500	30c-55c	"College Rhythm" (Para.)..... 18,700	"The White Parade" (Fox)..... 19,100		High 12-9 "Dancing Lady" 31,000
Century	3,000	25c	"The Dragon Murder Case" (F.N.) 5,300	"His Greatest Gamble" (Radio) and 6,000		Low 3-25 "Our Betters" 9,800
			and "Dude Ranger" (Fox)	"Pursued" (Fox)		High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon" } 8,100
Great Lakes	3,000	25c-40c	"The Painted Veil" (MGM)..... 8,500	"The Merry Widow" (MGM).... 7,000		Low 12-16 "Solitaire Man" and "Day of Reckoning" } 3,500
				(4 days-2nd week)		High 11-4 "I'm No Angel"..... 27,200
Hippodrome	2,100	25c-40c	"Flirtation Walk" (F. N.)..... 11,400	"We Live Again" (U. A.)..... 8,400		Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love" } 5,200
Lafayette	3,300	25c	"Great Expectations" (Univ.) and 6,800	"The Captain Hates the Sea" 7,200		High 5-19-34 "The House of Rothschild" 18,000
			"Cheating Cheaters" (Univ.)	(Col.) and "Shock" (Mono.)		Low 7-28-34 "Here Comes the Navy".... 4,800
						High 3-10-34 "It Happened One Night" } and "Before Midnight" } 16,700
						Low 11-17-34 "Jane Eyre" and..... } "Young and Beautiful" } 4,200
Chicago						
Apollo	1,400	25c-50c	"What Every Woman Knows".... 9,000	"The Captain Hates the Sea".... 5,000		.....
Chicago	4,000	25c-68c	"College Rhythm" (Para.)..... 42,000	"Happiness Ahead" (F. N.)..... 28,000		High 9-2 "Goodbye Again" 75,000
Garrick	900	25c-40c	"One Night of Love" (Col.)..... 5,800	"One Night of Love" (Col.)..... 6,200		Low 4-29 "Central Airport" 22,000
Oriental	3,940	25c-40c	"Student Tour" (MGM) 25,000	"The Case of the Howling Dog".... 15,000		.....
Palace	2,509	25c-50c	"Kentucky Kernels" (Radio)..... 8,000	(W. B.)		High 10-14 "I'm No Angel"..... 50,000
Roosevelt	1,591	25c-50c	"The Merry Widow" (MGM).... 9,000	"Great Expectations" (Univ.).... 16,000		Low 12-16 "A Man's Castle"..... 10,000
State-Lake	2,776	20c-35c	"Gridiron Flash" (Radio)..... 13,000	"The Merry Widow" (MGM)..... 14,000		High 9-9 "Morning Glory" 37,000
				(2nd week)		Low 4-28-34 "Glamour" 11,500
United Artists...	1,700	30c-60c	"We Live Again" (U. A.)..... 18,000	"Young and Beautiful" (Mascot).. 12,000		High 9-15-34 "Dames" 23,000
						Low 8-18-34 "Paris Interlude" 6,000
						High 9-8-34 "Most Precious Thing in Life" 19,000
						Low 2-18 "Lucky Devils" 4,500
						High 5-5-34 "The House of Rothschild" 30,000
						Low 3-18 "Perfect Understanding"..... 6,800
Cleveland						
Allen	3,300	20c-40c	"St. Louis Kid" (W. B.)..... 5,200	"Gentlemen Are Born" (F. N.).. 4,100		High 11-11 "Private Life of Henry VIII" 12,000
Hippodrome	3,800	30c-44c	"The White Parade" (Fox)..... 12,000	"One Night of Love" (Col.)..... 7,500		Low 3-4 "Internal Machine" and "Exposure" } 1,800
RKO Palace	3,100	30c-60c	"Marie Galante" (Fox)..... 9,000	(5 days-2nd week)		High 10-21 "East of Fifth Avenue".... 30,000
State	3,400	30c-44c	"The Painted Veil" (MGM)..... 11,000	"365 Nights in Hollywood" (Fox) 15,000		Low 6-10 "Circus Queen Murder"..... 2,900
Stillman	1,900	20c-40c	"What Every Woman Knows".... 3,000	"Transatlantic Merry Go Round" 12,500		High 11-10-34 "Desirable" 28,000
			(MGM)	(U. A.)		Low 8-19 "No Marriage Ties" 4,200
Warner's Lake..	800	20c-25c	"Wagon Wheels" (Para.)..... 1,700	"You Belong to Me" (Para.).... 4,000		High 8-19 "Tugboat Annie" 26,000
						Low 6-24 "The Eagle and the Hawk".... 5,000
						High 9-15-34 "Chained" 10,000
						Low 11-18 "Stage Mother" and "Hell and High Water" } 2,500
						High 10-28 "Footlight Parade"..... 10,000
						Low 7-7-34 "Sisters Under the Skin" } and "Notorious But Nice" } 1,500
Denver						
Aladdin	1,500	25c-50c	"There's Always Tomorrow" (Univ.) 2,000	"A Lost Lady" (F. N.)..... 2,000		High 2-25 "Cavalcade" 10,000
Denham	1,500	25c-50c	"The Richest Girl in the World" 3,000	"Ready for Love" (Para.)..... 13,000		Low 8-11-34 "I Give My Love"..... 1,200
Denver	2,500	25c-50c	(Radio)	(35c-60c)		High 9-29-34 "Belle of the Nineties".... 16,500
Orpheum	2,600	25c-50c	"We Live Again" (U. A.)..... 4,500	"The White Parade" (Fox)..... 7,500		Low 8-4-34 "Elmer and Elsie" 1,800
Paramount	2,000	25c-40c	"Kansas City Princess" (W.B.).. 5,000	"Hell in the Heavens" (Fox).... 5,500		High 1-13-34 "Roman Scandals"..... 17,500
			"The Case of the Howling Dog" 600	(25c-60c)		Low 12-16 "The World Changes"..... 3,000
			(W. B.) (3 days)	"The Merry Widow" (MGM).... 800		High 2-17-34 "Hi, Nellie!" 19,500
			"Student Tour" (MGM) 900	(3 days)		Low 6-10 "Zoo in Budapest" 3,700
			(4 days)	"Outcast Lady" (MGM) 700		High 4-1 "The Kid From Spain"..... 7,000
				(4 days)		Low 10-6-34 "Pursued" and "Our Daily Bread" } 1,200
Hollywood						
Chinese	2,500	30c-65c	"We Live Again" (U. A.)..... 11,400	"The White Parade" (Fox)..... 10,500		High 9-9 "Dinner at Eight"..... 36,656
Pantages	3,000	25c-40c	"Gridiron Flash" (Radio) and.... 2,500	"Fugitive Lady" (Col.) and..... 4,100		Low 12-1-34 "We Live Again" 11,400
			"I'll Fix It" (Col.)	"Without Children" (Liberty)		High 1-7 "Handle With Care" 13,000
			(4 days)			Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" } 1,500
W. B. Hollywood	3,000	25c-65c	"St. Louis Kid" (W. B.)..... 7,500	"The Age of Innocence" (Radio) 8,100		High 3-25 "42nd Street" 26,000
						Low 1-27-34 "The Big Shakedown"..... 7,000

A MUSICAL COMEDY THAT

"Demonstrates what the short feature field really can achieve"



E.W. Hammons
presents

SYLVIA
FROOS IN

The GIRL *from* PARADISE

with FRANK LUTHER
GEORGE SHELTON
N.T.G. and the Paradise Revue
Produced by Al Christie

Excellent Entertainment.
Here is entertainment in its fullest sense, with good singing, brisk comedy, and likable flash of girl dancing groups. Elements for all types of audiences have been compiled in a production which demonstrates what the short feature field really can achieve.... Miss Froos' singing is good, with the Maurice Kusell chorus routines, piquant and colorful.
Motion Picture Herald



Fine Musical Flash.

A very pretentious musical comedy.... The ensemble numbers are given just the way they appear at the Broadway night spot, and are very elaborate, while the girls are unusually good looking.... Here is a smart and colorful musical that moves fast and has plenty of gayety and beauty.
Film Daily



Distributed in U.S.A.
by FOX Film Corporation



[THEATRE RECEIPTS--CONT'D]

Theatres		Current Week		Previous Week		High and Low Gross
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)
Indianapolis						
Apollo	1,100	25c-40c "Girl of the Limberlost" (Mono.) (10 days)	3,750	"Gambling" (Fox) (4 days)	1,000	High 8-4-34 "Handy Andy"..... 7,000 Low 11-3-34 "Caravan"..... 2,000
Circle	2,800	25c-40c "College Rhythm" (Para.)	3,500	"Great Expectations" (Univ.)	2,500	High 8-19 "She Had to Say Yes"..... 12,000 Low 3-4 "The Sign of the Cross"..... 2,500 (2nd run)
Indiana	3,133	25c-40c "Imitation of Life" (Univ.)	5,500	"College Rhythm" (Para.)	8,500	High 3-25 "Parachute Jumper"..... 15,000 Low 5-19-34 "The Trumpet Blows" } and "As the Earth Turns" } 2,500
Lyric	2,000	25c-40c "Gentlemen Are Born" (F. N.)	6,500	"Hell in the Heavens" (Fox)	7,750	High 7-22 "College Humor"..... 9,500 Low 11-11 "Saturday's Millions"..... 3,000
Palace	3,000	25c-40c "The Painted Veil" (MGM)	6,000	"We Live Again" (U. A.)	4,500	High 2-3-34 "Sons of the Desert"..... 12,500 Low 8-18-34 "Straight Is The Way".... 3,500
Kansas City						
Mainstreet	3,049	25c-45c "Kentucky Kernels" (Radio) (5 days)	5,500	"Lady By Choice" (Col.) (7 days and Sat. late show)	19,000	High 6-23-34 "Glamour"..... 23,000 Low 5-20 "Sweepings"..... 4,000
Midland	4,000	25c-40c "Kid Millions" (U. A.) (15c-40c)	13,400	"We Live Again" (U. A.) (7 days and Sat. midnite show)	8,300	High 1-7 "Strange Interlude"..... 30,000 Low 4-15 "Perfect Understanding"..... 4,900
Newman	1,800	25c-40c "The St. Louis Kid" (W. B.)	6,500	"Pursuit of Happiness" (Para.) (7 days and Sat. midnite show)	5,800	High 10-21 "I'm No Angel"..... 20,000 Lot 5-27 "Picture Snatcher"..... 2,800
Tower	2,200	25c-35c "Desirable" (W. B.) (25c)	7,800	"Cheating Cheaters" (Univ.) (7 days and Sat. midnite show)	6,000	High 9-22-34 "One Night of Love"..... 13,000 Low 5-5-34 "Let's Fall in Love"..... 4,000
Uptown	2,000	25c-40c "Marie Galante" (Fox) (5 days)	3,500	"The White Parade" (Fox) (9 days)	4,300	High 10-27-34 "Judge Priest"..... 9,200 Low 7-1 "Lilly Turner"..... 1,600
Los Angeles						
Four Star	900	30c-55c "Outcast Lady" (MGM)	3,000	"Hell in the Heavens" (Fox)	4,000	High 3-3-34 "Devil Tiger" (6 days).... 7,800 Low 12-1-34 "Outcast Lady"..... 3,000
Loew's State	2,410	30c-55c "We Live Again" (U. A.)	11,250	"The White Parade" (Fox)	8,850	High 4-7-34 "Riptide"..... 28,500 Low 2-24-34 "Coming Out Party"..... 4,870
Paramount	3,596	30c-55c "College Rhythm" (Para.) (2nd week)	15,000	"College Rhythm" (Para.) (1st week)	27,000	High 1-7 "No Man of Her Own"..... 30,000 Low 3-18 "King of the Jungle"..... 10,000
RKO	2,700	25c-65c "St. Louis Kid" (W. B.)	8,000	"The Age of Innocence" (Radio)	5,500	High 3-31-34 "Little Women"..... 15,500 Low 9-30 "Brief Moment"..... 1,700
United Artists	2,100	25c-55c "Outcast Lady" (MGM)	3,500	"Hell in the Heavens" (Fox)	5,000	High 10-21 "The Bowery"..... 21,000 Low 12-1-34 "Outcast Lady"..... 3,500
W. B. Downtown	3,400	25c-40c "Jealousy" (Col.)	6,800	"The Firebird" (W. B.)	7,400	High 3-25 "42nd Street"..... 19,000 Low 6-2-34 "Merry Wives of Reno" } and "Harold Teen" } 5,000
Minneapolis						
Century	1,650	25c-40c "What Every Woman Knows" (MGM)	4,300	"The Affairs of Cellini" (U. A.)	4,000	High 9-20-34 "The Barretts of Wimpole Street" (2nd week)..... 6,500 Low 9-29-34 "The Cat's Paw"..... 2,500
Lyric	1,238	20c-25c "Student Tour" (MGM) (20c-35c)	1,800	"365 Nights in Hollywood" (Fox)	1,500	High 4-1 "20,000 Years in Sing Sing"..... 3,000 Low 7-28-34 "Kiss and Make Up"..... 1,000
RKO Orpheum	2,900	25c-50c "One Night of Love" (Col.) (2nd week)	6,800	"One Night of Love" (Col.) (1st week)	6,500	High 1-7 "Animal Kingdom"..... 14,000 Low 3-11 "Cynara"..... 3,000
State	2,300	25c-40c "College Rhythm" (Para.)	6,000	"The White Parade" (Fox)	5,500	High 4-29 "Cavalcade"..... 8,000 Low 3-11 "King of the Jungle"..... 3,500
Time	300	25c-35c "Gridiron Flash" (Radio) (3 days)	1,000	"The Crime Doctor" (Radio)	2,500	
		"Sing and Like It" (Radio) (4 days)	1,500			
World	400	25c-75c "Little Friend" (Gaumont-British)	3,000	"Chu Chin Chow" (Gaumont-British) (3rd week)	3,000	High 5-5-34 "Private Life of Henry VIII" (5th week)..... 4,300 Low 11-25 "Vi Som Gar Koksvagen".... 1,000
Montreal						
Capitol	2,547	25c-60c "The Gay Divorcee" (Radio) and (2nd week) "The Fountain" (Radio)	8,000	"The Gay Divorcee" (Radio) and (1st week) "A Girl of the Limberlost" (Mono.)	11,500	High 2-24-34 "Queen Christina"..... 13,500 Low 7-28-34 "Here Comes the Groom" } and "Jane Eyre" } 6,500
Imperial	1,194	15c-35c "Pursued" (Fox)	3,500	"She Was A Lady" (Fox)	3,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" } Low 7-8 "Les Bleus d'Amour"..... 1,500
Loew's	3,115	30c-75c "Student Tour" (MGM)	11,500	"Ready for Love" (Para.)	12,000	High 1-21 "The Mask of Fu Manchu"..... 14,500 Low 7-21-34 "Fog Over Frisco" and } "Affairs of a Gentleman" } 4,500
Palace	2,600	34c-75c "The Merry Widow" (MGM) (30c-65c)	14,000	"What Every Woman Knows" (MGM)	10,000	High 2-18 "The Sign of the Cross"..... 15,500 Low 7-21-34 "Shoot the Works" and } "Friday the 13th" } 6,000
Princess	2,272	30c-65c "The Last Gentleman" (U.A.) and "Blind Date" (Col.) (2nd week)	7,000	"The Last Gentleman" (U.A.) and "Blind Date" (Col.) (1st week)	9,000	High 1-7 "The Kid from Spain" and } "Speed Demon" } 12,000 Low 8-11-34 "The Constant Nymph" } and "Happy Ever After" } 5,000
New York						
Capitol	4,700	35c-\$1.65 "The Merry Widow" (MGM)	42,670	"Evelyn Prentice" (MGM) (2nd week)	28,900	High 4-7-34 "Riptide"..... 63,373 Low 2-10-34 "You Can't Buy Everything"..... 15,500
Mayfair	2,300	35c-65c "Marie Galante" (Fox) (2nd week)	10,500	"Marie Galante" (Fox) (1st week)	15,000	High 1-7 "The Half Naked Truth"..... 24,750 Low 7-14-34 "Call It Luck"..... 3,150
Palace	2,500	25c-75c "The St. Louis Kid" (W.B.)	11,500	"Lady by Choice" (Col.)	11,000	Low 7-21-34 "Of Human Bondage"..... 16,200 Low 4-15 "Parole Girl"..... 4,500
Paramount	3,700	35c-99c "College Rhythm" (Para.)	27,000	"The White Parade" (Fox) (2nd week)	16,000	High 10-21 "I'm No Angel"..... 83,450 Low 8-11-34 "Elmer and Elsie"..... 10,500
Rialto	2,200	25c-65c "The Menace" (Para.)	9,000	"The First World War" (Fox) (2nd week)	9,000	High 4-7-34 "The Lost Patrol"..... 32,800 Low 4-15 "Destination Unknown" and } "The Fighting President" } 5,800
Rivoli	2,200	40c-99c "Kid Millions" (U. A.) (3rd week)	25,000	"Kid Millions" (U.A.) (2nd week)	29,700	High 11-17-34 "Kid Millions"..... 51,000 Low 8-5 "The Rebel"..... 7,200
RKO Music Hall	5,945	35c-\$1.65 "The Gay Divorcee" (Radio) (2nd week)	85,000	"The Gay Divorcee" (Radio) (1st week)	94,000	High 11-25 "Little Women"..... 109,000 Low 6-17 "Ann Carver's Profession"..... 44,938
Roxy	6,200	25c-55c "Imitation of Life" (Univ.)	44,000	"Evansong" (Gaumont-British)	25,000	High 12-1-34 "Imitation of Life"..... 44,000 Low 1-28 "Air Hostess"..... 9,100
Strand	3,000	25c-55c "Gentlemen Are Born" (F.N.)	10,319	"The Firebird" (W. B.)	10,150	High 10-14 "Footlight Parade"..... 55,190 Low 12-23 "Sin of Nora Moran"..... 6,850

[THEATRE RECEIPTS--CONT'D]

Theatres		Picture	Current Week	Gross	Picture	Previous Week	Gross	High and Low Gross
(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)								
Oklahoma City								
Capitol	1,200	10c-41c	"Pursuit of Happiness" (Para.)	1,800	"Marie Galante" (Fox)	1,800	High 1-6-34 "Going Hollywood".....	4,100
							Low 3-11 "From Hell to Heaven".....	1,350
Liberty	1,500	10c-36c	"Lemon Drop Kid" (Para.)..... (4 days)	2,487	"Young and Beautiful" (Mascot).. (4 days)	2,500	High 6-16-34 "Half a Sinner" and "Uncertain Lady".....	5,000
			"Death on the Diamond" (MGM) (3 days)	1,500	"One Exciting Adventure"..... (Univ.) (3 days)	500	Low 3-18 "The Death Kiss" and "The Fourth Horseman".....	1,100
Midwest	1,500	10c-56c	"The Painted Veil" (MGM).....	4,000	"Peck's Bad Boy" (Fox)..... (6 days)	2,500	High 2-25 "State Fair".....	8,500
Warner	1,900	10c-56c	"Imitation of Life" (Univ.).....	4,300	"The Merry Widow" (MGM).....	5,000	Low 3-11 "Employees' Entrance".....	1,400
							High 11-3-34 "Kansas City Princess"...	13,000
							Low 12-1-34 "Imitation of Life".....	4,300
Omaha								
Brandeis	1,200	20c-35c	"Happiness Ahead" (W. B.) and.. "By Your Leave" (Radio) (25c-40c)	4,000	"One Night of Love" (Col.)..... (6 days-2nd week)	4,200	High 11-18 "One Man's Journey"....	10,750
Orpheum	3,000	25c-40c	"The White Parade" (Fox)..... and "The Curtain Falls" (Chesterfield)	9,000	"Pursuit of Happiness" (Para.).. and "Menace" (Para.) (6 days)	8,000	Low 12-30 "The World Changes" and "Havana Widows".....	3,500
Paramount	2,800	25c-40c	"The Painted Veil" (MGM).....	6,000	"Transatlantic Merry Go Round" (U. A.)	8,500	High 3-10-34 "Easy to Love".....	17,250
							Low 4-29 "Sweepings".....	5,000
World	2,200	25c-40c	"What Every Woman Knows".. (MGM) and "No Ransom" (Liberty)	3,800	"Barretts of Wimpole Street".... (MGM) and "Once to Every Bachelor" (Liberty) (3 days)	1,400	High 7-22 "Gold Diggers of 1933".....	13,250
					"Evelyn Prentice" (MGM)..... (4 days)	2,100	Low 2-24-34 "Six of a Kind" and "Good Dame".....	5,250
							High 6-3 "Peg O' My Heart" and "Perfect Understanding".....	7,500
							Low 5-19-34 "As the Earth Turns" and "Smoky".....	3,250
Philadelphia								
Aldine	1,200	35c-55c	"Kid Millions" (U.A.)..... (6 days)	13,000	"We Live Again" (U. A.)..... (6 days-2nd week)	6,500	High 5-5-34 "The House of Rothschild"...	23,000
Arcadia	600	25c-50c	"What Every Woman Knows".. (MGM) (25c-40c)	3,100	"Outcast Lady" (MGM)..... (3 days) (25c-45c)	900	Low 6-9-34 "Sorrell and Son".....	4,000
					"Peck's Bad Boy" (Fox)..... (3 days) (25c-45c)	700	High 1-6-34 "Duck Soup" (7 days)...	6,500
Boyd	2,400	35c-55c	"College Rhythm" (Para.)..... (6 days)	11,000	"The Merry Widow" (MGM)..... (6 days-2nd week)	11,000	Low 9-1-34 "Notorious Sophie Lang"...	1,400
Earle	2,000	40c-65c	"Lady By Choice" (Col.)..... (6 days)	17,000	"The Firebird" (W. B.)..... (6 days)	13,000	High 1-6-34 "Little Women".....	30,000
Fox	3,000	35c-65c	"The White Parade" (Fox)..... (5 days-2nd week)	14,000	"The White Parade" (Fox)..... (40c-65c) (6 days-1st week)	26,000	Low 11-10-34 "Dr. Monica".....	7,500
Karlton	1,000	30c-50c	"The Gay Divorcee" (Radio)..... (25c-40c-6 days)	3,500	"Wednesday's Child" (Radio)..... (6 days)	2,200	High 4-7-34 "Harold Teen".....	40,000
Locust	1,300	35c-55c	"Girl of the Limberlost"..... (Mono.) (6 days)	2,700			Low 10-21 "Saturday's Millions".....	10,000
Stanley	3,700	30c-55c	"St. Louis Kid" (W. B.)..... (6 days)	11,000	"The Pursuit of Happiness" (Para.) (6 days)	7,500	High 4-22 "Cavalcade".....	29,000
Stanton	1,700	30c-55c	"Gentlemen Are Born" (F. N.).. (6 days)	5,600	"The Captain Hates the Sea" (Col.) (6 days)	5,300	Low 11-10-34 "Gambling".....	12,500
							High 10-3-34 "One Night of Love"....	8,500
							Low 8-25-34 "Let's Talk It Over".....	2,200
							High 2-11 "Cavalcade".....	13,000
							Low 11-17-34 "The Scarlet Letter"....	2,500
							High 11-25 "I'm No Angel".....	32,500
							Low 11-3-34 "Happiness Ahead".....	7,500
							High 6-3 "The Little Giant".....	10,000
							Low 7-14 "I Love That Man".....	4,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Flirtation Walk" (F. N.).....	6,500	"Evelyn Prentice" (MGM).....	4,800	High 4-7-34 "Wonder Bar".....	13,000
Mayfair	1,700	25c-35c	"One Night of Love" (Col.).....	3,500	"Caravan" (Fox) and..... "Lemon Drop Kid" (Para.) (6 days)	2,800	Low 3-11 "What! No Beer?".....	3,500
Music Box	1,000	25c-35c	"The Gay Divorcee" (Radio)..... (5th week)	1,800	"The Gay Divorcee" (Radio)..... (4th week)	2,000	High 12-9 "Little Women".....	14,000
Oriental	2,040	25c	"One Exciting Adventure" (Univ.) and "The Case of the Howling Dog" (W. B.)	1,800	"Gift of Gab" (Univ.).....	1,800	Low 5-13 "No More Orchids".....	1,600
Orpheum	1,700	25c-40c	"Kentucky Kernels" (Radio).....	8,000	"St. Louis Kid" (W. B.).....	5,000	High 10-14 "Rafter Romance".....	14,000
Paramount	3,008	25c-40c	"College Rhythm" (Para.).....	8,000			Low 11-18 "College Coach".....	1,600
United Artists	945	25c-40c	"Kid Millions" (U. A.).....	6,000				
San Francisco								
Fox	4,600	15c-40c	"365 Nights in Hollywood" (Fox) and "The Defense Rests" (Col.)	8,000	"Student Tour" (MGM) and..... "One Exciting Adventure" (Univ.)	8,000	High 4-8 "Should a Woman Tell?" and "Speed Demon".....	15,500
Golden Gate	2,800	25c-40c	"Chu Chin Chow"..... (Gaumont-British)	14,000	"Lady by Choice" (Col.).....	12,000	Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally".....	4,500
Orpheum	3,000	15c-40c	"Imitation of Life" (Univ.).....	11,000	"Bachelor Bait" (Radio) and..... "Red Head" (Mono.)	7,000	High 2-11 "The Mummy".....	25,500
Paramount	2,670	25c-65c	"Babbitt" (W. B.) and..... "Pursuit of Happiness" (Para.)	11,000	"St. Louis Kid" (W. B.) and..... "Limehouse Blues" (Para.)	10,000	Low 10-21 "My Woman".....	8,000
St. Francis	1,400	15c-55c	"The White Parade" (Fox).....	7,000	"What Every Woman Knows".. (MGM) (2nd week)	5,000	High 10-27 "I'm No Angel".....	40,000
							Low 12-23 "Sitting Pretty".....	7,000
United Artists	1,200	15c-55c	"Kid Millions" (U. A.).....	14,000	"We Live Again" (U. A.)..... (2nd week)	8,000	High 3-25 "What! No Beer?" and "Broadway Bad".....	13,500
Warfield	2,700	25c-65c	"Evelyn Prentice" (MGM).....	22,000	"The White Parade" (Fox).....	26,000	Low 4-14-34 "Registered Nurse" and "Murder in Trinidad".....	3,500
							High 12-30 "Roman Scandals".....	17,000
							Low 8-26 "The Wrecker".....	4,000
							High 9-15-34 "Chained".....	28,000
							Low 5-27 "Story of Temple Drake"....	10,000
Seattle								
Blue Mouse	950	25c-55c	"Private Life of Don Juan" (U.A.)	3,750	"The Gay Divorcee" (Radio)..... (5 days-4th week)	2,700	High 12-9 "Little Women".....	8,500
Fifth Avenue	2,750	25c-55c	"Hell in the Heavens" (Fox).... (6 days)	5,400	"Evelyn Prentice" (MGM)..... (8 days)	9,000	Low 8-19 "The Rebel".....	2,500
Liberty	2,000	15c-50c	"One Night of Love" (Col.)..... (4th week)	4,800	"One Night of Love" (Col.)..... (3rd week)	5,400	High 8-5 "Tugboat Annie".....	19,250
Music Box	950	25c-50c	"Hat, Coat and Glove" (Radio) and "Girl O' My Dreams" (Mono.)	3,200	"Wednesday's Child" (Radio) and "One Exciting Adventure" (Univ.)	3,250	Low 5-5-34 "Tarzan and His Mate"....	5,000
Music Hall	2,275	25c-55c	"Transatlantic Merry-Go-Round" (U. A.) (8 days)	6,300	"Great Expectations" (Univ.)..... (5 days)	4,200	High 11-10-34 "One Night of Love"....	7,000
Orpheum	2,500	25c-35c	"Kentucky Kernels" (Radio).....	8,400	"Desirable" (F. N.).....	4,800	Low 6-24 "Uptown New York".....	3,000
							High 11-11 "Footlight Parade".....	8,000
Paramount	3,050	25c-35c	"What Every Woman Knows".. (MGM) and "365 Nights in Holly- wood" (Fox)	5,600	"Marie Galante" (Fox) and..... "Ladies Should Listen" (Para.)	5,750	Low 9-22-34 "There's Always Tomorrow" and "Midnight Alibi".....	2,900
							High 5-26-34 "Wild Cargo".....	11,500
							Low 8-18-34 "Bachelor Bait".....	4,100
							High 10-21 "Bureau of Missing Persons" (6 days)	9,000
							Low 4-21-34 "Two Alone" and "I Believed in You".....	3,750
							High 1-7 "A Farewell to Arms".....	9,500
							Low 1-13-34 "Dancing Lady" (2nd run)	4,000

TRAVELERS

LILY PONS, coloratura soprano of the Metropolitan Opera, under contract to RKO Radio Pictures, arrived in New York from Europe. JAMES CAGNEY left Hollywood for a two-weeks vacation in New York.

KITTY CARLISLE, Paramount player, is in New York to do her Xmas shopping.

SIDNEY R. KENT, president of Fox Film, arrived in New York from Europe.

B. P. SCHULBERG is due in New York from Hollywood December 10 to discuss Paramount production plans.

GWENLLIAN GILL, Paramount player, sailed for England from New York.

GENE FOWLER and SIDNEY SKOLSKY arrived in New York from Hollywood by plane.

HARRY M. GOETZ, president of Reliance Pictures, sailed for Europe to acquire stories.

SAUL BORNSTEIN, sales manager of Irving Berlin, Inc., and a director of Columbia Pictures, arrived in New York from California.

EDDIE CANTOR sailed for Italy.

A. A. LOWE, treasurer of United Artists Corporation in India, will arrive in New York from Bombay on Sunday.

ARTHUR W. KELLY, United Artists vice-president in charge of foreign distribution, arrived in San Francisco Tuesday from Honolulu and will arrive in New York from a round-the-world trip next Monday.

JAMES BARTON, stage player, left New York to start a screen career with RKO.

KATHERINE HEPBURN arrived in New York from the Radio studio in Hollywood.

IAN HUNTER, British player, will arrive in New York December 15 from London, en route to Warners' studio on the Coast.

MARY PICKFORD returned to California from New York.

RICARDO CORTEZ left New York for Warners' studio at Burbank.

FRED KOHLMAR, assistant to Samuel Goldwyn, was in New York for talent.

D. E. GRIFFITH, in charge of Warners' distribution subsidiary in England, arrived in New York.

ADELE COMANDINI, scenarist, flew from New York to Hollywood.

BURNS and ALLEN, radio and film team, left New York for Paramount's Coast studio, accompanied by HELEN SCHORR, their assistant.

HARRY BROWARSKY, Pittsburgh theatre owner, sailed from New York for a southern cruise.

ARTHUR BROMBERG, Atlanta exchange operator, and Monogram distributor, returned home from New York.

FRED QUIMBY, Metro's short subject sales manager, returned to New York from the Culver City studio.

FELIX F. FEIST, MGM distribution executive, is due in New York from California.

ARTHUR LOEW, vice-president of Loew's and Metro, in charge of foreign activities, returns to New York from Europe Christmas Eve.

MIKE MARCO, of Fanchon and Marco, returned to the coast from New York.

JAMES A. FITZPATRICK sails for California from New York on December 15.

GEORGE WEEKS, Gaumont's sales manager, returned to New York from an exchange tour to California.

SAM GLASER, exchange manager for United Artists at Toronto, returned home from New York.

A. H. SCHWARTZ, head of Century Circuit on Long Island, returned from a month at Lake Placid, N. Y.

E. M. SAUNDERS, MGM sales official, was in Kansas City from New York.

HARRY GOLD, eastern division sales manager of United Artists, returned to New York from New Orleans.

JOSEPH M. SCHENCK, president of United Artists, arrived in California from New York.

TONY MUTO, of the MPPDA in New York, returned from Washington.

GEORGE BATCHELLER, independent producer, arrived in New York from California.

Rosenblatt Hears Studio Code Issue

Sol A. Rosenblatt, compliance director, left Hollywood Wednesday by plane for the East after failing to mediate the code dispute between the producers, actors and writers. The Guilds' boards immediately undertook revision of the code. The producers presented a plan for a new association along the lines of the Academy. They rejected the Guilds' demands for autonomy in bargaining over working conditions.

Mr. Rosenblatt took a plane to Hollywood last week at the request of the Screen Actors and Writers Guilds in the hope that he, acting as an arbiter, could bring about a satisfactory settlement. Threats of a strike by actors and writers were reported Wednesday by news wire services.

John C. Flinn, executive secretary of the film Code Authority, returned east after a trip to Hollywood to line up next year's budget of the Authority. Mr. Flinn reported conditions among extras greatly improved under the operation of the code.

Demands of the actors, which are being fought by the producers and which Mr. Rosenblatt is endeavoring to settle satisfactorily for both groups, are:

1. A new standard contract with a clause providing for arbitration of all individual actor-producer differences.

2. No loaning of contract players to other studios without their consent.

3. Abolishment of the call bureau.

4. Right of agent to represent players in all dealings with producers, including matters not related to fixing of salary and obtaining of roles.

5. A basic eight-hour day for players hired by the day that shall include travel time to and from locations.

6. No Sunday or holiday work unless compensated for by another day off.

7. Short-term contracts to run consecutive days, not spread out over intermediate periods.

8. Overtime pay for day players and freelancers.

The National Industrial Recovery Board in Washington last week disapproved rules proposed to govern relations between producers and agents, writers, actors, directors and technicians. The rules were proposed by the agency committee of the film Code Authority.

Disapproval was based on the finding of the division administrator that the proposed rules were "beyond the powers and without the scope of the duties delegated to the agency committee." Agents are not members of the industry and are not subject to the industry code, and the relationships sought to be governed by the proposed regulations were chiefly those between actors and agents.

The Code Authority has disposed of more than 250 out of approximately 300 appeals filed with it since its inception, it was indicated last week. The major obstacle confronting the industry's governing NRA body at present is the Kansas City clearance and zoning scheduled, which, it hopes, will serve as a model for the drafting of plans for other territories.

More Westerns Asked By Ontario Censor

More westerns should be produced, in the opinion of O. J. Silverstone, of Scotland, Ont., new member of the Ontario censor board.

Mr. Silverstone, who operated a theatre at Meaford, Ont., in the silent screen days, is from the rural territory of the province.

INCORPORATIONS

Several important motion picture and radio companies were incorporated at Dover, Del., during October. They are:

Swiss Tri-Ergon Corporation to deal in motion picture films, projecting machines, etc., listing capital stock of 1,000 shares, no par value. The incorporators are: James H. Hayes, Freen Farms, Conn.; Milton Diamond, New York City, and L. W. Howison, Long Island City, N. Y.

Paramount Films of Guatemala, Inc., to deal in pictures, photographing films, listing capital of \$5,000. The incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Color Films, Inc., to deal in photographic film and pictures of all kinds, listing capital of \$250,000. The incorporators are J. Vernon Pimm, Albert G. Bauer of Philadelphia and R. L. Spurgeon of Wilmington.

Russell H. Davis-Howard Hayes, Inc., to operate theatres and other places of amusement, listing capital of \$100,000. The incorporators are John J. Babe, J. A. Lauridsen and Letha M. Taby, New York City.

Cotton Blossom Show Boat, Inc., to deal in and with show boats, listing capital of \$10,000. The incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Berkshire Broadcasting Corporation to deal in stocks, bonds, listing capital stock of 100 shares, no par value. The incorporators are C. S. Peabbles, L. H. Herman and Walter Lenz of Wilmington.

Radio Club America-France to do a general broadcasting business, listing no capital stock. The incorporators are M. S. Cook, A. L. Raughley and J. M. Townsend of Dover.

Cosmopolitan Productions, Inc., Ltd., a Delaware corporation, changed its name to Cosmopolitan Corporation, New York City.

Eaves Sound Projectors, Inc., to deal in sound producing devices, listing capital of \$100,000. The incorporators are M. S. Cook, A. L. Raughley and J. M. Townsend of Dover.

P. and B. Theatres of Audubon, Iowa, a Delaware corporation, was dissolved. A certificate of voluntary dissolution by the consent of all the stockholders, was issued by Secretary of State Charles E. Grantland.

The Arkansas Amusement Corporation of Little Rock, Ark., operating the Arkansas, Capitol, Little Rock, Pulaski and Royal in Little Rock, reduced its capital at Dover, Del., by \$181,347.62, from \$201,347.62 to \$20,000. The company is affiliated with Publix. Ed H. Rowley is president.

Stageshows, Inc., Delaware corporation, has changed its name to Fanchon & Marco Agency, New York.

General Radio Manufacturing Corporation has been chartered to deal in television, radio, phonograph and wireless sets, listing capital of \$100,000. Incorporators are J. M. Frere, J. A. Frere and C. R. Murphy of Wilmington.

Heads Buffalo Trade Board

Sidney Samson, manager of the Fox Buffalo exchange, has been elected president of the Buffalo Film Board of Trade for the sixth time in 12 years, succeeding Dave Miller, Universal manager. Other officers are: Harry A. Seed, vice-president; Jack L. Berkowitz, treasurer; Marion W. Ryan, secretary.

Diplomats See "Hungaria"

"Hungaria," official picture of Hungarian life, was shown Friday to diplomats and their families by John Pelenyi, Hungarian minister to the United States, George de Ghika, consul general, George Linzboth, vice consul, and the Hungarian-American Society, at a private screening in the Columbia Pictures home office.

WHAT THE PICTURE DID FOR ME

Artclass

CAVALIER OF THE WEST: Harry Carey—A nice picture. Some liked it, some did not as they expected lots of action and there was none except some gun play. Running time, 55 minutes. Played November 23-24.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

Capital

RED HAIRED ALIBI: Merna Kennedy—Nothing big, no comments good or bad, but personally I would say it was fair entertainment. Running time, 60 minutes. Played November 14-15.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

Columbia

BLIND DATE: Ann Sothorn, Paul Kelly, Neil Hamilton—Good picture that drew a fair business. Running time, 72 minutes. Played November 16-17.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

DEFENSE RESTS, THE: Jack Holt—Good program picture. Recording good. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FIGHTING CODE, THE: Buck Jones pictures are always good and he always brings in a good crowd.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HELL BENT FOR LOVE: Tim McCoy—Okay for Friday and Saturday. Running time, 58 minutes. Played November 16-17.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

I'LL FIX IT: Jack Holt—Drew well on bargain night. Jack Holt is very well liked. Running time, 68 minutes. Played November 13.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—Nothing can be added to what other exhibitors have said about this picture. It is one swell piece of entertainment. Played about eight months too late, but it pulled in people that very seldom go to a theatre. This is one picture that you don't have to get back of the screen when they start coming out. You can greet them and smile; it's something to smile about.—J. E. Ross, Jr., Strand Theatre, Saint George, S. C. Small town patronage.

LADY BY CHOICE: Carole Lombard, May Robson, Roger Pryor—Personally we do not care for the leads in this picture. It drew well on Sunday, however. Running time, 65 minutes. Played November 4-5.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

MOST PRECIOUS THING IN LIFE: Jean Arthur, Donald Cook, Richard Cromwell—Too much of Jean Arthur and in a role that does not suit her. Don't advertise it as a football picture as I did; there is very little football in it. Just another picture.—J. E. Ross, Jr., Strand Theatre, Saint George, S. C. Small town patronage.

ONE NIGHT OF LOVE: Grace Moore—Grace Moore is a wonderful singer, but as a small town picture it was the bunk. It fell flat at the box office. We lost money on this. Running time, 82 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STRAIGHTAWAY: Tim McCoy, Sue Carol—This picture had a thrilling racing scene, but the love scenes did not seem sincere to me and so, although the picture drew fairly well, I was a little disappointed in it.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

VOICE IN THE NIGHT: Tim McCoy—Good action picture. Running time, 59 minutes. Played November 16-17.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

WHIRLPOOL: Jack Holt, Lila Lee, Jean Arthur—A couple more like this and Columbia can kiss Jack Holt goodbye. Give him a real story and then watch them come out to see it.—J. E. Ross, Jr., Strand Theatre, Saint George, S. C. Small town patronage.

WHITE EAGLE: Buck Jones, Barbara Weeks—A good Saturday picture for children and the young fellows from the surrounding territory.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

First National

BRITISH AGENT: Leslie Howard, Kay Francis—A small town headache. Running time, 80 minutes. Played October 26-27.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

BRITISH AGENT: Kay Francis, Leslie Howard—An alleged special, but a picture that is not even a good program picture. Acting okay, but something slipped when this picture was made.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

VERY HONORABLE GUY, A: Joe E. Brown, Alice White—Not so good, but pleased on a double feature. Running time, 62 minutes. Played November 9-10.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

Fox

BABY TAKE A BOW: Shirley Temple—This gave 100 per cent satisfaction. Shirley Temple is wonderful. A great little star. Her acting is very good. The best picture of the year. This was much better than "Little Miss Marker." Claire Trevor and James Dunn also were good. The Fox Corporation deserves much credit for this little sweetheart. Running time, 73 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor—They don't come any better than this one. Played it too old, so it did not mean so much for us. Every one liked it; some came back the second night and they told us they enjoyed it.—J. E. Ross, Jr., Strand Theatre, Saint George, S. C. Small town patronage.

BABY TAKE A BOW: Shirley Temple—Little Shirley with Jimmy Dunn as Daddy and Claire Trevor as Momma makes a combination that cannot be beaten. They came from every direction, big, little, old and young, and how they did enjoy this show. Second day was much better than the first and that is something that happens just so often nowadays. Played November 15-16.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

BEST OF ENEMIES: Buddy Rogers, Marian Nixon, Frank Morgan—Parts of this picture are fine, but we had criticism for showing such a picture because of so much drinking and extolling of beer. Played June 27.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

BOTTOMS UP: Pat Paterson, John Boles—This had one slobber kiss in it that was disgusting. Why these long kisses? I venture to say that there is not one patron out of 10 that likes these long kisses. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CALL IT LUCK: "Pat" Paterson, Charles Starrett—A racing drama with an original twist. A melodrama of a superior type. Plenty of comedy and thrills and a wow of a finish. Drawing power a good average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CARAVAN: Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes—Good story, wonderful sets, swell music. Hard to sell, but it builds. Running time, 100 minutes. Played November 4-5.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

CAT'S PAW, THE: Harold Lloyd—Lloyd's best picture, but he fails to draw any business for us. Film

rental too high. Running time, 100 minutes. Played October 28-30.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

CHANGE OF HEART: Janet Gaynor, Charles Farrell—Very good picture that did not do so well at the box office. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CHARLIE CHAN IN LONDON: Warner Oland, Drue Leyton, Mona Barrie—This is a very good picture of the mystery type and should please everyone. It is a clever and entertaining detective story and pleased my patrons. A crime is committed on a country estate near London and Chan is called on to solve the mystery and free the innocent man. This is good entertainment for the whole family and we played on Saturday to very good business. Running time, 76 minutes. Played November 17.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CHARLIE CHAN'S GREATEST CASE: Warner Oland, Heather Angel, Virginia Cherrill—Good Chan story. Perhaps not his best, but still a good one.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

DAVID HARUM: Will Rogers—A dandy picture for the whole family. Just the kind of picture for Rogers. Excellent at the box office. Fox has the pictures that make a little money for the theatremen. Print and recording good. Running time, 81 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ELINOR NORTON: Claire Trevor, Hugh Williams, Norman Foster—Stupid, boring, no good. Cancel it and you will have done your patrons a favor.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GRAND CANARY: Warner Baxter—A good picture that did not draw for me. Seems as though Warner Baxter is slipping. Played November 8-9.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

JUDGE PRIEST: Will Rogers, Henry B. Walthall, Stepin Fetchit—Very good. One picture that Rogers shared with the others in the cast. Outstanding was the part that Henry B. Walthall took in the trial at the last of the picture. Then for comedy there was an old boy with whiskers that could make a 20-foot bullseye with his tobacco at the spittoon. This bit captured the audience. His technique was little short of marvelous.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

JUDGE PRIEST: Will Rogers—It's just too bad we can't have a Rogers at least once a month. Just let 'em know Will is on the screen and they'll all be there and then we don't see them again until his next picture. Not as good at the box office as "Handy Andy," but it's still good, wholesome, clean family entertainment and that's what we want. Running time, 81 minutes. Played November 4-6.—P. J. Lees, Majestic Theatre, Lake Mills, Wis. Small town patronage.

JUDGE PRIEST: Will Rogers—About as good as any Rogers picture and will do "David Harum" business. Fox has two of the greatest box office stars in the industry in Rogers and Shirley Temple, which makes me overlook some of the crows.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

LAST TRAIL, THE: George O'Brien, Claire Trevor—Here's a western that made the usual appeal to the people from outside of town. El Brendel supplies more than the usual amount of comedy and the picture was a big success.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

LOVE TIME: "Pat" Paterson, Nils Asther—Very pleasing and well made. B. O. fair. Running time, 75 minutes. Played November 2-3.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres, Charles Butterworth, Harry Langdon—This picture did not draw extra well, but everyone, including myself, enjoyed it very much. I considered it one of the best comedies we have shown.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

NOW I'LL TELL: Spencer Tracy—Here is a good picture, but didn't draw, and tragic ending caused patrons to leave theatre with depressed feeling. Played November 1-2.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

PECK'S BAD BOY: Jackie Cooper, Thomas Meighan, Jackie Searl—Just a nice little picture. Nothing to rave about, but patrons seemed satisfied. It is exactly what they expected to see. Didn't do the business that I expected it would, for reason, I believe,

some adults thought it was a kid picture for kids. Running time, 73 minutes. Played November 17-19.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

PECK'S BAD BOY: Jackie Cooper—A swell little picture changed a trifle to keep up with the times. Played too new for our town, but should get good money after it is known, as the adults will like it just as well as the kids if you can get them in. Running time, 70 minutes. Played October 21-23.—P. J. Lees, Majestic Theatre, Lake Mills, Wis. Small town patronage.

PECK'S BAD BOY: Jackie Cooper, Thomas Meighan, Jackie Searl—Every exhibitor should play this—good for his patrons, his reputation and his box office. Running time, 73 minutes. Played November 16-17.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

PURSUED: Rosemary Ames, Victor Jory—Just got by on Bargain Nights. No complaints to speak of, but, sure no compliments. Very much over-acted. That little actress, Pert Kelton, stole the show. Running time, 68 minutes. Played November 14-15.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—Played on a double bill and it certainly sent the crowd away happy. Box office good. Running time, 76 minutes. Played November 2-3.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

SHE WAS A LADY: Helen Twelvetrees, Donald Woods, Ralph Morgan—Very good program picture that the patrons enjoyed. Bad title that didn't help business any, but if you can get them in, they will like it.—J. E. Ross, Jr., Strand Theatre, Saint George, S. C. Small town patronage.

SHE WAS A LADY: Helen Twelvetrees—Here is one that fazed me. Was not looking for much, but it's a darn good picture and one that will please. Played November 13-14.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

STAND UP AND CHEER: All Star Musical—The only thing to cheer about in this one is little Shirley Temple. She steals the show. Too much of nothing to be a big musical, as it was supposed to be. The less said about it the better.—J. E. Ross, Jr., Strand Theatre, Saint George, S. C. Small town patronage.

STATE FAIR: Will Rogers, Janet Gaynor, Lew Ayres, Sally Eilers, Norman Foster—Here is one of the best pictures we have played, one that the country people delighted in. Played July 4.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

365 NIGHTS IN HOLLYWOOD: James Dunn, Alice Faye—Affording a keyhole glimpse of what is doing in the film colony when its inhabitants are not on guard, with James Dunn, Alice Faye, Mitchell and Durant. Very well done. Pleased them all. Played to average business for the two-day run. Played November 23-24.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

WILD GOLD: John Boles, Claire Trevor—Played on a double bill. Flood scene excellent. Gate okay and audience pleased. Running time, 77 minutes. Played November 2-3.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

WORLD MOVES ON, THE: Madeleine Carroll, Franchot Tone—Pleased about 20 per cent. Too heavy drama, although a wonderful picture. Business poor. Played November 4-5.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

Majestic

GUN LAW: Jack Hoxie—A so-so western. Hasn't much action, but it will get by. Running time, 50 minutes. Played November 16-17.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

Mascot

CRIMSON ROMANCE: Ben Lyon, Sari Maritza—A good picture. First story of the air mail played in some time and all that saw it liked it. Played November 21-22.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

YOUNG AND BEAUTIFUL: William Haines, Judith Allen—This picture failed to draw for me, but certainly was no fault of the production, as it is very good and should please in any spot. I guess folks had forgotten wise-cracking William Haines, but a few like this will bring back his popularity. Played November 6-7.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MGM

BARRETTS OF WIMPOLE STREET: Charles Laughton, Fredric March, Norma Shearer—A high-class picture—in fact, so high-class that it is insufferably dull. No action, no comedy, just dialogue. If your audiences are high brow, it may be okay, but for the average movie patron, it's the nerfs! Played November 10.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WANTS REPORTS ON NEWER FILMS

With the idea of encouraging early reports to "What the Picture Did for Me" on new product, John H. Forrester, of the Pines theatre, at Waldron, Ark., who writes, "I have read the HERALD for the past four years religiously," becomes with this issue a regular contributor to the department, sending the following interesting observations:

"In an effort to induce some other exhibitors who play features within two to eight weeks of release date to report, am going to try reporting for awhile. If it's possible to know about the pictures ahead, many a 'headache' can be paid for or shelved.

"Waldron is in the heart of a yellow pine lumber belt, sawmilling and lumber being the main industries in the county. The population of Waldron given by the census is 1,071 but there are nearly as many more living just outside city limits in the mill district. Farming is practically the entire support of the rural people, with some coal, etc. Waldron has no empty business houses nor residences and hasn't had for the past two years, although it is far from being in the midst of a boom. Somehow, there seems to be a pretty fair living for most business houses, show business having been fair to increasing about 30 per cent over this time last year during the past five months."

BARRETTS OF WIMPOLE STREET: Norma Shearer, Fredric March, Charles Laughton—Marvelous picture, but no panic at the box office. A fancy priced picture that won't draw as much as plenty of other program pictures.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

CHAINED: Clark Gable, Joan Crawford—A swell picture that will get good money where Gable and Crawford are liked. Played on Sunday, Monday and Tuesday and was able to run all three nights as the word-of-mouth advertising kept them coming. Running time, 80 minutes. Played September 30-October 1-2.—P. J. Lees, Majestic Theatre, Lake Mills, Wis. Small town patronage.

CHAINED: Joan Crawford, Clark Gable, Otto Kruger, Stuart Erwin—This is a very good picture that pleased every one of my patrons. This is a romantic drama with the comedy hit supplied by Stuart Erwin. It is lavishly produced with expert direction and excellent acting by the entire cast. It is an old story—a story of two men in love with the same woman. We played this two days to the best business in the past year and pleased all. Running time, 74 minutes. Played November 15-16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DANCING LADY: Joan Crawford, Clark Gable, Franchot Tone, May Robson, Winnie Lightner, Fred Astaire—A fine picture and very well attended. Every one was enthusiastic.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

DEATH ON THE DIAMOND: Robert Young, Madge Evans—Good picture. Well liked and drew fairly well. Running time, 72 minutes. Played November 14-15.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

EVELYN PRENTICE: William Powell, Myrna Loy—A great motion picture that failed to draw because of the title. Powell and Loy were never better than in this drama. It takes weeks to make a good picture and five minutes to spoil it by a poor title.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

HAVE A HEART: Jean Parker, James Dunn, Stuart Erwin, Una Merkel—Good program picture. Nothing big, but it pleases. Played November 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HIDE-OUT: Maureen O'Sullivan, Eugene Montgomery—Here is one that all exhibitors should play, one of the best of the Robert Montgomery and Maureen O'Sullivan pictures yet produced. A real family treat. Laughs top every thrill. Played three days to average business. Running time, 82 minutes. Played November 20-21-22.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

HIDE-OUT: Robert Montgomery—Give the small town exhibitors more pictures like this and he won't have to worry about meeting the people as they come out. Plenty of laughs and an all around family picture. Running time, 80 minutes. Played October 5-6.—P. J. Lees, Majestic Theatre, Lake Mills, Wis. Small town patronage.

HIDE-OUT: Robert Montgomery—Good picture and was very well liked. Drew fairly well. Don't like Maureen O'Sullivan's (what a name) phoney accent. Running time, 83 minutes. Played November 21-22.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

OUTCAST LADY: Constance Bennett, Herbert Marshall—A good picture of its kind. Because of the foreign element, it failed to draw. Average business for the two-day run. Running time, 76 minutes. Played November 18-19.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

SADIE McKEE: Joan Crawford—Just the kind of picture that pleased everybody. Played October 28-29.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

STUDENT TOUR: Charles Butterworth, Jimmy Durante—A well balanced picture. Everyone satisfied. Jimmy Durante at his best in this one. Also a very good supporting cast. Played November 9-10.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

STUDENT TOUR: Charles Butterworth, Jimmy Durante—This is a very good show, when Durante isn't talking. His voice is terrible and his acting isn't much better. We played this too new and it failed to draw average business. Running time, 87 minutes. Played November 7.—Mrs. Clyde Pace, Pace Theatre, Gordon, Neb. Small town patronage.

STUDENT TOUR: Charles Butterworth, Jimmy Durante—Fair picture with a few laughs. Didn't draw well. Running time, 86 minutes. Played November 7-8.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

WHAT EVERY WOMAN KNOWS: Helen Hayes, Brian Aherne—One of the most disinteresting pictures ever made. Helen Hayes drew well first night. Hardly needed to open theatre second night after word of how terrible it was had gotten around town. Would cancel it if I had to do it over, or pay for it, for would have saved money. Played November 7-8.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

WHAT EVERY WOMAN KNOWS: Helen Hayes, Brian Aherne, Madge Evans, Dudley Digges—This is only fair entertainment that did not please my patrons. The sophisticated type of patrons enjoyed this, but they are very few in our town. The acting is excellent, but the Scotch dialect made it difficult to understand. Many walked out before the show was half over and the disappointments were many. Played two days to only fair business. Running time, 89 minutes. Played November 19-20.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHAT EVERY WOMAN KNOWS: Helen Hayes—We can't remember a more delightful picture. However, it will not please the great unwashed. Running time, 90 minutes. Played November 18-19.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

Monogram

CITY LIMITS: Ray Walker, Sally Blane—This is a very interesting little story with plenty of laughs. Done a nice little business and had many favorable comments. Running time, 65 minutes. Played November 12-13.—O. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

FROM BROADWAY TO CHEYENNE: Rex Bell—One of the old westerns I picked up for the rural Saturday crowd. Anything with a horse and gun goes well with them. Played November 10.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

GIRL OF THE LIMBERLOST, A: Marian Marsh—In spite of heavy competition this one drew very nicely on the toughest nights of the week. Play it by all means. It's the kind of a picture that is tailor-made for the small towns.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

GIRL OF THE LIMBERLOST: Marian Marsh, Ralph Morgan—A picture for the entire family. Excellent acting by Marian Marsh and Ralph Morgan. The cast was well selected and good acting by all. The kind of a production that brings new faces to your box-office. Business above the average for the three-day run. Running time, 86 minutes. Played November 15-16-17.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

MONTE CARLO NIGHTS: Mary Brian—Mary Brian's beauty is the best thing about this picture. Acting not so good. I would say an ordinary program picture. Running time, 60 minutes. Played November 26-27.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

Paramount

BELLE OF THE NINETIES: Mae West—This was our first Mae West picture. Opened up with an exceptional large matinee. After that only normal business. Picture did not please.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

BELLE OF THE NINETIES: Mae West—Very poor attendance. Mae West certainly failed to get them in this time. Running time, 75 minutes. Played November 6-8.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

BELLE OF THE NINETIES: Mae West—Expected "I'm No Angel" business and got the biggest surprise of my life. Just average run. Spoiled in our town I think by the publicity it received when retakes were taken so many times. A typical Mae West picture. See one, see them all. Running time, 72 minutes. Played Oct. 28-30.—P. J. Lees, Majestic Theatre, Lake Mills, Wis. Small town patronage.

BELLE OF THE NINETIES: Mae West—Packed theatre entire engagement, pleased 75 per cent of patrons. Story did not fit. Mae should be cast as modern business woman in a forthcoming production. Running time, 75 minutes. Played November 4-7.—W. A. Mauldin, Broadway Theatre, Lubbock, Texas. General patronage.

BELLE OF THE NINETIES: Mae West—They came over the hills with lanterns to see this one. Mae is our best drawing card, and any time she's here the S. R. O. sign is out. However, this picture wasn't as well liked as the others. The Legion of Decency gummied things up—if I may be allowed that expression. Running time, 74 minutes. Played October 28-29.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

CLEOPATRA: Claudette Colbert, Warren Wilcox—A marvelous, expensive portrayal of the famous siren of the Nile and her life. Not very interesting to average customer, although I put it over by tying up with schools. A super special of Paramount's that isn't worth its price at the box office. Played November 11-13.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

EAGLE AND THE HAWK, THE: Fredric March, Cary Grant, Jack Oakie, Carole Lombard—This picture drew fairly well, but I think they were disappointed. The love story with Carole Lombard was objectionable, therefore the romantic interest nil or worse, and the shots of war-time flying not extraordinary.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

ELMER AND ELSIE: George Bancroft, Frances Fuller—Absolutely the poorest excuse for film entertainment we have ever seen. Did not even get by on a double program. Running time, 75 minutes. Played October 26-27.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

I'M NO ANGEL: Mae West, Cary Grant, Edward Arnold, Gregory Ratoff—Played too old. Drew fairly well. I'm wondering if Miss West will draw when I play "Gay Nineties." Am afraid not, but who can tell.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

LADIES SHOULD LISTEN: Cary Grant, Frances Drake—Very poor crowd, but a nice pleasing light comedy. Running time, 60 minutes. Played November 14-15.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

LAST ROUND-UP, THE: Randolph Scott—This drew for us even if it is old. Give us more pictures of this kind and the small town's troubles would be over. Running time, 60 minutes. Played October 27-28.—L. G. Evanson, Lyric Theatre, McIntosh, S. D. Small town patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou, Dorothy Dell—Business a little above average. Shirley is very popular here, but they do not like her in this particular type of a picture.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

LITTLE MISS MARKER: Shirley Temple—The kind of picture to bring out all the kids and they bring the parents with them. Played October 30-31.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

LONE COWBOY: Jackie Cooper—Very good for family trade. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MENACE: Gertrude Michael, Paul Cavanagh—One of the best mystery-horror type pictures we have played. Every one seemed to enjoy it, although it is draggy in spots. Step on it, get them in; they'll like it. Played November 14-15.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

MENACE: Paul Cavanagh—Good mystery story. Suspense, chills and fever. Drew well on Bargain

Night. Running time, 58 minutes. Played November 20.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields, Zasu Pitts—Pauline Lord, W. C. Fields and Zasu Pitts are excellent. A human interest story for the entire family. Pauline Lord great as Mrs. Wiggs. She does marvelous acting in this picture. The entire cast was well chosen, and good acting by all. The kind of a show that brings new faces to your box-office. Business above the average. Running time, 73 minutes. Played November 11-12.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: W. C. Fields, Pauline Lord, Zasu Pitts—Fine, exceptionally acted picture by all of cast. Plenty of favorable comments and good business. Played November 4-6.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

MYSTERIOUS RIDER, THE: Kent Taylor, Lona Andre—An old western that pleased, although business was off. My serial ended the week before I played this and I did not start another with this picture. This I contribute my off business to.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

NOTORIOUS SOPHIE LANG: Gertrude Michael, Paul Cavanagh—No business, but a good picture. Running time, 64 minutes. Played October 24-25.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

NOW AND FOREVER: Shirley Temple, Gary Cooper—The sweetest story ever told. A picture for all classes. A very good picture for any night of the week. Be sure to play it. Business above the average for the three-day run. Running time, 82 minutes. Played November 25-26-27.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

NOW AND FOREVER: Gary Cooper, Carole Lombard, Shirley Temple—Not as good as "Baby Take a Bow" and they didn't hesitate to tell the manager that after the show. Too bad Shirley isn't put in plays like Will Rogers appears in. Wonder why the producers think it is best to put her in pictures that show nothing but the seamy side of life. Played November 24-25.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

NOW AND FOREVER: Shirley Temple, Carole Lombard, Gary Cooper—Picture was better than "Little Miss Marker," but not nearly as good as "Baby Take a Bow." Business way above average.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—This one wasn't so hot. It pleased some, and others didn't

go for it at all.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

OLD FASHIONED WAY, THE: W. C. Fields, Baby LeRoy—This one got the laughs from start to finish. It drew better than average. I believe it is Field's best to date. Running time, 71 minutes. Played November 18-19.—Mrs. Clyde Pace, Pace Theatre, Gordon, Neb. Small town patronage.

READY FOR LOVE: Richard Arlen, Ida Lupino—The kind of a picture that has human appeal, but a great drawback, which is the title of the production. A good cast and a story that follows through, but because of the poor selection of the title it failed to draw. Played November 13-14.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

READY FOR LOVE: Richard Arlen, Ida Lupino—Another good little program picture which seemed to please generally. Played on "Cash night" and house crowded, but they all liked it. That's something. Played November 9.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

READY FOR LOVE: Richard Arlen, Ida Lupino—Hokum and they liked it. Running time, 65 minutes. Played November 23-24.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

SCARLET EMPRESS, THE: Marlene Dietrich—A black eye for the small town and if you don't have to play it shelve it and you'll be better off. Beautiful settings and all music. Dietrich says about 20 words. Why don't the producers make two or three good pictures for the money they spend on one like this and give the exhibitor a chance to get his head above water. Running time, 103 minutes. Played November 11-13.—P. J. Lees, Majestic Theatre, Lake Mills, Wis. Small town patronage.

SCARLET EMPRESS, THE: Marlene Dietrich—Thirteen reels of thundering music and long-haired lovers. Things are getting better if any one does any business on this colossal flop.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

SHE DONE HIM WRONG: Mae West—Everybody came to see Mae West and all agreed she was great.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

SHE LOVES ME NOT: Bing Crosby, Miriam Hopkins—One of Crosby's best, but it failed to get any extra business. Running time, 85 minutes. Played November 11-13.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

SHE LOVES ME NOT: Bing Crosby, Miriam Hopkins—You can't go wrong on this one. Bing doesn't spoil this by singing too much, and this Miriam Hopkins is a scream. Kitty Carlisle is a sweet singer and easy to look at. We need more of this kind of picture
(Continued on following page)



RELEASED THRU—The New Major
FIRST DIVISION

—HARRY H. THOMAS, president—

to keep them coming. Played November 11-12.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie—A better than average musical. Ben Bernie and his band are given plenty to do and do it well. The theme song, "With My Eyes Wide Open," has become popular and is pleasingly rendered. As a whole it gave good satisfaction. Jack Oakie gives a good account of himself. A clean and wholesome picture from start to finish. Business a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THIRTY-DAY PRINCESS: Sylvia Sidney, Cary Grant—This film lot better than patrons expected. Pleased 70 per cent. Not natural drawing card. Must be advertised. Played September 16-19.—W. A. Mauldin, Broadway Theatre, Lubbock, Texas. General patronage.

THIRTY-DAY PRINCESS: Sylvia Sidney—A very pleasing picture and my patrons were glad to see Sylvia again. Played November 4-5.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

THUNDERING HERD, THE: Randolph Scott—Another good Zane Grey picture that grossed better than average business for us.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

UNDER THE TONTO RIM: Stuart Erwin—An old western, but it drew them out and for a bargain night show it was an exceptional good one. All Zane Grey westerns are extra good at the box office.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick—Ran this with good shorts and had people tell me they enjoyed it more than any picture they had seen in a long time. I can't figure out whether the shorts drew them in or if it was "Wagon Wheels," for while it's a good western, I've seen better of this type. Any way, it drew more cash customers than any western played during the past year. Played November 21-22.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick—Anybody that's in a town where good westerns go, take this one and give it everything you've got. The best I've seen in some time, with an added draw by the song being used and used in a right way. Give us more of this type of Zane Grey's story. Running time, 6 minutes. Played October 19-20.—P. J. Lees, Majestic Theatre, Lake Mills, Wis. Small town patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick—Play this and get in the show business again. If you can't stack them in on this, lock the door and throw the key away. These Zane Grey westerns are the best box office of any Paramount releases.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

RKO

BACHELOR BAIT: Pert Kelton, Stuart Erwin—Good comedy picture that satisfied the majority. Did average business. Running time, 76 minutes. Played November 17.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BY YOUR LEAVE: Genevieve Tobin, Frank Morgan—A nice program picture. It didn't draw any extra business, but seemed to please those who came in. It is all a comedy about a middle-aged man who wants to have a fling, but when he has a chance he loses his nerve. Running time, 80 minutes. Played November 4.—Mrs. Clyde Pace, Pace Theatre, Gordon, Neb. Small town patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—Their best comedy, but the costume stuff don't appeal to our patrons. Running time, 72 minutes. Played November 9-10.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—The costumes ruined the whole show. Had some people to say that it is the poorest they have ever appeared in. Hope their next one is better than this.—J. E. Ross, Jr., Strand Theatre, Saint George, S. C. Small town patronage.

CRIME DOCTOR, THE: Otto Kruger, Karen Morley—Fair mystery drama, but rather drawn out. Did not please many. Running time, 74 minutes. Played October 26-27.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

DANGEROUS CORNER: Conrad Nagel—This type of a story we thought very poor. Our patrons said they did not like the picture. We are still wondering why good money was spent to produce a picture of this type. Running time, 67 minutes. Played November 17-18.—L. G. Evanson, Lyric Theatre, McIntosh, S. D. Small town patronage.

DOWN TO THEIR LAST YACHT: Mary Boland, Polly Moran, Ned Sparks, Sidney Fox, Sidney Blackmer—One of those pictures where you hide in the office as they come out. Showed this to poorest mid-week business in months. Played November 14.—B. Hollenbeck, Rose Theatres, Sumas, Wash. Small town patronage.

FINISHING SCHOOL: Ginger Rogers—This seemed to please very much. Picture did only average business the first day. Nothing at all the second.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

FIVE MORE SHOWMEN REPORT ON PICTURES

Add five more exhibitors to the showman-reporters serving you with their reports to "What the Picture Did for Me". They are:

John H. Forrester, The Pines Theatre, Waldron, Ark.

George F. Smith, Lyric Theatre, Lapeer, Mich.

W. A. Mauldin, Broadway Theatre, Lubbock, Texas.

P. J. Lees, Majestic Theatre, Lake Mills, Wis.

Martin S. Lane, Logan Theatre, Noblesville, Ind.

Read their comment on pictures in the light of their box-office returns.

ness the first day. Nothing at all the second.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

FOUNTAIN, THE: Ann Harding—My patrons said this was the poorest show they ever saw. To prove it they walked out on the picture. As far as possible we gave out tickets to our next show as a way of refund. Running time, 84 minutes. Played November 24-25.—L. G. Evanson, Lyric Theatre, McIntosh, S. D. Small town patronage.

FOUNTAIN, THE: Ann Harding—Very weak from story standpoint, but good acting from entire cast. If exhibitors expect good returns on this one, advertise as woman's story. Running time, 76 minutes. Played October 21-23.—W. A. Mauldin, Broadway Theatre, Lubbock, Texas. General patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Fred Astaire, Ginger Rogers, Gene Raymond—This was a wonderful picture and well attended. Such pictures give a theatre an added distinction.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

GAY DIVORCEE, THE: Ginger Rogers, Fred Astaire—One of the best musicals released in some time. Proved to be very popular with college students. Business excellent. Running time, 82 minutes. Played October 28-31.—W. A. Mauldin, Broadway Theatre, Lubbock, Texas. General patronage.

KENTUCKY KERNELS: Wheeler and Woolsey—Although "Cockeyed Cavaliers" chased patrons from the theatre, this team makes a glorious comeback in this one by delivering their best comedy acting. Patrons were never bored or displeased. Should be good box office anywhere in U. S. Running time, 72 minutes. Played November 18-20.—W. A. Mauldin, Broadway Theatre, Lubbock, Texas. General patronage.

OF HUMAN BONDAGE: Leslie Howard, Bette Davis—Too highbrow for our town, although a fine picture. Box office fair. Running time, 83 minutes. Played October 31-November 1.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

RICHEST GIRL IN THE WORLD, THE: Miriam Hopkins, Joel McCrea—A nice little picture with just a touch of action and a different story that is a relief from the same old things. Done up in a nice way by RKO for a change and should get by almost any place. Running time, 77 minutes. Played October 26-27.—P. J. Lees, Majestic Theatre, Lake Mills, Wis. Small town patronage.

RICHEST GIRL IN THE WORLD, THE: Miriam Hopkins, Joel McCrea, Fay Wray, Henry Stephenson, Reginald Denny—Hats off to RKO for producing one fine picture that pleased everyone. We had reached the conclusion that RKO could not make a good picture—but here is one. It is a romantic comedy-drama that is fast moving, with spicy dialogue and unusual situations. This offers good entertainment, but is most appealing to adults. Played on a late Saturday night show to very good business. Running time, 76 minutes. Played November 17.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THEIR BIG MOMENT: Zasu Pitts, Slim Summerville—The poorest that this team has ever turned out. Universal killed them off and now RKO has buried them. Too bad because they were at one time the greatest comedy team on the screen and the producers let them die giving them poor material.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

WE'RE RICH AGAIN: Edna May Oliver—Nothing to this one. Marian Nixon chatters and talks the people to death. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WILD CARGO: Frank Buck—Used this one Bargain Night and it drew extra business.—M. F. Bodwell,

Paramount Theatre, Wyoming, Ill. Small town patronage.

Tower

DRIFTING SOULS: Lois Wilson—I do not know just what to say about this one. It wasn't bad, but would not draw for me. Played November 19-20.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

United Artists

AFFAIRS OF CELLINI, THE: Fredric March, Constance Bennett, Frank Morgan, Fay Wray—Lost money on this one—no small town appeal. Running time, 88 minutes. Played November 6-8.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

BULLDOG DRUMMOND STRIKES BACK: Ronald Colman, Loretta Young—No business. Ronald Colman a fine actor, but no draw. Running time, 61 minutes. Played October 21-23.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

LAST GENTLEMAN, THE: Good picture. Drew well. Arliss a favorite here. Running time, 72 minutes. Played October 21-22.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

LOOKING FOR TROUBLE: Jack Oakie, Spencer Tracy—Picture seemed to please, but business was very light.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Universal

ALL QUIET ON THE WESTERN FRONT: (Re-issue) Lew Ayres—A film that still proves popular with patrons. Used film on week-end and outdid the late releases where gross was concerned. Played August 30-September 1.—W. A. Mauldin, Broadway Theatre, Lubbock, Texas. General patronage.

BLACK CAT, THE: Boris Karloff, Bela Lugosi—Horror pictures seem to have run their course at this theatre. This has plenty production values and all kinds of thrills and chills. Drawing power below average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GIFT OF GAB: Edmund Lowe, Gloria Stuart, Ruth Etting, Phil Baker, Alexander Woolcott, Ethel Waters, Paul Lukas, Binnie Barnes—Don't expect too much and you will be satisfied. Good B. O. appeal. Running time, 70 minutes. Played November 18-19.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

I LIKE IT THAT WAY: Gloria Stuart, Roger Pryor—One entertaining film that a wise exhibitor should not cast aside. Story was good and musical numbers were hummed by patrons on the way out of theatre. Well worth advertising heavily. Business way above average. Running time, 65 minutes. Played November 9-10.—W. A. Mauldin, Broadway Theatre, Lubbock, Texas. General patronage.

HALF A SINNER: Sally Blane, Joel McCrea—Only fair. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE MAN, WHAT NOW?: Margaret Sullavan, Douglass Montgomery—Good show of its kind with no drawing power. The few that came to see it were pleased. Running time, 93 minutes.—J. E. Ross, Jr., Strand Theatre, Saint George, S. C. Small town patronage.

HONOR OF THE RANGE: Ken Maynard—This is the weakest Ken Maynard that I ever played. Played October 27.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MILLION DOLLAR RANSOM: Mary Carlisle, Phillips Holmes—Only fair program picture. Played on "Cash night" and pleased about 60 per cent. Played November 2.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

ROMANCE IN THE RAIN: Roger Pryor, Heather Angel—About the best that we have had from this company for some time. Many favorable comments from patrons. Business only average.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SMOKING GUNS: Ken Maynard—A dandy good western that will meet all requirements where they like western fare. Played November 10.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

Warner Bros.

BIG-HEARTED HERBERT: Kuy Kibbee, Aline McMahon—Not much money spent on this one, but it has laughs and that is all that is wanted from this pair. Small town man can't forget that he sold papers and can't eat cornmeal mush with an up-to-date family. Surprise ending that is good for many laughs.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DAMES: Dick Powell, Ruby Keeler—We can see a good picture three or four times, but we can offer no reason why any one should sit through this one. Running time, 91 minutes. Played October 14-15.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

DAMES: Dick Powell, Ruby Keeler—Although it outdrew "Wonder Bar," I believe people are fed up with three or four reels showing a few girls going through the same old stuff. Camera work was wonderful, but the story was very draggy. No dancing by Ruby Keeler except one rehearsal scene. Three nights to better than usual business.—Warren Weber, Deluxe Theatre, St. John, Kan. General patronage.

DESIRABLE: Jean Muir, George Brent—This picture pleased. It drew above average business. Jean Muir grand and if she is given parts in forthcoming productions equal to this one, she's headed places. Running time, 70 minutes. Played November 10-12.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

DESIRABLE: Jean Muir, George Brent—Good acting, fair story, poor B. O. Running time, 68 minutes. Played October 31-November 1.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

DR. MONICA: Kay Francis, Warren William—This is a woman's picture. We had many favorable comments on this one. It is an adult picture and I think it helps to advertise it as such. Running time, 52 minutes. Played November 3.—Mrs. Clyde Pace, Pace Theatre, Gordon, Neb. Small town patronage.

GAMBLING LADY: Barbara Stanwyck—This is the best Barbara Stanwyck picture in some time because they have an interesting story to tell. The story is well told and production values are of the best so you can make a fuss about it. Drawing power a good average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien—This is a dandy picture for Cagney fans. It has plenty of action, comedy and romance. Running time, 86 minutes. Played November 13-14.—Mrs. Clyde Pace, Pace Theatre, Gordon, Neb. Small town patronage.

HOUSEWIFE: George Brent, Bette Davis—Darn good show, but darn little B. O. draft. Running time, 69 minutes. Played November 13-14.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

KANSAS CITY PRINCESS: Joan Blondell, Glenda Farrell, Robert Armstrong, Osgood Perkins—Good B. O., but, after all, it's the same old lines. Running time, 65 minutes. Played November 11-12.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

MADAME DU BARRY: Dolores Del Rio, Victor Jory—Not a small town picture. Box office a little above average due to Del Rio. Should not be sold as a special, although the production cost is obvious. Running time, 77 minutes. Played November 20-22.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

WORKING MAN, THE: George Arliss, Bette Davis—A wonderful picture. Did not draw so well owing to a bad rain storm, but everyone who came was pleased. Played June 24.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

Short Features Celebrity

LITTLE RED HEN, THE: Comicolor Cartoons—The coloring in these cartoons is not very good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Columbia

CONCERT KID: Scrappy Cartoons—Pretty good cartoon comedy. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FISHING FOR TROUBLE: Broadway Comedies—A very good two-reel comedy that got plenty of laughs. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MICKEY'S MEDICINE MAD: Mickey McGuire—This one went over big.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

SPICE OF LIFE: No good for small towns. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TEN BABY FINGERS: George Sidney, Charlie Murray—This is only fair entertainment of the slapstick variety. It is a story of a baby left with two old men to take care of it—their ups and downs—and did not please. Very few laughs. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Educational

GRAND UPROAR: Terry-Toon—Very good, indeed, and liked by entire audience, but recording poor.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Juvenile patronage.

HIS LUCKY DAY: Star Personality Comedy—Good. Running time, 20 minutes.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

HELLO, PROSPERITY: Andy Clyde—Very good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HELLO, PROSPERITY: Andy Clyde—Fair comedy;

Andy's made much better. Running time, 20 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

JUST A CLOWN: Terry-Toon—Just a fair cartoon. Running time, 6 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

KING'S DAUGHTER, THE: Terry-Toon—Terry-Toon cartoons are not as good as a lot of others we see. Running time, 6 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

TRIMMED IN FURS: Mermaid Comedies—Very good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Fox

PICTURESQUE PORTUGAL: Magic Carpet Series—Very good. Running time, 10 minutes.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

SCRAPING THE SKY: Adventures of the Newsreel Cameraman—All the Cameraman Adventures have been good.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MGM

ANOTHER WILD IDEA: Charley Chase—Good laughs. Plenty of action and ends with good, cleverly worded song.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

BALLAD OF PADUCAH JAIL: Irvin S. Cobb—Fine. First of Cobb's for us and well liked.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

THEM THAR HILLS: Laurel & Hardy—A little above average—good. Running time, 20 minutes.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

Paramount

AXE ME ANOTHER: Popeye, the Sailor—Popeye, the booster, makes good in this one by proving that spinach is the right food to eat. Not just animation in this cartoon, but real fun.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

SPRINGBOARD CHAMPIONS: Grantland Rice Sportlights—Good diving exhibition. Extra good photography.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

TWO ALARM FIRE: Popeye, the Sailor—Not up to Popeye standard, but it pleased the kids. Running time, one reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

RKO

AUTOBUYOGRAPHY: Headliner Series—Poor.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

CUBBY'S STRATOSPHERE FLIGHT: Cubby the Bear Cartoons—Nothing to rave about.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

DERBY DECADE: Ruth Etting—Ruth Etting's songs were great. The rest of the picture was very poor.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Universal

FINANCIAL JITTERS: Eddie Nugent—Very good comedy.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

PICNIC PERILS: Sterling Holloway—Just fair.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

WORLD'S FAIR AND WARMER: All Star—The best two-reel comedy that we have ever had from this company. It's worth some extra advertising.—J. E. Ross, Jr., Strand Theatre, Saint George, S. C. Small town patronage.

Warner Vitaphone

BEAUTY AND THE BEAST: Merrie Melodies—Extra good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

BUDDY'S BEARCATS: Looney Tunes—A very good cartoon comedy that pleased all patrons. This presents a baseball game with plenty of laughs and should please all. Good entertainment and an excellent filler. Running time, 7 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TIN HAT HARMONY: Abe Lyman and band—Very good and liked by all the children, but adults did not care much for it. Recording good. Running time, 10 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Juvenile patronage.

Serials Universal

RED RIDER, THE: Buck Jones—Extra good serial.—Draws better than "Gordon of Ghost City." Gets the kids and grown-ups alike.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

VANISHING SHADOW: Onslow Stevens, Ada Ince—Played the sixth chapter last week and it was full of action as usual. This is one of the best serials I have played.—H. J. Stallings, Moon Theatre, Henderson, N. C. General patronage.

THE MOST SUCCESSFUL MAGAZINE SINCE THE GREAT WAR

TIME
The Weekly Newsmagazine

RELEASED THRU— **The New Major**
FIRST DIVISION

—HARRY H. THOMAS, president—

THE PARAMOUNT PLAN FOR REORGANIZATION

UNITED STATES DISTRICT COURT
FOR THE SOUTHERN DISTRICT OF NEW YORK.

IN THE MATTER
of
PARAMOUNT PUBLIX
CORPORATION,
Debtor.

In Consolidation Pro-
ceedings for Reorgan-
ization of a Corpora-
tion.

No. 56763

Plan of Reorganization of Paramount Publix Corporation, including (as a part thereof) a Plan of Reorganization of Paramount Broadway Corporation Dated November 28, 1934, proposed by the debtor, pursuant to Section 77B of the Bankruptcy Act.

DEFINITIONS

The following terms, whenever used in the Plan of Reorganization, in the Schedules thereto and in the Introductory Statement, except where otherwise indicated by the context, shall have the following meanings, respectively:

DEBTOR: Paramount Publix Corporation (formerly Paramount Famous Lasky Corporation).

OLD BROADWAY COMPANY: Paramount Broadway Corporation.

PICTURE GROUP: Paramount Pictures Corporation, Paramount Productions, Inc., Paramount Pictures Distributing Corporation, Paramount International Corporation, and their substantially wholly owned subsidiaries, which corporations are primarily engaged in the business of producing and distributing motion pictures or control, through stock ownership, corporations so engaged.

BANK DEBT: the notes, aggregating \$13,368,932.02, principal amount, issued by Film Production Corporation to the Debtor and by the Debtor endorsed and sold to certain banks pursuant to an agreement dated March 29, 1932, between the Debtor and said banks.

OLD BANK DEBT: that part of the Bank Debt equal, in the case of each of said banks, to the amount of the indebtedness, if any, of the Debtor to such bank prior to the issue of the Bank Debt and repaid out of the proceeds of the Bank Debt, aggregating \$8,750,000 principal amount.

NEW BANK DEBT: that part of the Bank Debt, in respect of each of said banks, in excess of the Old Bank Debt, if any, held by such bank, aggregating \$4,618,932.02 principal amount.

OLD DEBENTURES: Paramount Famous Lasky Corporation Twenty-Year 6% Sinking Fund Gold Bonds, due December 1, 1947, issued under an Indenture dated December 1, 1927, between the Debtor and The Equitable Trust Company of New York, as Trustee, and now outstanding in the principal amount of \$11,918,000, and Paramount Publix Corporation Twenty-Year 5½% Sinking Fund Gold Bonds, due August 1, 1950, issued under an Indenture dated August 1, 1930, between the Debtor and The Chase National Bank of the City of New York, as Trustee, and now outstanding in the principal amount of \$13,259,000.

OLD BROADWAY BONDS: Paramount Broadway Corporation First Mortgage 5½% Twenty-Five Year Sinking Fund Gold Loan Certificates, due January 1, 1951, issued by United States Mortgage and Trust Company, as Trustee, under Mortgage and Deed of Trust dated January 1, 1926, upon the Paramount Building at Times Square, New York City, and guaranteed by the Old Broadway Company and now out-

The opinions, computations, assumptions, estimates, conclusions and statements contained in the introductory Statement, the Plan and the Schedules to the Plan are based upon or formulated, from information requested from the Trustees and made available with their consent, are submitted without warranty by the Debtor and are not made, or joined in, by the Trustees or any of the Committees mentioned on this page or any other party.

All such opinions, computations, assumptions, estimates, conclusions and statements are made to assist the Court in the Reorganization Proceedings, and creditors, stockholders and other parties in interest, to make a determination (after bearing) as to the fairness of the Plan.

standing in the principal amount of \$8,875,000.

PARAMOUNT PROPERTIES BONDS: First Mortgage Six Per cent. Serial Gold Bonds, due \$150,000 annually on September 1 of each year to September 1, 1942, at which date remaining bonds become due, issued by Paramount Properties, Incorporated, under Deed of Trust dated as of September 1, 1927 to The Anglo & London Paris National Bank of San Francisco, as Trustee, and now outstanding in the principal amount of \$2,750,000. The Paramount Properties Bonds are secured by first mortgage on the Paramount Theatre Building in Los Angeles and the West Coast Studio in Hollywood.

PARAMOUNT LAND CORPORATION NOTES: Six Per Cent. Notes due January 3, 1934, issued by Paramount Land Corporation to Citizens National Trust and Savings Bank of Los Angeles, now outstanding in the principal amount of \$816,666.68 and secured by Declaration of Trust in respect of the Vine Street property in Hollywood.

PRIORITY CLAIMS: claims the holders of which assert in the Reorganization Proceeding a right to priority over the Old Debentures and claims ranking on a parity therewith.

GENERAL CLAIMS: all claims against the Debtor other than the Priority Claims, Bank Debt, Old Debentures and the claims in connection with obligations of subsidiaries, and upon obligations in respect of specific properties, dealt with in Article III of the Plan.

EQUITY PROCEEDING: the proceeding in equity under the complaint filed in the United States District Court for the Southern District of New York on January 26, 1933, and entitled, "Broadway & Twentieth Properties, Inc., Complainant, v. Paramount Publix Corporation, Defendant, In Equity No. E74-39."

BANKRUPTCY PROCEEDING: the proceeding under the voluntary petition in bankruptcy filed by the Debtor in the United States District Court for the Southern District of New York on March 14, 1933, and entitled "In the matter of Paramount Publix Corporation, Bankrupt, In Bankruptcy, No. 56763."

REORGANIZATION PROCEEDING: the consolidated proceedings under petitions filed in the United States District Court for the Southern District of New York on June 7 and 8, 1934,

now pending under the title "In the matter of Paramount Publix Corporation, Debtor, In Consolidated Proceedings for Reorganization of a Corporation, No. 56763."

TRUSTEES: includes the Receivers appointed in the Equity Proceeding, the Trustees in Bankruptcy in the Bankruptcy Proceeding, and the Trustees in the Reorganization Proceeding and their successors (if any) as such Trustees.

BANK CREDITORS' COMMITTEE: the committee of which Percy H. Johnston is chairman, and S. Sloan Colt and H. P. Howell are members, representing the Bank Debt.

VANDERLIP DEBENTURE COMMITTEE: the committee of which Frank A. Vanderlip is chairman, and Robert K. Cassatt, Morris L. Ernst, Duncan G. Harris, Julius Klein and Lawrence Stern are members, acting under a deposit agreement dated as of January 27, 1933, representing certain holders of Old Debentures thereunder.

MUNGER DEBENTURE COMMITTEE: the committee of which Lloyd A. Munger is chairman, and Harry Mottsmann and James B. Murray are members, representing certain other holders of Old Debentures under powers of attorney.

MERCHANDISE CREDITORS' COMMITTEE: the committee of which R. Earle Anderson is chairman and E. C. A. Bullock and Martin Quigley are members, representing holders of certain General Claims under powers of attorney.

BROADWAY BONDHOLDERS' COMMITTEE: the committee of which Peter Grimm is chairman, and Robert E. Dowling, J. Russell Forgan, Robert Goelet, George McAneny and Harold V. Smith are members, acting under a deposit agreement dated as of January 27, 1933, representing certain holders of Old Broadway Bonds thereunder.

SCHENK BROADWAY COMMITTEE: the committee of which Henry Schenk is chairman, Jacob Behrens and Wesley T. Bonn are members, representing certain other holders of Old Broadway Bonds under powers of attorney.

STOCKHOLDERS COMMITTEE: the committee of which Duncan A. Holmes is chairman, and Barney Balaban, John P. Bickell, Gerald Brooks and Maurice Newton are members, acting under a deposit agreement dated as of January 27, 1933, representing certain holders of stock of the Debtor thereunder.

NEW COMPANY: the corporation in which will be vested all of the assets of the Debtor to be included in the reorganization pursuant to the Plan. It is expected that the New Company will be the Debtor, but it may be another existing corporation or a new corporation organized for the purpose.

NEW BROADWAY COMPANY: the corporation (which may be the Old Broadway Company, another existing corporation or a new corporation organized for the purpose) in which will be vested substantially all of the assets of the Old Broadway Company.

NEW SECURITIES: the securities to be issued by the New Company pursuant to the Plan.

NEW BROADWAY BONDS: the bonds to be issued by the New Broadway Company pursuant to the Plan.

BOARD OF DIRECTORS: the reconstituted board of directors of the Debtor until carrying out of the Plan in the Reorganization Proceeding; thereafter the board of directors of the New Company.

INTRODUCTORY STATEMENT

Business and Corporate Structure:

Prior to November, 1932, the Debtor engaged (in part directly and in part through

1930 EARNINGS WERE \$18,381,178

subsidiaries) in all branches of the business of production, distribution and exhibition of motion pictures. Since November, 1932, the Debtor has been a holding company. Through the Picture Group it has conducted the business of producing motion pictures and distributing them in all parts of the world. Through other subsidiaries it has engaged in the exhibition of motion pictures, largely in the United States and Canada, with some theatres in England and France. The theatres in which it has interests, of varying character, exceed 1,100 in number.

Prior to its receivership the Debtor had approximately 500 subsidiary and affiliated corporations. In addition to the receivership and bankruptcy of the Debtor, a number of its theatre owning subsidiaries are in receivership or bankruptcy. Some of them have been reorganized during the receivership and bankruptcy of the Debtor, and others are now in process of reorganization. Many of the important subsidiaries, including the Picture Group, have remained solvent.

The Old Broadway Company is a wholly-owned subsidiary of the Debtor and is owner of the Paramount Building (including the Paramount Theatre) at Broadway and 43d Street, New York City.

Assets:

Because of the very complicated corporate structure of the enterprise and because of the changing status of many of the subsidiaries it has been impracticable to obtain a detailed audit or appraisal of the consolidated assets of the Debtor and all its subsidiary and affiliated corporations at any particular time, or a detailed audit of their consolidated financial position at any time since the receivership. Furthermore, an appraisal of the fixed assets would, in any event, not be of practical value. The ordinary measure of real estate values cannot be exclusively applied in measuring the fixed asset value of theatre properties, as a substantial part of the value of the theatre properties in which the Debtor is interested arises, first, because large numbers of theatres are operated together in groups or chains, thereby enhancing their going-concern value, and, second, because these theatres furnish a substantial and assured part of the outlet for motion pictures manufactured and distributed by the Picture Group.

The aggregate of

(1) the Debtor's interest in its subsidiary and affiliated companies, not in receivership or bankruptcy, and for which financial reports are available, as taken from the books of each such subsidiary or affiliated company itself (after deducting all book liabilities other than the Bank Debt, with interest thereon),

(2) the book value of investments of the Debtor in other subsidiary or affiliated companies not in receivership or bankruptcy,

(3) the estimated value of the Debtor's interest in companies in receivership or bankruptcy, and

(4) the book value of other assets of the Debtor,

amounted as of September 29, 1934 to \$89,471,587.33. This figure excludes all items of good will.

There is annexed to the Plan as Schedule C an estimated Consolidated Balance Sheet* of the Debtor and subsidiaries not in receivership or bankruptcy, before reorganization, based on unaudited financial statements as of September 29, 1934, and reflecting suggested new reserves.

Said balance sheet includes suggested new reserves of \$14,000,000 against book values, leaving the stated amount of the consolidated

assets, before deducting claims against the Debtor in the Reorganization Proceeding, and before deducting costs of administration and reorganization, at approximately \$75,000,000.

Included in the consolidated assets of the Debtor and its wholly owned or substantially wholly owned subsidiaries not in receivership or bankruptcy, at September 29, 1934, was cash aggregating approximately \$17,071,146.08, and the film inventory** of the Picture Group having a book value of \$14,484,886.88, after what are believed to be conservative charges for exhaustion.

While it may not be completely clear that all of the properties of the estate will be of value to the New Company, it has been assumed that substantially all of the present assets of the Debtor will be vested in the New Company and that the present subsidiaries will retain their present corporate form, or, as a result of reorganization, substantially all their assets, leaving for later consideration whether any part of the assets either of the Debtor or of any of its subsidiaries shall be abandoned or otherwise disposed of.

Earnings:

The consolidated earnings of the Debtor and its subsidiaries, after taxes, for the years 1928-1931, inclusive, as certified by Messrs. Price, Waterhouse & Co., were as follows:

1928	\$ 8,713,063.25
1929	15,544,544.33
1930	18,381,178.00
1931	6,345,487.66

No audited consolidated statements in respect of the operations of the Debtor and its subsidiaries for the year 1932 were ever prepared. It has been estimated that there was a loss in

1932 of approximately \$21,000,000, of which approximately \$9,600,000 was incurred in the production and distribution business due in part to decrease in foreign exchange rates, to liquidation of production activities in France, and to extraordinary writedowns of film inventory because of the drop in film rentals.

The combined net operating earnings of the consolidated subsidiaries* (excluding profit or loss from foreign exchange, losses of the Old Broadway Company and net losses of subsidiaries which are inactive or the future status of which is uncertain, and excluding net capital gains and losses), after all charges (except the claim for interest on the Bank Debt), but before Federal income taxes, for 1933 and the first nine months of 1934, as computed from reports furnished by the accounting staff of the Debtor and its subsidiaries, have been as follows: (see following page).**

Earnings figures for the third quarter of 1934 for the Picture Group and said foreign subsidiaries, adjusted to the same basis as the above figures in respect of 1933, indicate for that Group and for such subsidiaries net earnings for the third quarter of 1934 of approximately \$574,000, as compared with approximately \$918,000 in the third quarter of 1933. Preliminary earnings figures for the Picture Group for the fourth quarter of 1934 to date indicate a substantial continuing decline as compared with the same period in 1933.

Estimated reserves for Federal income taxes in respect of earnings for the first nine months of 1934 are \$525,301.71, as reflected in Schedule

(Continued on following page)

**Includes cost of unreleased completed pictures and pictures in process, value of released pictures after reserves for exhaustion, story rights, scenarios, etc.

RELEASED THRU— The New Major
FIRST DIVISION

—HARRY H. THOMAS, president—

*Said balance sheet has been prepared only for the purposes of the proposal of the Plan in the Reorganization Proceeding and is not binding upon the Board of Directors in establishing the balance sheet of the New Company.

TOTAL CLAIMS WERE \$297,702,162

C hereto. The above earnings are exclusive of earnings of the Debtor (arising largely from the distribution of old pictures, which, however, are relatively small in amount and are expected to disappear in the near future) and exclusive of charges on the books of the Debtor (which are believed to be largely non-recurring), and do not take into account any accruals for interest or other obligations of the Debtor which are not also obligations of subsidiaries. The dividends from non-consolidated companies included in such figures amount to \$90,000 in 1933 and to \$219,000 in the first nine months of 1934; certain of such dividends were, in each period, in excess of the Debtor's share in the net earnings for such period of the companies declaring such dividends.

Profit from foreign exchange amounted to \$1,579,000 in 1933, and to \$8,000 in the first nine months of 1934.

Net operating losses of the Old Broadway Company amounted to \$720,000 in 1933, and to \$530,000 in the first nine months of 1934. It is expected that, with the benefit of reduced interest charges on the New Broadway Bonds, such losses will be reduced, and that such reduction will be more substantial if the New Broadway Company writes off original cost of property to the extent of the reserve of \$3,800,685.84 suggested in Schedule C.

Net operating losses of companies which are inactive or the future status of which is uncertain amounted to \$1,593,000 in 1933, and to \$529,000 in the first nine months of 1934. It is expected that, upon elimination of certain companies and completion of pending subsidiary reorganizations, a substantial portion of such losses will be eliminated.

The approximate net capital losses excluded in the above earnings figures amounted to \$1,695,000 in 1933 and to \$86,000 for the first nine months of 1934 in respect of active companies, and to \$9,621,000 in 1933 and to \$911,000 in the first nine months of 1934 in respect of inactive companies and those the future status of which is uncertain.

Claims against the Debtor's Estate:

The total amount of claims filed in the Bankruptcy Proceeding and/or Reorganization Proceeding up to November 28, 1934, after eliminating duplications and exclusive of claims for indeterminate amounts, was \$297,702,162.37.* Of this amount \$178,543,653.88 was represented by the claim filed in respect of the \$8,875,000 principal amount of Old Broadway Bonds, and \$23,644,255.42 was represented by the claim filed by the Trustees of Allied Owners Corporation. Upon consummation of the settlements heretofore negotiated by the Trustees, which as set forth in Article III it is proposed to carry out as parts of the Plan, the claim against the Debtor's estate in respect of the Old Broadway Bonds will be eliminated, and the claim filed by the Trustees of Allied Owners Corporation will be reduced to \$5,000,000. Deducting the amount of such contemplated elimination and reduction the total claims figure would be reduced to \$100,514,253.07.

In addition, up to November 28, 1934, claims have been eliminated or reductions effected, by negotiations or litigation conducted by the

	Year 1933		1st Nine Months 1934	
	Net Cash from Operations	Net Operating Earnings	Net Cash from Operations	Net Operating Earnings
Picture Group and substantially wholly-owned foreign subsidiaries of the Debtor, excluding profit or loss from foreign exchange.....	\$6,796,000	\$5,852,000	\$4,716,000	\$4,048,000
Theatre and other companies, including dividends from non-consolidated companies, but excluding the Old Broadway Company and companies inactive or the future status of which is uncertain.....	2,324,000	160,000 (d)	2,244,000	482,000
Total from companies which will probably remain in operation on present basis.....	\$9,120,000	\$5,692,000	\$6,960,000	\$4,530,000

Trustees, or otherwise, in an aggregate amount of \$16,891,400.55.

Of the remaining \$83,622,852.52 of claims, \$5,720,412.61 is represented by claims of wholly owned subsidiaries of the Debtor which it is proposed to release or otherwise deal with under the Plan on a basis not involving the issue of New Securities. A list of such claims is annexed as Schedule A. Deducting this amount leaves a figure of \$77,902,439.91.

Of this \$77,902,439.91, the claims dealt with in Article III of the Plan, in addition to the claims in respect of the Old Broadway Bonds and the claim of the Trustees of Allied Owners Corporation above mentioned, are as follows:

Bank Debt	\$13,529,315.48
Claim in respect of Paramount Properties Bonds ..	2,750,000.00
Claim on Paramount Land Corporation Notes	816,666.68
Claim in respect of lease on theatre property at Jacksonville, Florida ...	786,255.80
Claim in respect of lease on theatre property at St. Petersburg, Florida ...	602,113.93
Claim in respect of lease on studio, etc. at Long Island City	886,708.50
Claims in respect of bonds and debentures of G. B. Theatres Corporation ..	1,397,408.19
	\$20,768,468.58
Amount to be allowed in respect of Allied Owners claim, pursuant to Article III of the Plan	5,000,000.00
	\$25,768,468.58

Deducting these claims from the figure of \$77,902,439.91, above stated, and deducting also the claims filed in respect of the Old Debentures aggregating \$25,835,571.76, and the Priority Claims aggregating \$145,787.68, leaves General Claims aggregating \$26,152,611.89.

While the foregoing amounts include some claims for interest, they are exclusive of varying amounts of interest to January 1, 1935, to be included in claims as dealt with in the Plan. They are also exclusive of claims for indeterminate amounts (a list of which, in so far as known, is annexed as Schedule B) and claims which may hereafter be filed by leave of the Court.

On the other hand, of said \$26,152,611.89 of General Claims, approximately 75 claims, ag-

gregating approximately \$25,000,000 have not been finally allowed or conceded by the Trustees. In respect of a number of these claims, as well as of claims for indeterminate amounts, and in respect of certain of the claims dealt with in Article III of the Plan, the Trustees are carrying on, or may, prior to the carrying out of the Plan, undertake, negotiations for elimination or reduction by payment in cash, the making of new leases or operating contracts, or otherwise. Any special settlement made with respect to any such claim will be subject to the approval of the Court in the Reorganization Proceeding and, if so approved, will be binding on the New Company.

It is hoped that such a reduction in the claims will be effected, either by negotiation or by litigation, that the aggregate amount of Priority Claims, General Claims, Old Debentures, Old Bank Debt and other claims dealt with under Article III of the Plan and which are ultimately treated on a parity with General Claims, including interest to January 1, 1935, to the extent provided in the Plan, will not exceed \$55,000,000. The Plan provides that it shall not be carried out unless and until such aggregate, including such interest, but exclusive of claims asserted for indeterminate amounts at the date of final confirmation of the Plan and of claims heretofore filed and based upon alleged violations of the anti-trust laws, shall be reduced to not more than \$65,000,000.

Cash Requirements

The Trustees held cash as of September 29, 1934, amounting to \$3,969,855.73. In addition, the consolidated cash of the wholly owned or substantially wholly owned subsidiaries of the Debtor not in receivership or bankruptcy as of September 29, 1934, amounted to approximately \$13,101,290.35. This latter sum is, however, widely distributed among the numerous companies (which had as of September 29, 1934, current liabilities in the amounts stated on Schedule C), and it would seem advisable to retain the entire amount for the operations and capital and other commitments of the various companies.

In this connection it should be pointed out that certain amounts are annually required for capital renewals and also that the combined balance sheet of the consolidated subsidiaries as of September 29, 1934, shows mortgages, bonds, purchase money obligations and other capital liabilities of such subsidiaries, (including an item of net accrued expenses in connection with capital liabilities of subsidiaries which are in process of reorganization estimated to constitute current liabilities), amounting to \$46,910,616.24. Some of these obligations may be eliminated as obligations of consolidated subsidiaries pursuant to pending reorganizations or eliminations of such subsidiaries. Some fall due from year to year and funds may be required to meet them, but the obligations are either spread over a large number of years or the amounts which the respective subsidiaries are expected to have available as the result of charges for depreciation are substantially sufficient to take care of their maturing capital

*Exclusive of Olympia Theatres, Inc., Saenger Theatres, Inc., and Minnesota Amusement Company, which are in receivership or reorganization proceedings.

**Figures given for Picture Group for 1933 are for 12 months to January 27, 1934 (the year following receivership) for domestic business and for 12 months to December 30, 1933 for foreign business. Figures for foreign subsidiaries for 1933 are for 11 months to December 2, 1933. For the first nine months of 1934, figures for domestic business of the Picture Group are for 9 months to September 29, 1934 and for foreign business of the Picture Group and foreign subsidiaries are for 9 months to September 1, 1934.

*While the time for filing of claims in the Reorganization Proceeding expired on September 15, 1934, six claims aggregating \$153,143.79 were filed after that date and up to November 28, 1934, by special leave of the Court, and additional claims may hereafter be filed by like leave of the Court.

PLAN PROVIDES FOR STOCKHOLDERS

commitments. In addition to the underlying obligations which mature from year to year, there are in the case of certain of the subsidiary companies wholly matured or demand mortgage obligations, a substantial portion of which it is expected can be renewed or continued.

For the payment of the New Bank Debt under the provisions of the Plan, for expenses of administration of the estate of the Debtor and of reorganization, including the reorganization of subsidiaries now pending, and for the corporate purposes of the New Company, it is estimated that, in addition to the cash held by the Trustees (\$3,969,855.73 as of September 29, 1934), approximately \$6,500,000 of new money should be provided. This amount is exclusive of cash, if any, which may be required under Articles X and XII of the Plan.

Desirability of Early Reorganization:

As pointed out above, in every year of its operation since 1927 to the receivership, except 1932, the consolidated net earnings of the Debtor and its subsidiaries (after all charges and taxes) exceeded \$6,345,000, and, eliminating 1932, averaged over \$12,000,000.

Despite the handicap of receivership and bankruptcy proceedings, combined net operating earnings in 1933 of the Debtor's consolidated subsidiaries (excluding the Old Broadway Company and subsidiaries which were inactive or the future status of which is uncertain and excluding foreign exchange profits and losses, and net capital gains and losses), after all charges but before the interest chargeable to one of the subsidiaries on the Bank Debt and before Federal income taxes, exceeded \$5,690,000 (including \$90,000 in dividends from partly owned companies).

It is estimated that earnings for 1934 on the same basis will not equal those for 1933.

It is believed that an early reorganization, and the consequent removal of the handicap of bankruptcy should increase the efficiency of the enterprise and result, under comparable conditions in the industry, in increased net operating earnings. Earnings for 1933 and 1934 appear to be at an annual rate sufficient to provide a substantial return upon, and substantial amortization of, the estimated amount of claims entitled to participate in the Reorganization Proceeding. Under these circumstances, it would seem that a reorganization should promptly be effected.

To that end protracted negotiations have been carried on by the Vanderlip Debenture Committee, the Bank Creditors' Committee, the Merchandise Creditors' Committee, the Broadway Bondholders' Committee, the Stockholders Committee, the petitioners in the Reorganization Proceeding and others interested in the estate of the Debtor. The Debtor believes, although the Plan has not been approved and adopted by any of the above Committees, that the attached Plan embodies the principles which have been agreed to in such negotiations, and intends to propose such Plan at a hearing for its consideration to be duly noticed and held as provided by Section 77B of the Federal Bankruptcy Act.

Outline of the Plan:

It is intended to reconstitute the entire assets of the Debtor in the Debtor or to vest them in another existing corporation or in a new corporation organized for the purpose, except as the Court in the Reorganization Proceeding may otherwise order and except that all claims or causes of action of the Trustees against officers or directors of the Debtor arising out of acts or conduct prior to the Bankruptcy Proceeding, and all claims or causes of action against persons other than such officers or directors arising out of or related to the same

transactions, with respect to which, prior to the confirmation of the Plan, suits shall have been instituted by the Trustees or leave therefor shall have been granted to the Trustees by the Court, are to remain in the Trustees for future disposition for the benefit of the New Company, subject to the approval of the Court in the Reorganization Proceeding.

Holders of Old Debentures, of General Claims and of other claims ranking on a parity therewith, will receive, as provided in Article IV of the Plan, for each \$1,000 of their claims, including interest to January 1, 1935 to the extent provided in the Plan,

\$500, principal amount, of new Twenty-Year 6% Sinking Fund Debentures, and 5 shares of new Cumulative Convertible 6% First Preferred Stock (par value \$100 per share).

Stockholders of the Debtor will receive, as provided in Article V of the Plan, in respect of each share of presently outstanding stock of the Debtor,

(1) $\frac{1}{4}$ share of new Common Stock and
(2) a warrant evidencing the right to subscribe for a period of sixty days, at \$2, for one unit consisting of

$\frac{1}{4}$ share of new Common Stock
 $\frac{1}{5}$ share of new Cumulative Convertible 6% Second Preferred Stock (par value \$10 per share).

The Bank Debt, the Old Broadway Bonds, the claim of the trustees of Allied Owners Corporation, and certain other claims against subsidiaries of the Debtor constituting also claims

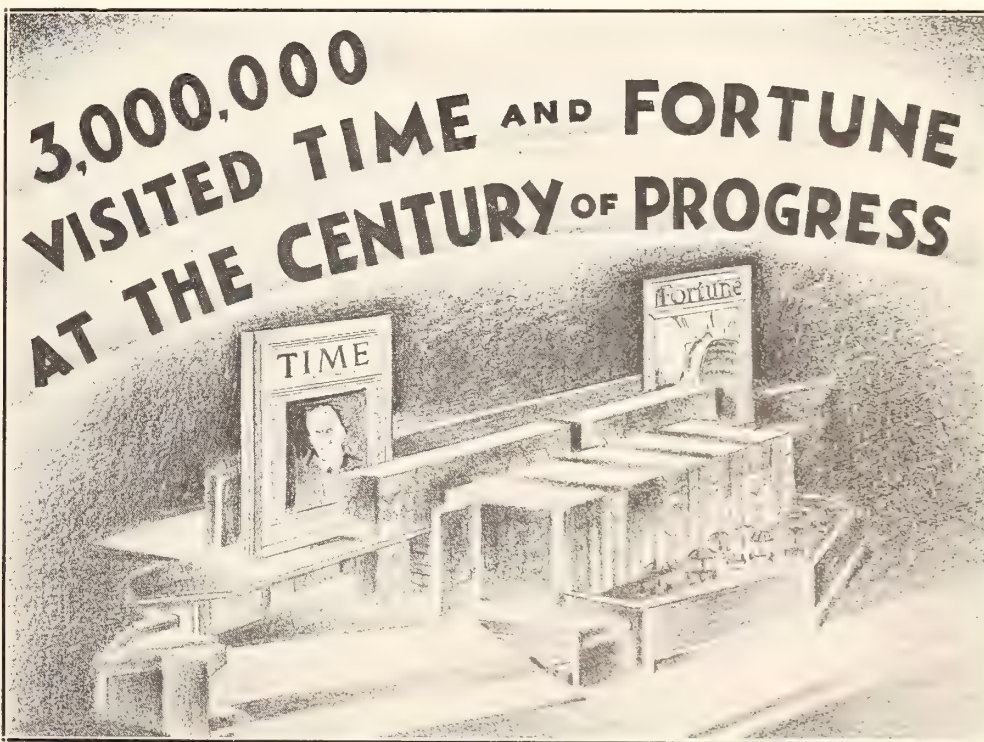
against the Debtor, and certain claims affecting special properties, are to be dealt with as provided in Article III of the Plan.

There is annexed to the Plan as Schedule D an estimated Consolidated Pro Forma Balance Sheet* of the Debtor and subsidiaries not in receivership or bankruptcy, giving effect to consummation of the Plan, based on unaudited financial statements as of September 29, 1934, and reflecting suggested new reserves.

The balance sheet (Schedule D) has been prepared on the assumption that, as a result of settlement or litigation by the Trustees, the Priority Claims and General Claims will be reduced to \$10,785,595.20 in amount (including interest on the General Claims to January 1, 1935, to the extent provided in the Plan). The effect of such reduction would be that, if none of the claims separately dealt with under Article III of the Plan (other than the claim on the Old Bank Debt, the claim of the trustees of Allied Owners Corporation and the claim on the Paramount Land Corporation Notes) required the issuance of New Debentures or First Preferred Stock, the aggregate amount of claims for which New Debentures or First Preferred Stock would be issuable, including such interest on such claims accrued to January 1, 1935, would be \$55,000,000, decreased by the aggregate amount (if any) paid in cash in respect of Priority Claims.

To enable creditors and stockholders to understand the facts underlying the more important features of the Plan, the following is a summary of the Plan.

*Said balance sheet has been prepared only for the purposes of the proposal of the Plan in the Reorganization Proceeding and is not binding upon the Board of Directors in establishing the balance sheet of the New Company.



RELEASED THRU— The New Major
FIRST DIVISION

—HARRY H. THOMAS, president—

WOULD COMPROMISE BANK DEBT

portant of the claims dealt with in Article III of the Plan and the nature of the compromises proposed, the following brief summaries of the facts respecting these claims and the proposed compromises are included in this Introductory Statement.

The Bank Debt:

In March, 1932, the Debtor owed \$9,600,000 to various banks on current loans. In order to provide funds to pay off these current borrowings and for the completion of its program for production of pictures, the Debtor by agreement dated March 29, 1932, arranged a bank credit available for a year of up to approximately \$14,000,000, utilizing a portion thereof immediately to repay the \$9,600,000 which was then owed to the banks. The banks joining in this credit included some, but not all, of the banks which held maturing obligations of the Debtor, and in addition banks to which the Debtor was not then indebted. Subsequently the Debtor further availed itself of the credit so that the principal amount used aggregated \$13,368,932.02.

The agreement of March 29, 1932, provided that the Debtor would sell certain assets (films and net rentals from films) to Film Production Corporation, a wholly owned subsidiary, that Film Production Corporation would issue its notes to the Debtor in payment therefor, and that the banks would, in turn, buy the notes for cash upon endorsement by the Debtor. The assets thus sold to Film Production Corporation had, at the commencement of the Bankruptcy Proceedings, a book value, and, it is believed, an actual value, materially in excess of the Bank Debt. The agreement also provided that Film Production Corporation would engage in no business except with the Debtor, and that obligations incurred to the Debtor would, in the event of non-payment of the notes when due, be subordinated to the notes. By a so-called production-distribution agreement of March 30, 1932, Film Production Corporation arranged for the completion by the Debtor of motion pictures included in the assets sold to it, the production of future motion pictures, and the distribution by the Debtor of the motion pictures so produced.

On or about November 17, 1932, the Debtor consummated the segregation of the producing and distributing branches of its business by the organization of the Picture Group and the vesting in the several corporations of that Group of the assets employed in the producing and distributing branches of its business. This segregation had been under contemplation by the Debtor's directors for some time and was deemed advisable by them both as a matter of internal administration and as a means of protecting the good will of the producing and distributing branches of the business as going concerns. In connection with this segregation, agreements were entered into under date of November 17, 1932, substituting members of the Picture Group for the Debtor in connection with various obligations of the Debtor under the production-distribution agreement.

In an action brought in June, 1933, in the United States District Court for the Southern District of New York, the Trustees have attacked the agreement of March 29, 1932, the production-distribution agreement and the agreements of November 17, 1932, and the claims of the banks thereunder, asserting in substance that the status of the Bank Debt was that of a general unsecured claim against the estate of the Debtor. In the action the Trustees also seek to recover from the banks all interest and commissions paid by the Debtor in connection with the Bank Debt.

Because of the complexity of the questions of law and fact involved, it is believed that a final determination of the rights of the parties



ADOLPH ZUKOR, president of Paramount Publix and member of the new board, was born in Ricse, Hungary, Jan. 7, 1873. He became interested in the infant film business in 1904 with Mitchell Mark, then owner of the Strand in New York. Subsequently he was associated with the late Marcus Loew and then founded Famous Players Film Co.

in this action could not be had without protracted litigation.

The Plan proposes that the dispute as to the status of the Bank Debt shall be compromised by the payment of the New Bank Debt in full in cash, the treatment of the Old Bank Debt on a basis *pari passu* with the Old Debentures and General Claims, the dismissal of the Trustees' suit and the release of all claims against the holders of the Bank Debt in respect of past payments in connection therewith.

The Old Broadway Bonds:

\$8,875,000, principal amount, of Old Broadway Bonds are now outstanding. They are the obligations of the Old Broadway Company and are secured by a mortgage upon the Paramount Building at Times Square, New York City. The Debtor was the lessee of the entire mortgaged property under a lease, and a claim was filed in the Bankruptcy Proceeding for \$178,543,653.88 in respect of the Old Broadway Bonds.

The Trustees negotiated with the Broadway Bondholders' Committee for a settlement of this claim, and entered into an agreement dated July 25, 1934, with the Broadway Bondholders' Committee, the Old Broadway Company, the Debtor, Paramount Production, Inc., Paramount Pictures Distributing Corporation, and Paramount International Corporation, a copy of which agreement is on file with the Special Master in the Reorganization Proceeding.

The Plan proposes to compromise the disputes which have arisen in respect of the Old Broadway Bonds on the basis provided for in such agreement, by an issue of New Broadway Bonds which will be the obligations of the New Broadway Company, will retain the Paramount Building as security and will, until one-half of the authorized amount thereof shall

have been retired, be entitled to fixed interest of 3 per cent. per annum and to additional interest of 2½ per cent. per annum payable only out of income remaining in any year after making provision for the cumulative sinking fund, and subject to certain other restrictions stated in Article III of the Plan. After one-half of the New Broadway Bonds shall have been retired as aforesaid, interest shall be at the fixed rate of 5½ per cent. per annum. The New Broadway Bonds will also be entitled to a sinking fund, payable out of income of the New Broadway Company, and will have the benefit of a new lease of the theatre and certain office space located in the Paramount Building upon terms set out in Article III of the Plan. Until one-half of the New Broadway Bonds shall have been retired, as aforesaid, payment of the fixed interest of 3 per cent. per annum and the application of \$100,000 per annum to the purchase or redemption of New Broadway Bonds will be guaranteed by the New Company.

Claim of Trustees of Allied Owners Corporation:

Pursuant to an agreement dated January 27, 1927, between New York Investors, Inc. (then Realty Associates), Thompson Starrett Company and the Debtor, theatre sites were acquired by Allied Owners Corporation (a wholly-owned subsidiary of New York Investors, Inc.), and the following theatres were erected thereon:

Paramount Theatre, Brooklyn, N. Y.,
Alabama Theatre, Birmingham, Ala.,
Paramount Theatre, Fremont, O.,
Paramount Theatre, Glens Falls, N. Y.,
Pitkin Theatre, Brooklyn, N. Y.,
Valencia Theatre, Jamaica, N. Y., and
Kings Theatre, Brooklyn, N. Y.

The Debtor agreed to pay to Allied Owners Corporation in each year for fifteen years an amount equal to 10% of the "capital account," as defined in said agreement, in the case of theatres in Greater New York, and an amount equal to 10½% of the "capital account," as so defined, in the case of theatres outside of Greater New York, and in addition, to pay at the end of fifteen years a final payment of 50% of such "capital account" against conveyance to the Debtor of title to such theatre properties. The "capital account" as so defined included, in addition to the actual cost of the sites and the theatres, an amount equal to 4% of such cost for financing and 7½% of such cost for promoters' fees.

Pursuant to said agreement, leases covering the above mentioned theatre properties were executed between Allied Owners Corporation, as landlord, and the Debtor, as tenant, at rentals equal to the annual payments above mentioned. Said agreement provided that any party thereto or Allied Owners Corporation might, at any time and from time to time, treat the above mentioned payments as payments on account of the purchase of land and building or as payments of rent or as part payment of each. It further provided that until all such payments should have been made the relation of Allied Owners Corporation with the Debtor should be that of landlord and tenant.

On November 15, 1927, the Debtor assigned to Loew's Theatre & Realty Corporation its rights under the leases relating to the Pitkin, Valencia and Kings theatres, and Loew's Theatre & Realty Corporation assumed all the obligations of the Debtor in respect of such leases, the faithful performance of the obligations so assumed being guaranteed by Loew's, Incorporated.

On July 15, 1932, in consideration of the deferment by Allied Owners Corporation of the payments due on July 1, August 1 and Septem-

CLAIMS TO PARTICIPATE IN PLAN

ber 1, 1932, in respect of the four remaining theatre properties, the Debtor purported to assign to Allied Owners Corporation the guaranty by Loew's, Incorporated and the sub-lease from the Debtor to Brooklyn-Manhattan Transit Company in respect of the greater portion of the office space in the Paramount Theatre Building in Brooklyn. The Debtor defaulted on the payments due in respect of such four remaining theatre properties on January 1, 1933, and on June 1, 1933, Loew's Theatre & Realty Corporation defaulted on the payments due in respect of the Pitkin, Valencia and Kings theatre properties.

The total amount payable pursuant to the agreement of January 27, 1927, as asserted in the claim filed by the Trustees of Allied Owners Corporation, aggregates \$29,735,016.04, of which \$6,544,886.16 had been paid prior to June 16, 1934. The Trustees of Allied Owners Corporation (it having become bankrupt in 1933 and a petition for reorganization pursuant to Section 77B of the Bankruptcy Act having been filed in respect thereof in 1934) have filed a proof of claim in the Reorganization Proceeding for the unpaid balance of \$23,190,129.88, plus interest to June 16, 1934, on past due installments amounting to \$77,754.21 and unpaid taxes and penalties to June 16, 1934, amounting to \$376,371.33, or a total claim for \$23,644,255.42. Of this amount \$11,000,308.78 is claimed in respect of the three theatre properties the leases of which were assigned to Loew's Theatre & Realty Corporation and \$12,643,946.64 is claimed in respect of the four theatre properties retained by the Debtor. The annual payments provided for in respect of such four properties are \$794,517 in each year, and the final 50% payment is \$3,972,585.

The obligation of Loew's Theatre & Realty Corporation and of Loew's, Incorporated in respect of the Pitkin, Valencia and Kings theatre properties has been the subject of litigation by the Trustees of Allied Owners Corporation, but a settlement of such litigation has been reached, subject to confirmation thereof in the proceeding for reorganization of Allied Owners Corporation, upon a basis involving the sale of such properties to Loew's Theatre & Realty Corporation. It is believed that the settlement between the Trustees of Allied Owners Corporation and the Loew companies will necessarily result in a release of the obligations of the Debtor in respect of the Pitkin, Valencia and Kings theatre properties.

The Trustees filed objections to the claim of the Trustees of Allied Owners Corporation in the Bankruptcy Proceeding but no proceedings have been taken to date in connection with such objections or in connection with the claim as filed in the Reorganization Proceeding. The magnitude of the claim, the complexity of the issues of law and fact involved, and the likelihood that the claim would, after litigation, be sustained in a substantial amount, made settlement desirable. The Trustees therefore negotiated with the trustees of Allied Owners Corporation for a settlement on the basis outlined in Article III of the Plan.

The Plan proposes to give effect to such settlement by providing for the issue of the same amount of New Securities which would be issued to the holders of \$5,000,000 of Old Debentures or General Claims (without interest), the payment of \$150,000 in cash (being in respect of a claim for use and occupancy by the Trustees), the purchase of the Alabama Theatre at Birmingham, Alabama, and the leasing of the Paramount theatres at Brooklyn, New York, Fremont, Ohio, and Glens Falls, New York, upon the terms set out in Article III of the Plan.

THE PLAN

I.

CLAIMS AND INTERESTS TO PARTICIPATE IN THE REORGANIZATION

All claims of whatever character against the Debtor or its property, which are entitled under Section 77B of the Bankruptcy Act to participate in a reorganization, shall be entitled to participate under the Plan.

As stated in the Introductory Statement, the total amount of claims filed in the Bankruptcy Proceeding and/or Reorganization Proceeding (exclusive of duplications and of claims for indeterminate amounts) has been reduced, or upon consummation of settlements heretofore negotiated is expected to be reduced, from \$297,702,162.37* (as of November 28, 1934) to \$83,622,852.52. Said remaining claims are disposed of under the Plan as follows:

\$5,720,412.61 is represented by claims of wholly-owned subsidiaries of the Debtor which it is proposed to release or otherwise deal with on a basis not involving the issue of New Securities;

\$25,768,468.58 represents claims dealt with under Article III of the Plan, in addition to the claim on the Old Broadway Bonds;

*While the time for filing of claims in the Reorganization Proceeding expired on September 15, 1934, six claims aggregating \$153,143.79 were filed after that date and up to November 28, 1934, by special leave of the Court, and additional claims may hereafter be filed by like leave of the Court.

\$25,835,571.76 represents claims filed in respect of Old Debentures;

\$145,787.68 represents Priority Claims; and the balance of \$26,152,611.89 represents General Claims.

Approximately 75 of said General Claims, aggregating approximately \$25,000,000 as filed (again, exclusive of claims for indeterminate amounts), have not been finally allowed or conceded by the Trustees.

It is estimated that the additional interest accruing to January 1, 1935, to the extent provided in the Plan respect of the Old Bank Debt, the Old Debentures and the General Claims as filed, aggregates approximately \$6,500,000.

Additional claims which may be entitled to participate in the reorganization are claims for indeterminate amounts (of which a list, in so far as known, is annexed as Schedule B) and claims which may hereafter be filed by leave of the Court.

In respect of a number of claims, including claims for indeterminate amounts and certain of the claims to be dealt with under Article III of the Plan, the Trustees are carrying on, or may, prior to the carrying out of the Plan, undertake, negotiations for elimination or reduction by payment in cash, the making of new leases or operating contracts, or otherwise. Any special settlement made with respect to any such claim will be subject to the approval of the Court in the Reorganization Proceeding and, if so approved, will be binding upon the New Company. It is hoped that such a reduction in the claims will be effected, either by negotiation or by litigation, that the aggregate amount of Priority Claims, General Claims,

(Continued on following page)



RELEASED THRU— The New Major
FIRST DIVISION

—HARRY H. THOMAS, president—

SUBSIDIARY OBLIGATIONS TREATED

Old Debentures, Old Bank Debt and other claims dealt with under Article III of the Plan and which are ultimately treated on a parity with General Claims, including interest to January 1, 1935, to the extent provided in the Plan, will not exceed an aggregate amount of \$55,000,000.

The Plan shall not be carried out unless and until such aggregate amount of all Priority Claims, General Claims, Old Debentures, Old Bank Debt and other claims dealt with under Article III of the Plan and which are ultimately treated on a parity with General Claims, including interest to January 1, 1935, to the extent provided in the Plan, but exclusive of claims asserted for indeterminate amounts at the date of final confirmation of the Plan and of claims heretofore filed and based upon alleged violations of the anti-trust laws, shall be not more than \$65,000,000.

Holders of the Common Stock of the Debtor, outstanding in the amount of 3,220,902.85 shares, shall also be entitled to participate in the reorganization.

The rights of the several classes of creditors and of the stockholders of the Debtor shall be modified and altered through the payment of cash, the issue of New Securities or otherwise in the manner hereinafter described.

II. EXECUTORY CONTRACTS; OBLIGATIONS AND LIABILITIES OF THE TRUSTEES

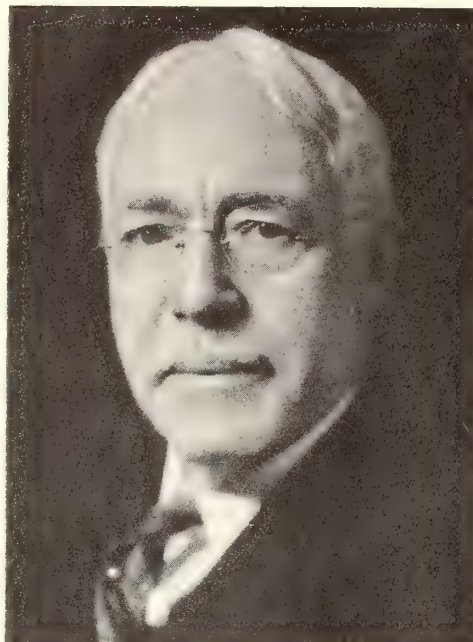
The New Company will be deemed to have assumed such of the contracts of the Debtor which are executory in whole or in part, including unexpired leases, as shall have been affirmed or adopted by the Trustees prior to the date of confirmation of the Plan, and also all executory contracts of the Trustees and other obligations and liabilities incurred by them in the administration of the estate. All other executory contracts of the Debtor shall be deemed to have been rejected and disaffirmed by the Plan.

III. TREATMENT OF OBLIGATIONS OF SUBSIDIARIES ALSO CONSTITUTING CLAIMS AGAINST THE DEBTOR AND OF OBLIGATIONS IN RESPECT OF SPECIFIC PROPERTIES

I. Old Broadway Bonds:

\$8,875,000, principal amount, of Old Broadway Bonds are outstanding. These bonds were issued by United States Mortgage and Trust Company, as trustee under the Indenture dated January 1, 1926 between it and the Old Broadway Company, are guaranteed by the Old Broadway Company and are secured by a mortgage upon the Paramount Building at Times Square, New York City. The Debtor was the lessee of the entire mortgaged property under a lease, and a claim for \$178,543,653.88 was filed in the Bankruptcy Proceeding in respect of the Old Broadway Bonds.

The Trustees negotiated with the Broadway Bondholders' Committee for a settlement of this claim and entered into an agreement dated July 25, 1934, subject to the approval of the Court in the Reorganization Proceeding, with the Broadway Bondholders' Committee, the Old Broadway Company, the Debtor, Paramount Productions, Inc., Paramount Pictures Distributing Corporation and Paramount International Corporation, providing for the recommendation to the holders of Old Broadway Bonds of a settlement of their claims on the basis hereinafter set forth and as set forth in detail in said agreement. Said agreement will be binding upon the New Company and the



FRANK ARTHUR VANDERLIP, the eldest member of the board, was born in 1864 in Aurora, Ill., has been engaged in finance most of his life, and is a prolific writer on international problems. He has been a Paramount bondholders' representative for several months.

New Broadway Company. A copy of said agreement is on file with the Special Master in the Reorganization Proceeding.

In full settlement of all claims of the Old Broadway Company, the Debtor, the Trustees and the holders of and the trustee for the Old Broadway Bonds against one another there will be issued to holders of Old Broadway Bonds, against surrender of their Old Broadway Bonds (with July 1, 1933, and all subsequent interest warrants attached), a like principal amount of New Broadway Bonds which will be the obligations of the New Broadway Company, which will be a wholly-owned subsidiary of the New Company and will own the Paramount Building. The New Broadway Bonds will be dated as of February 15, 1935, will mature February 15, 1955, will be secured by a first mortgage on the Paramount Building and by the leases and guaranties thereof hereinafter mentioned, and until the principal amount of the New Broadway Bonds outstanding shall have been reduced to \$4,437,500, will be entitled to:

(a) 3% per annum as fixed interest, payable semi-annually;

(b) in each year, commencing with the calendar year next succeeding the date of confirmation of the Plan, \$200,000 or the net income of the New Broadway Company for the preceding calendar year, whichever is less*, to be applied to the purchase or redemption of New Broadway Bonds, provided that no such payment shall be made which would reduce below \$50,000 the excess of the New Broadway Company's cash and marketable securities

over its current liabilities (including therein proper accruals for fixed non-capital liabilities payable within one year); and

(c) 2½% per annum as additional non-fixed interest on the New Broadway Bonds, such additional interest to be cumulative, but such additional interest to become payable in any year only (i) out of net income remaining after making in such year the payments mentioned in (a) and (b) above and after applying the balance to the retirement of such indebtedness as may have been incurred by the New Broadway Company for necessary capital expenditures on the Paramount Building, (ii) in units of ¼%, or multiples thereof, of the principal amount of New Broadway Bonds then outstanding, and (iii) to the extent that such payment will not reduce below \$50,000 the excess of the New Broadway Company's cash and marketable securities over its current liabilities (including therein accruals as stated in (b) above).

Until the principal amount of the New Broadway Bonds outstanding shall have been reduced to \$4,437,500, the payment of the fixed interest of 3% per annum and the application to the purchase or redemption of New Broadway Bonds of not less than \$100,000 per annum will be guaranteed by the New Company. Upon such reduction all accumulations, if any, of said additional non-fixed interest on the New Broadway Bonds which shall not have become payable in accordance with subsection (c) above will be released as obligations of the New Broadway Company.

Upon final confirmation of the Plan, the New Broadway Company will pay to the trustee for the Old Broadway Bonds, for distribution to holders thereof who, within two years from the making of such payment to such trustee, shall surrender their Old Broadway Bonds in exchange for New Broadway Bonds, an amount in cash equal to interest on the Old Broadway Bonds at the rate of 3% per annum from May 1, 1934, to the date of the New Broadway Bonds. Any part of such payment not so distributed within two years after the making thereof will be applied to the sinking fund for the New Broadway Bonds.

After the New Broadway Bonds outstanding have been reduced to \$4,437,500, the full interest at the rate of 5½% per annum will become fixed, and all net income of the New Broadway Company remaining after payment of such interest will be applied to the purchase or redemption of New Broadway Bonds to the extent that such application will not reduce below \$50,000 the excess of its cash and marketable securities over its current liabilities (including therein proper accruals for fixed non-capital liabilities payable within one year). Until all of the New Broadway Bonds are retired, the New Broadway Company will not declare or pay dividends on its stock.

Net income of the New Broadway Company for any calendar year, for the purpose of determining the rights of the New Broadway Bonds, is gross income, other than income arising from retirement of New Broadway Bonds or from forgiveness of loans to or indebtedness owed by the New Broadway Company, less operating expenses, taxes (including taxes due prior to the confirmation of the plan, if paid by the New Broadway Company), fixed interest on the New Broadway Bonds, interest on loans for future capital alterations or improvements, depreciation on such alterations and improvements

*Pursuant to guaranty by the New Company, a minimum of \$100,000 in each such year will be so applied.

TO SETTLE ALLIED OWNERS' CLAIM

and repayment of loans on account of payments in respect of interest, above-mentioned, on the Old Broadway Bonds or of expenses of reorganization.

The New Broadway Bonds will be redeemable in whole or in part at their principal amount plus accrued fixed interest and plus, until the principal amount of the New Broadway Bonds outstanding shall have been reduced to \$4,437,500, such additional interest as may have become payable thereon. The New Broadway Bonds will not require the New Broadway Company to pay, or reimburse holders for, any taxes (i) attributable to ownership of, or income from, the New Broadway Bonds or (ii) which the New Broadway Company or the trustee for the New Broadway Bonds may be required or permitted to retain or deduct from payments of interest or principal.

The New Broadway Company will join with the trustee for the Old Broadway Bonds in amending the Mortgage and Deed of Trust dated January 1, 1926, and the Loan Bond of that date executed pursuant thereto, under which the Old Broadway Bonds are issued. The New Broadway Bonds will be issued by said trustee pursuant to such amendments, will be guaranteed by the New Broadway Company and will be in substantially the form of, and, except as herein stated, will have substantially the same terms and conditions as, the Old Broadway Bonds.

Corporations nominated by the New Company will lease from the New Broadway Company, as from the date of the New Broadway Bonds, (a) 117,592 square feet of office space in the Paramount Building at a fixed rent of \$188,147.20 per annum for an initial term of ten years and two additional terms of five years each, but the lease will terminate at the expiration of the term during which the principal amount of the New Broadway Bonds outstanding shall have been reduced to \$4,437,500, and (b) the Paramount Theatre for a term ending on the date when the principal amount of the New Broadway Bonds outstanding shall have been reduced to \$4,437,500, at a fixed rent of \$260,000 per annum (subject to reduction of \$30 for each \$1,000 of New Broadway Bonds retired during any preceding year, but not less than \$200,000 fixed rent per annum) plus, as additional rent, the amount, if any, by which the percentages of the gross annual receipts from admissions (less admission taxes) herein-after set forth exceed the fixed rent:

Gross receipts up to \$1,750,000	15%
Excess up to \$2,000,000	16%
Excess up to \$2,250,000	17%
Excess up to \$2,500,000	18%
Excess up to \$2,750,000	19%
Excess up to \$3,000,000	20%
Excess up to \$3,250,000	22½%
Excess over \$3,250,000	25%

The lease of office space will, subject to expiration thereof as above stated, provide for a readjustment in rent or the making of a new lease at the then fair rental value at the end of ten years and fifteen years respectively. The New Company will nominate a corporation which will enter into a new lease with respect to the theatre upon the termination of the theatre lease above mentioned, for a term ending at the date of maturity of the New Broadway Bonds and at a rental to be fixed by appraisal, and the New Company will cause such lessee to deposit, as security for its performance under the lease, an amount equal to six months' rent thereunder, or a bond in the same amount.

The above leases will be pledged as additional security for the New Broadway Bonds

and the first theatre lease, and the office lease terms thereof, will be guaranteed by the New Company.

The New Company will pay to the New Broadway Company, on February 15, 1935, on account of occupancy of office space in the Paramount Building by the Trustees and subsidiary companies of the New Company from January 26, 1933, to February 15, 1935, an amount in cash equal to \$1.40 per square foot per annum, less payments made by the Trustees or the New Company for expenses incurred in connection with the readjustment of the New Broadway Bonds or on account of real estate taxes upon the Paramount Building payable on October 1, 1934, or any subsequent date. Liability in respect of occupancy of the theatre has been currently discharged.

The claims of all creditors of the Old Broadway Company other than the Trustees, the holders of and the trustees for the Old Broadway Bonds, will be unaffected by the Plan. The claim of the Debtor and of the Trustees against the Old Broadway Company will be released.

2. Bank Debt:

The nature of the claims in respect of the Bank Debt is explained in the Introductory Statement.

New Bank Debt—\$5,175,131.32, including interest to January 1, 1935.

The New Bank Debt will be paid in full in cash.

Old Bank Debt—\$9,813,095.35, including interest to January 1, 1935.

The holders of the Old Bank Debt will receive for each \$1,000 of their claims \$500, principal amount, new Twenty-Year

6% Sinking Fund Debentures, and 5 shares new Cumulative Convertible 6% First Preferred Stock (par value \$100 per share).

The foregoing will be in settlement of all claims of the holders of the Bank Debt. The suit of the Trustees against such holders will be dismissed, such holders will assign to the New Company or its nominee the notes of Film Production Corporation, and all claims against such holders in respect of past payments in connection with the Bank Debt will be released.

3. Claim Filed by Trustees of Allied Owners Corporation:

The nature of this claim is explained in the Introductory Statement.

The Trustees of the Debtor have negotiated with the trustees of Allied Owners Corporation for a settlement on the basis outlined below and the detailed agreement for carrying out such settlement is now in process of preparation. If such agreement shall have been completed and approved by the Court in the Reorganization Proceeding prior to final confirmation of the Plan, it will be binding upon the New Company. If at the date of final confirmation of the Plan, such detailed agreement shall not have been so completed and approved, the detailed agreement for carrying out the settlement outlined below shall be in such form as may be approved by the Board of Directors of the New Company. The proposed settlement is as follows:

In full settlement of all claims of Allied Owners Corporation and the trustees of Allied Owners Corporation against the Debtor and the Trustees of the Debtor, a claim in the

(Continued on following page)

WHAT WINCHELL WRITES MILLIONS BELIEVE

Walter Winchell

On Broadway

Trade Mark Registered Copyright, 1934, Daily Mirror, Inc.

Recommended to diversion seekers:
intelligent and grandest of the radio programs
—The only noticeable improvement in radio since Marconi invented it.

RELEASED THRU— **The New Major FIRST DIVISION**

—HARRY H. THOMAS, president—

BROOKLYN PARAMOUNT LEASE FIXED

amount of \$5,000,000, without interest, is to be allowed against the Debtor's estate, the sum of \$150,000 in cash in satisfaction of the claim against the Trustees of the Debtor for use and occupancy by them of Allied Owners properties is to be paid, and the following agreements are to be entered into with the trustees of Allied Owners Corporation or their successors:

(1) Agreement for the purchase by the Trustees of the Debtor or the New Company, or by a subsidiary of the Debtor or of the New Company, and the sale by the trustees of Allied Owners Corporation or their successors, of the Alabama Theatre Property (including the theatre equipment in such theatre) at Birmingham, Ala., free of all liens and encumbrances, for \$1,000,000, of which \$100,000 will be payable in cash upon conveyance of title. The balance (\$900,000) shall be payable as follows and shall be secured by a first mortgage on the property:

\$20,000 at the end of one year after conveyance of the title and at the end of each year thereafter for a period of 9 additional years;

\$30,000 at the end of each year thereafter for a period of 4 years; and

\$580,000 at the end of 15 years after the date of conveyance of title;

the unpaid balance from time to time to bear interest at the rate of 4% per annum, payable semi-annually. The Trustees of the Debtor, the New Company or such subsidiary, as the case may be, will have the right to prepay all or any part of the unpaid balance on any interest payment due.

(2) Agreement for the leasing by the Trustees of the Debtor or the New Company, or by a subsidiary of the Debtor or of the New Company, of the Paramount Theatre in Brooklyn, N. Y. (including the theatre equipment therein and marquee and other signs used as theatre signs, but excluding the commercial and general office portion of the building) for a term of twenty (20) years at a fixed rent of \$100,000 per annum, payable in weekly installments, plus, as additional rent, the amount, if any, by which the percentages of the gross receipts from admissions (less admissions taxes) hereinafter set forth, exceed the fixed rent:

In case theatre is operated on a straight picture policy:

Gross receipts up to \$15,000 per week 12½%

Excess over \$15,000 per week and up to \$20,000 per week. 15%

Excess over \$20,000 per week. . 20%

When theatre is operated on a stage-show policy:

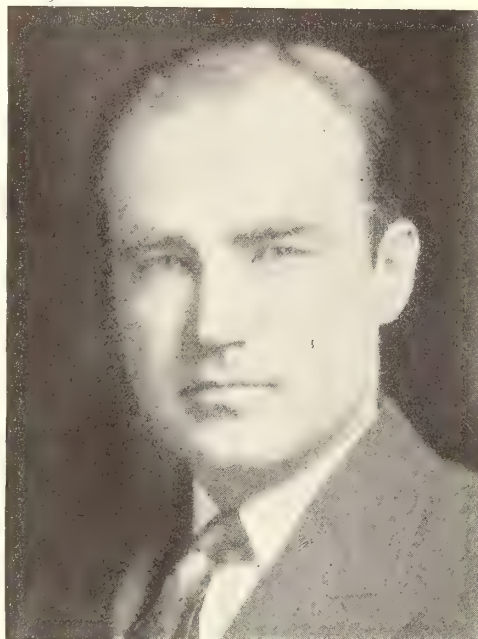
Gross receipts up to \$20,000 per week 12½%

Excess over \$20,000 per week and up to \$25,000 per week. 15%

Excess over \$25,000 per week. . 20%

The theatre will be deemed to be operated on a stage-show policy when there shall be expended not less than \$4,000 in any week for orchestra, stage hands, theatrical performers and all other expenses in connection with stage shows, stage presentations or vaudeville shows. There will be paid as additional rent the amount of water rent assessed in connection with the theatre.

(3) Agreement for the leasing by the Trustees of the Debtor or the New Company, or by a subsidiary of the Debtor or of the New Company, of the Paramount Theatre Building at Glens Falls, N. Y., including the theatre equipment therein, for a term of twenty (20) years at a rent of \$12,000 per annum, payable in weekly installments, plus, as additional rent,



HENRY ROBINSON LUCE, the youngest member of the new directorate, was born 36 years ago in Shantung Province, China, of American parents. After graduation from Yale in 1920 he studied at Oxford and then, with Briton Hadden, founded Time, the weekly news magazine, and Fortune, a monthly publication, both of which he publishes and edits.

the amount, if any, by which 15% of gross receipts from admissions (less admission taxes) exceeds \$12,000 per annum.

(4) Agreement for the leasing by the Trustees of the Debtor or the New Company, or by a subsidiary of the Debtor or of the New Company, of the Paramount Theatre Building at Fremont, Ohio, including the theatre equipment therein, for a term of twenty (20) years from January 1, 1935, at a rent of \$15,000 per annum, payable in weekly installments, plus, as additional rent, the amount, if any, by which 15% of gross receipts from admissions, less admissions taxes, exceeds \$15,000 per annum.

The lease to be executed pursuant to the agreement mentioned in (2) above shall be prior to any present or future mortgages on the property covered thereby, and the two leases to be executed pursuant to the agreements mentioned in (3) and (4) above shall each be prior to any present or future mortgages on the properties respectively covered thereby except mortgages for an aggregate in respect of both properties of \$220,000.

The other terms and provisions of the leases to be executed pursuant to the agreements mentioned in (2), (3) and (4) above will be in substantially the same form as the existing leases on the properties to be covered thereby or in such other form as may be approved by the Trustees of the Debtor (if executed prior to final confirmation of the Plan) or by the Board of Directors of the New Company (if executed thereafter). In the event that any of the agreements mentioned in (1), (2), (3) and (4) above provide for the performance thereof by a subsidiary of the Debtor or of the New Company, the obligation of such subsidiary thereunder shall be guaranteed by the New Company.

In addition to the foregoing settlement negotiated by the Trustees, it is intended that, sub-

ject to the provisions of Article VIII hereof, one member of the Board of Directors of the New Company shall be nominated by the board of directors of the corporation which shall acquire from the trustees of Allied Owners Corporation the aforesaid claim against the Debtor or the proceeds thereof.

4. \$2,750,000 Paramount Properties Bonds:

The Paramount Properties Bonds are the obligations of Paramount Properties, Incorporated, a wholly owned subsidiary of the Debtor, incorporated under the laws of the State of California, and the claims thereon have been filed in the Bankruptcy Proceeding and in the Reorganization Proceeding primarily on the theory that the Debtor is liable as a stockholder of Paramount Properties, Incorporated, pursuant to the provisions of the Constitution and statutes of the State of California existing at the time of the issue and sale of the Paramount Properties Bonds.

The Paramount Properties Bonds now outstanding bear interest at the rate of 6% per annum, payable semi-annually, and the principal of the Paramount Properties Bonds is payable in the amount of \$150,000 per annum until September 1, 1942, when the balance of \$1,700,000 is payable. There are no existing defaults under the Deed of Trust securing the Paramount Properties Bonds.

The Trustees have negotiated with holders and representatives of substantial amounts of these Bonds for the settlement and readjustment outlined below:

The Paramount Properties Bonds will be replaced by new Bonds with an interest rate of 6% per annum, which will mature September 1, 1942. In lieu of the present serial maturities, a sinking fund to be applied to the purchase of Bonds at not exceeding par and accrued interest, or redemption of Bonds at par and accrued interest, will be provided in an amount sufficient to retire \$100,000, principal amount, of Bonds on September 1, 1936, \$125,000, principal amount, of Bonds on September 1, in each of the years 1937 and 1938, and \$150,000, principal amount, on September 1 in each of the years 1939, 1940, 1941 and 1942. Paramount Properties, Incorporated, will have the option of tendering Bonds, at their principal amount, for the purposes of the sinking fund, in lieu of cash. The purchase of Bonds for the sinking fund by the trustee for the Bonds shall be upon calls for tenders and, in the event of tenders at the same price, preference in purchase shall be given to New Bonds exchanged for presently outstanding Bonds of earliest serial maturities.

Corporations nominated by the New Company, or (if prior to final confirmation of the Plan) by the Trustees, will lease from Paramount Properties, Incorporated, the Paramount Theatre Building in Los Angeles and the West Coast Studio in Hollywood for terms expiring September 1, 1942, at annual rentals sufficient in the aggregate to meet the service charges on the new Bonds. Such leases will be guaranteed by the New Company and will be assigned as additional security for the new Bonds. As further additional security, the furniture, fixtures and equipment in said Paramount Theatre Building owned by the Debtor or any of its subsidiaries will be subjected to a chattel mortgage for the benefit of the new Bonds. The release provisions contained in the present Deed of Trust will be eliminated, and in lieu thereof the new Deed of Trust will provide that the West Coast Studio will be released from the new Deed of Trust upon payment of 60% of the principal amount of the Bonds at the time outstanding.

The claims filed in the Bankruptcy Proceeding and in the Reorganization Proceeding in respect of the Paramount Properties Bonds will be released, and the claims filed by Paramount

SETTLEMENT OF NOTES ARRANGED

Properties, Incorporated, and Los Angeles Theatre Enterprises, Inc., will be released or, in the alternative, assigned to such other corporation as the New Company, or (if prior to final confirmation of the Plan) the Trustees, may designate.

If holders of at least two-thirds in amount of the Paramount Properties Bonds do not consent to the treatment outlined above, the Paramount Properties Bonds may be adjusted in such manner as may be agreed with the holders of at least two-thirds in amount thereof by the Board of Directors, or if (prior to final confirmation of the Plan) by the Trustees, in either case with the approval of the Court in the Reorganization Proceeding; and such adjustment may include the continuance of the mortgage at a rate of interest not more than the present rate and for a term not less than the present term, and the making or guaranteeing by the New Company of a lease or leases which may be pledged as collateral for the indebtedness secured by the mortgage.

Failing such agreement, the holders of Paramount Properties Bonds shall be entitled to treatment as holders of General Claims in respect of the claims filed on account thereof in the Reorganization Proceeding in such amount (if any) as may be determined in the manner provided in Article IV of the Plan.

5. \$816,666.68 Paramount Land Corporation Notes:

The claim for \$816,666.68 in respect of the Paramount Land Corporation Notes has been filed upon the alleged guaranty of the Debtor by its endorsement upon the Paramount Land Corporation Notes of the obligations thereunder of Paramount Land Corporation (a wholly owned subsidiary of the Debtor).

The Trustees have entered into an agreement, subject to the approval of the Court in the Reorganization Proceeding, with the holder of the Paramount Land Corporation Notes and others for the settlement of the claim on such Notes upon the basis set forth below.

The principal amount of the Paramount Land Corporation Notes will be reduced by the payment on account of principal of \$36,666.68 in cash. Accrued interest to July 1, 1934, aggregating \$61,250, and tax and assessment arrearages against the property securing the Notes, now aggregating approximately \$33,116.35, will be paid in cash. The remaining \$780,000, principal amount, of Notes will be exchanged for a like principal amount of new notes of Paramount Land Corporation dated as of July 1, 1934, bearing interest at the rate of 5% per annum, payable quarterly, and maturing serially at the rate of \$6,000.00 per quarter until July 1, 1939, at which time the remaining principal amount of the new notes shall become payable. Pending litigation between Paramount Land Corporation and another subsidiary of the Debtor and the holder of the Paramount Land Corporation Notes will be dismissed.

The declaration of trust securing the new notes shall provide, among other things, that the trustee thereunder shall, at any time after July 1, 1936, but not before, release from the declaration of trust the so-called laboratory property upon payment of \$150,000 in cash, provided there shall be no default in the payment of interest or principal on the new notes or in the performance of other obligations under the declaration of trust prior to July 1, 1936. The right to such release as above stated shall be unconditional and irrespective of any subsequent default and whether or not the proposed transferee of the so-called laboratory property shall be the Debtor or any corporation directly or indirectly controlled by the Debtor; provided that the provisions for such release shall not be applicable after the

expiration of 90 days after said trustee has notified Paramount Land Corporation of its election to declare the balance owing on the new notes to be immediately due and payable and to sell the entire property referred to in said declaration of trust. No requirements with respect to improvements shall be included in the new declaration of trust, and no fee for acceptance and installation shall be charged by the trustee thereunder.

The claim of the holder of Paramount Land Corporation Notes against the Debtor shall be treated as a General Claim under this Plan in the amount of \$780,000 and shall be entitled to receive New Securities therefor upon the basis provided in Article IV of this Plan. Such New Securities shall be held in trust, under the declaration of trust, for Paramount Land Corporation but as additional security for the new notes; and the declaration of trust shall provide that the trustee shall not have the right to sell such New Securities except upon 30 days' notice of default in the payment of interest or principal or other non-performance by Paramount Land Corporation of its obligations under the declaration of trust and failure of Paramount Land Corporation to cure such default within such 30 days; provided that if at any time after July 1, 1936, the aggregate market value of such New Securities, determined on the basis of average closing prices (or the mean of bid and asked prices if no sales occur during the day) for 10 consecutive business days, be less than \$390,000, then such pledgee may, upon 30 days' notice (provided such aggregate market value, determined as above provided, does not during such 30 days exceed \$390,000), sell all or any part of

such pledged New Securities and shall apply the proceeds of such sale, after deducting all expenses thereof, to payment on account of the principal of the new notes then outstanding.

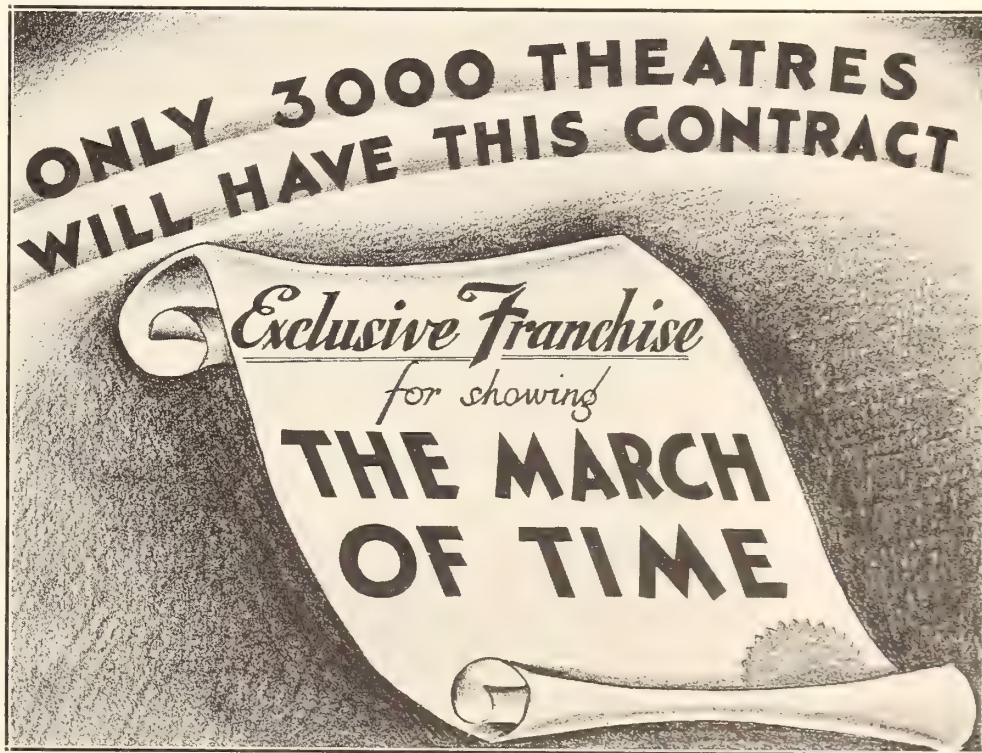
6. \$561,750 First Mortgage on Theatre property, Jacksonville, Fla.:

Hiawatha Company, a wholly owned indirect subsidiary of the Debtor, is the owner of the Florida Theatre property at Jacksonville, Fla., which is subject to a first mortgage to The Prudence Company, Inc. securing a principal amount of indebtedness of \$561,750.01 as of September 29, 1934. As further security for such indebtedness, a lease to the Debtor expiring April 7, 1942, at a net annual rental of \$200,000, has been pledged under such mortgage. The Prudence Company, Inc., has filed a claim in the Reorganization Proceeding upon such lease in the amount of \$786,255.80.

The indebtedness secured by the mortgage bears interest at the rate of 7% per annum, payable semi-annually, and the principal is payable in the amount of \$2,916.66 monthly until April 1, 1937, when the balance of \$430,500 is payable. Amounts due under the mortgage (including payments on account of principal) as of October 1, 1934, aggregate approximately \$100,000.

Said indebtedness may be adjusted in such manner as may be agreed with the holder of the mortgage by the Board of Directors, or (if prior to the final confirmation of the Plan) by the Trustees, in each case with the approval of the Court in the Reorganization Proceeding; and such adjustment may include the curing of defaults under the mortgage, the

(Continued on next page)



RELEASED THRU— The New Major
FIRST DIVISION

—HARRY H. THOMAS, president—

MORTGAGE ON STUDIO, LABORATORY

continuance of said indebtedness at a rate of interest not more than the present rate and for a term not less than the present term, and the making or guaranteeing by the New Company of a lease which may be pledged as collateral for the indebtedness secured by the mortgage. Failing such agreement the holder of the mortgage shall be entitled to treatment as a holder of a General Claim in respect of the claim filed in the Reorganization Proceeding under the lease to the Debtor constituting part of the security for the mortgage, in such amount as may be determined in the manner provided in Article IV of the Plan.

7. \$465,000 First Mortgage on Theatre property, St. Petersburg, Fla.:

St. Petersburg Enterprises, Inc., a wholly owned indirect subsidiary of the Debtor, is the owner of the Florida Theatre property at St. Petersburg, Fla., which is subject to a first mortgage to The Prudence Company, Inc., securing a principal amount of indebtedness of \$465,000, as of September 29, 1934. As further security for such indebtedness, a lease to the Debtor expiring August 14, 1938, at a net annual rental of \$150,000, has been pledged under such mortgage. The Prudence Company, Inc., has filed a claim in the Reorganization Proceeding upon such lease in the amount of \$602,113.93.

The indebtedness secured by the mortgage bears interest at the rate of 6½% per annum, payable semi-annually, and the principal is payable in the amount of \$2,066.67 monthly until April 1, 1936, when the balance of \$388,400 is payable. Amounts due under the mortgage (including payments on account of principal) as of October 1, 1934, aggregate approximately \$85,000.

Said indebtedness may be adjusted in such manner as may be agreed with the holder of the mortgage by the Board of Directors, or (if prior to the final confirmation of the Plan) by the Trustees, in each case with the approval of the Court in the Reorganization Proceeding; and such adjustment may include the curing of defaults under the mortgage, the continuance of said indebtedness at a rate of interest not more than the present rate and for a term not less than the present term, and the making or guaranteeing by the New Company of a lease which may be pledged as collateral for the indebtedness secured by the mortgage. Failing such agreement, the holder of the mortgage shall be entitled to treatment as a holder of a General Claim in respect of the claim filed in the Reorganization Proceeding under the lease to the Debtor constituting part of the security for the mortgage, in such amount as may be determined in the manner provided in Article IV of the Plan.

8. \$930,000 First Mortgage on Studio, Laboratory and Film Depot properties, Long Island City, N. Y.:

Seneca Holding Corporation, a wholly owned subsidiary of the Debtor, is the owner of the studio, laboratory and film depot properties in Long Island City, N. Y., which is subject to a first mortgage to The Prudence Company, Inc., securing a present principal amount of indebtedness of \$930,000. As further security for such indebtedness, a lease to the Debtor expiring December 31, 1937, at a net annual rental of \$233,000, has been pledged under such mortgage. The Prudence Company, Inc., has filed a claim in the Reorganization Proceeding upon such lease in the amount of \$886,708.50.

The indebtedness secured by the mortgage bears interest at the rate of 6% per annum, payable semi-annually, and pursuant to the mortgage the principal is payable in the amount of \$40,000 semi-annually to and including July 1, 1935, the balance of \$730,000 being payable on January 1, 1936. Amounts



CHARLES ALEXANDER McCULLOCH, an officer in many large corporations, chiefly *Midwestern*, was born in Chicago Dec. 2, 1875, 59 years before his appointment as a *Paramount* director. He has engaged in the newspaper business and directed the affairs of several utilities companies, and was a co-receiver for the *Insull* companies.

due under the terms of the mortgage (including payments on account of principal, but excluding unpaid taxes) as of July 1, 1934, aggregate approximately \$203,700.

Said indebtedness may be adjusted in such manner as may be agreed with the holder of the mortgage by the Board of Directors, or (if prior to the final confirmation of the Plan) by the Trustees, in each case with the approval of the Court in the Reorganization Proceeding; and such adjustment may include the curing of defaults under the mortgage, the continuance of said indebtedness at a rate of interest not more than the present rate and for a term not less than the present term, and the making or guaranteeing by the New Company of a lease which may be pledged as collateral for the indebtedness secured by the mortgage. Failing such agreement, the holder of the mortgage shall be entitled to treatment as a holder of a General Claim in respect of the claim filed in the Reorganization Proceeding under the lease to the Debtor constituting part of the security for the mortgage, in such amount as may be determined in the manner provided in Article IV of the Plan.

9. \$574,100 First and Refunding Mortgage Sinking Fund 6½% Bonds and \$615,200 7% Debentures of G. B. Theatres Corporation:

G. B. Theatres Corporation, not a subsidiary of the Debtor, was prior to 1930 the owner and lessee of various theatres, chiefly in Massachusetts. In that year, it sold substantially all of its properties and assets to the Debtor, which transferred such properties and assets to Olympia Theatres, Inc., a subsidiary of the Debtor now in receivership. At the time of that sale, G. B. Theatres Corporation had outstanding First and Refunding Mortgage Sinking Fund 6½% Bonds and 7% Debentures.

Holders of the 6½% Bonds and of the 7%

Debentures have filed claims (a) in the receivership proceeding of Olympia Theatres, Inc., on the theory that the obligation of G. B. Theatres Corporation on the 6½% Bonds and the 7% Debentures was assumed by Olympia Theatres, Inc., and (b) in the Reorganization Proceeding, on the theory that such obligations were assumed by the Debtor, and further that the alleged assumption by Olympia Theatres, Inc. was guaranteed by the Debtor.

There are outstanding \$574,100, principal amount, of the 6½% Bonds and \$615,200, principal amount, of the 7% Debentures. The 6½% Bonds are secured by a mortgage on theatre properties in Massachusetts.

The Trustees have, with the approval of the Court in the Bankruptcy Proceeding, taken the following action with respect to the claims against the Debtor on the 7% Debentures and the 6½% Bonds:

7% DEBENTURES

The Trustees have caused Lares Theatres Corporation, a wholly owned subsidiary of the Debtor (hereinafter called Lares), to agree to purchase from Nathan E. and Samuel Goldstein (hereinafter called the Goldsteins), the entire \$615,200 outstanding principal amount of 7% Debentures, or the new securities or cash to be issued or distributed in respect of such claims as may have been or may be filed thereon in the receivership proceeding of Olympia Theatres, Inc., or in the Reorganization Proceeding, at 50% of their principal amount. At November 28, 1934, the Goldsteins owned or controlled approximately \$610,000 principal amount of said debentures. To the extent that the 7% Debentures represent claims against Olympia Theatres, Inc., Lares will use such debentures as the basis of participation by it as a creditor of Olympia Theatres, Inc. in any reorganization thereof.

6½% BONDS

The Trustees, in collaboration with the principal holders of the 6½% Bonds, and with a committee representing additional holders, have evolved a plan of reorganization with respect to such bonds (which has already been approved by holders of \$261,600 principal amount of such bonds), and have caused Lares to enter into agreements with such principal holders and such committee to attempt to consummate such plan of which the following is a summary:

A new corporation (hereinafter called the New G. B. Company) has been formed with an authorized common capital stock consisting of 520 shares of Class B Stock (to be acquired by Lares) and 480 shares of Class A Stock (to be held by the Goldsteins). The New G. B. Company will have eight directors, four to be elected by the holders of the Class B Stock, three by the holders of the Class A Stock and one by such holders of the New Bonds as will presently acquire them, viz., the Goldsteins in so far as they will acquire New Bonds in exchange for such cash as may be provided by them in the foreclosure mentioned below, and the holders of the New Bonds issued pursuant to (A) below. The Class A and Class B stocks share equally as classes in liquidation or other distribution excepting dividends.

The New G. B. Company will issue the New Bonds hereinafter described, and the holder of each of the outstanding 6½% Bonds (with March 1, 1933 and subsequent interest coupons attached) will receive in exchange therefor from the New G. B. Company, at his option, either

(A) a like principal amount of New Bonds plus cash equal to full unpaid interest on his 6½% Bonds to the date of the New Bonds, or

(B) 65% of the principal amount of his 6½% Bonds in cash, less, in either case, any payments in respect

OUTLINE TREATMENT OF DEBENTURES

of interest made on the 6½% Bonds subsequent to April 23, 1934.

The New G. B. Company will also

(a) acquire at foreclosure, subject to existing underlying mortgages and other liens, the properties securing the 6½% Bonds;

(b) acquire from the Goldsteins an existing lease expiring in 1941 on the Arcade Theatre in Springfield for \$31,500 payable from the earnings of the theatre, and certain other considerations;

(c) enter into long term management contracts with the Goldsteins providing for aggregate salaries to the two Goldsteins of \$525 per week, plus an additional amount of not exceeding \$225 per week payable out of net earnings;

(d) acquire from Paramount Pictures Distributing Corporation a ten-year franchise for Paramount motion pictures in certain Massachusetts cities and towns;

(e) enter into an arrangement with Paramount Theatres Service Corporation for the furnishing by the latter of advice and assistance in connection with the operation of theatres; and

(f) acquire from Lares, in consideration of an assignment to Lares by the New G. B. Company of the 6½% Bonds to be acquired by it (which, prior to such assignment, will have been applied to the payment of the foreclosure bid), either

(1) leases on additional Massachusetts theatre properties now in the hands of Olympia Theatres, Inc. or one or more of its subsidiaries, or

(2) \$400,000 of such debentures as may be issued in connection with the reorganization of Olympia Theatres, Inc., or

(3) \$200,000 in cash.

To the extent that the 6½% Bonds so acquired by Lares will then represent deficiency claims against Olympia Theatres, Inc., Lares will use them as the basis of participation by it as a creditor of Olympia Theatres, Inc., in any reorganization thereof, including payment to Olympia Theatres, Inc. for the leases described in (1) above.

The Goldsteins will provide all cash required (a) upon exchanges of 6½% Bonds pursuant to (B) above, in consideration of the transfer to them of all such 6½% Bonds, which they will exchange for New Bonds and cash pursuant to (A) above, and

(b) in satisfaction of the foreclosure bid, in consideration of the issue to them of such aggregate principal amount of New Bonds as the cash so provided would purchase at a price equal to 55¼% of the principal amount thereof, provided, however, that such aggregate principal amount of New Bonds shall not exceed the aggregate principal amount of 6½% Bonds which shall not be exchanged pursuant to (A) or (B) above.

The Class B Stock of the New G. B. Company will be purchased from the Goldsteins by Lares for \$107,500 in cash. In further consideration for said cash payment, the Goldsteins have agreed with Lares to carry out all their obligations above mentioned, and also to deliver to Lares, without further cost to it, securities of the same kind and in the same amount as may be issued in respect of such claims as may be filed in the receivership proceeding of Olympia Theatres, Inc., or in the Reorganization Proceeding, by holders of 6½% Bonds who do not exchange their bonds pursuant to (A) or (B) above, or the cash, if any, distributed in respect of such claims.

The New Bonds will be issued under an indenture which will constitute a mortgage on the properties now securing the 6½% Bonds (subject to existing underlying mortgages and other lines), and a lien on all leaseholds owned by the New G. B. Company, on the stocks of its subsidiaries, on the debentures above men-

tioned (if acquired by the New G. B. Company from Lares), and on all its tangible properties, real or personal (excluding current supplies). The New Bonds will be dated as of March 1, 1934, will mature March 1, 1959, will bear 6% interest per annum, payable semi-annually, will have a cumulative sinking fund of 4% per annum, payable out of net earnings (after repayment of loans from the Goldsteins and Lares, not exceeding \$100,000 in the aggregate, which may be incurred for reorganization expenses, interest on the 6½% Bonds or working capital), applicable to the retirement of New Bonds by purchase. The New Bonds will be redeemable upon any interest date at 107½% within the first five years, at 105% during the next ten years, and at 102½% thereafter, in each case plus accrued interest. The indenture will permit, subject to restrictions designed to preserve the security for the New Bonds, releases of property subject to the mortgage, and will contain tax refund provisions similar to those applicable to the 6½% Bonds.

In addition to those to be issued in exchange for 6½% Bonds, the indenture will authorize \$1,500,000, principal amount, of New Bonds, issuable only for the purpose of refunding an equal amount of obligations constituting liens senior to the lien of the new mortgage.

To the extent that the 7% Debentures and the 6½% Bonds to be acquired by Lares represent claims against the Debtor, such claims will be released or otherwise dealt with under the Plan on a basis not involving the issue of New Securities. Holders of such of the 7% Debentures and of the 6½% Bonds as shall not be acquired by Lares shall be entitled to treatment as holders of General Claims under this Plan in respect of the claims filed in the Reorganization Proceeding as above stated.

IV.

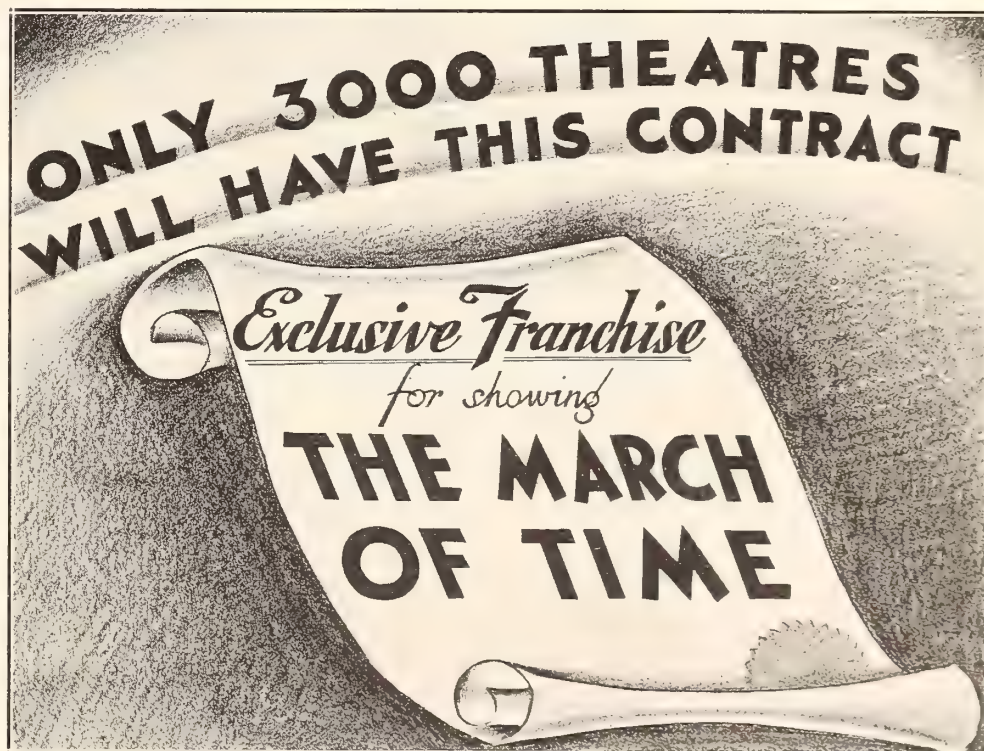
TREATMENT OF OLD DEBENTURES AND GENERAL CLAIMS

Holders of Old Debentures and of General Claims, and of all claims separately dealt with under Article III but in respect of which claims against the Debtor's estate may ultimately be allowed, will be entitled to participate in the reorganization upon the basis of the amount of their respective claims as finally established and allowed in the Reorganization Proceeding (or in such other manner as may be determined by the Board of Directors with the approval of the Court in the Reorganization Proceeding), with interest at the rate of 6% per annum from the date in respect of which each such claim shall have been allowed for interest (if any) to January 1, 1935, from which date the New Securities will bear interest and rank for dividends.

Holders of such claims thus established and allowed will be entitled to receive for each \$1,000 in amount of such claims, including such interest to January 1, 1935,*

(Continued on following page)

*The claims of the Old Debentures are to be computed for the purpose of the Plan at \$1,017.09 in respect of each \$1,000 Twenty-Year 6% Sinking Fund Gold Bond with coupons maturing on and after June 1, 1933, and at \$1,034.00 in respect of each \$1,000 Twenty-Year 5½% Sinking Fund Gold Bond with coupons maturing on and after February 1, 1933, with interest on the respective amounts so allowed from March 14, 1933, at the rate of 6% per annum, so that the total claim with interest accrued to January 1, 1935, will be for each such \$1,000 6% Bond with coupons, approximately \$1,126.94, and for each such \$1,000 5½% Bond with coupons, approximately \$1,145.67.



RELEASED THRU— The New Major
FIRST DIVISION

—HARRY H. THOMAS, president—

NEW SECURITIES ARE DESCRIBED

\$500 principal amount, new Twenty-Year 6% Sinking Fund Debentures, and 5 shares new Cumulative Convertible 6% First Preferred Stock (par value \$100 per share).

Priority claims shall be paid in cash to the extent (if any) that the asserted right to priority shall be finally established in the Reorganization Proceeding.

V.

TREATMENT OF STOCKHOLDERS

For each share of old Common Stock of the Debtor (of which 3,220,902.85 shares are outstanding) held, stockholders will receive

- (1) $\frac{1}{4}$ share of new Common Stock and
- (2) a warrant evidencing the right to subscribe for a period of sixty days, at \$2, for one unit consisting of
 - $\frac{1}{4}$ share of new Common Stock, and
 - $\frac{1}{5}$ share of new Cumulative Convertible 6% Second Preferred Stock (par value \$10 per share).

Subscription warrants will be valid for 60 days from the date when such warrants shall be made available for distribution to stockholders, which shall be specified in a notice thereof to stockholders given in the manner provided in Article XIV. The warrants will entitle the holders thereof to subscribe as aforesaid upon presentation, within said 60 days, of the warrants in negotiable form accompanied by payment in cash of the subscription price, for account of the New Company, at the office of The Commercial National Bank and Trust Company of New York, 56 Wall Street, New York City.

VI.

CAPITALIZATION OF THE NEW COMPANY

As provided in Article I the Plan shall not be carried out unless and until the aggregate amount of all Priority Claims, General Claims, Old Debentures, Old Bank Debt and other claims dealt with under Article III of the Plan and which are ultimately treated on a parity with General Claims, including interest to January 1, 1935, to the extent provided in the Plan, but exclusive of claims asserted for indeterminate amounts at the date of final confirmation of the Plan and claims heretofore filed and based upon alleged violations of the anti-trust laws, shall be not more than \$65,000,000.

It is believed, however, that this amount may be substantially reduced by litigation or negotiation. It is hoped that this reduction will be in a sufficient amount so that, if none of the claims separately dealt with under Article III of the Plan (other than the claims on the Old Bank Debt, the claim of the Trustees of Allied Owners Corporation and the claim on the Paramount Land Corporation Notes) requires the issuance of New Debentures or First Preferred Stock, the capitalization of the New Company outstanding upon the consummation of the reorganization will not be more than:*

Twenty-Year 6% Sinking Fund Debentures	\$27,500,000
Cumulative Convertible 6% First Preferred Stock (par value \$100 per share)	\$27,500,000
Cumulative Convertible 6% Second Preferred Stock (par value \$10 per share)	\$ 6,441,806
Common stock	1,610,452
	Shares

*To these must be added such New Securities as may be issued pursuant to Articles X, XI or XII of the Plan.

Class of Creditors or Stockholders	New Debentures	First Preferred Stock (par value)	Second Preferred Stock (par value)	Common Stock (shares)
Old Bank Debt.....	\$ 4,906,548	\$ 4,906,548		
Allied Owners Corporation.....	2,500,000	2,500,000		
Paramount Land Corporation Notes.....	390,000	390,000		
Old Debentures	14,310,655	14,310,655		
General Claims	5,392,797	5,392,797		
Stockholders (including shares issuable against warrants)			\$6,441,806	1,610,452
Total	\$27,500,000	\$27,500,000	\$6,441,806	1,610,452

The *pro forma* balance sheet annexed to the Plan as Schedule D has been prepared upon the assumption that this hope will be realized.

To the extent that all claims requiring the issue of New Securities, other than claims on the Old Bank Debt, claims on the Old Debentures, the claim of the Trustees of Allied Owners Corporation and the claim on the Paramount Land Corporation Notes, are not hereafter so reduced as a result of litigation or otherwise as to aggregate \$10,785,595.20 or less in amount including interest on the General Claims (and Priority Claims for which New Securities may be issued) to January 1, 1935, to the extent provided in the Plan, additional New Securities will be required to be issued *pro tanto*. To the extent that such claims are so reduced to less than the aggregate of \$10,785,595.20, including such interest to January 1, 1935, the above estimate of the amount of New Securities to be outstanding may be reduced *pro tanto*.

The authorized amounts of the New Securities shall be such as in the opinion of the Board of Directors shall at the time of carrying out of the Plan seem necessary or proper to enable the New Company to issue and deliver to all creditors and stockholders of the Debtor the New Securities provided for in the Plan, and to provide any cash or New Securities which may be required under the provisions of Articles X, XI or XII.

Shares of the Common Stock of the New Company will be reserved to the amount required for the conversion of the authorized First Preferred Stock and Second Preferred Stock of the New Company.

The shares of Common Stock may be without par value, or may have such par value as the Board of Directors may determine.

Distribution of New Securities:

Assuming the realization of the hoped-for reduction of claims as set forth in the Introductory Statement under the heading "Claims Against the Debtor's Estate," the New Debentures, First Preferred Stock, Second Preferred Stock and Common Stock issued under the Plan will be distributed approximately as follows:

VII.

DESCRIPTION OF NEW SECURITIES

The New Securities may be issued in temporary form in the first instance or interim certificates may be issued therefor. Scrip may be issued and distributed in lieu of fractions of a share of stock or of debentures of any

denomination less than \$100. Such scrip may be non-interest or non-dividend bearing, but shall be exchangeable for New Securities when presented in proper multiples. The New Company may make arrangements with brokers or dealers to facilitate the purchase and sale of such scrip and may compensate such brokers or dealers for their services in that connection; but in no event will the New Company itself purchase or sell such scrip.

Twenty-Year 6% Sinking Fund Debentures:

The Twenty-Year 6% Sinking Fund Debentures will be issued in coupon form in denominations of \$1,000, \$500 and \$100, registerable as to principal only, will be dated as of January 1, 1935, will mature twenty years thereafter, will bear interest at the rate of 6% per annum, payable semi-annually, and will be redeemable, at the option of the New Company, at any time and from time to time, in whole or in part, upon at least thirty days' notice by publication, at the principal amount thereof plus accrued interest. They will be issued under an indenture to a bank or trust company as trustee (hereinafter in this sub-section, together with its successor trustees, if any, referred to as the trustee).

The New Debentures will be entitled to the benefit of a cumulative sinking fund as hereinafter provided. As promptly as possible after the date which shall be the closing date of the monthly accounting period nearest to January 1 in each year, the consolidated net earnings of the New Company and its subsidiaries shall be determined for the twelve months' period ending on said date. Such consolidated net earnings for said twelve months' accounting period, together with all earned surplus arising from consolidated net earnings for prior twelve months' accounting periods commencing Sunday, December 30, 1934, less all dividends on First Preferred Stock and the Second Preferred Stock which shall have accrued during all such twelve months' accounting periods, whether or not paid, are hereinafter referred to as "consolidated net earnings available for the sinking fund." From the consolidated net earnings available for the sinking fund, the New Company shall pay to the trustee on June 15, 1936 and, so long as any New Debentures shall be outstanding, on June 15 of each year thereafter, whichever of the following two sums shall be the larger, viz., (a) an amount equal to one-third of the consolidated net earnings available for the sinking fund which shall have accrued during the next preceding twelve months' accounting period, or (b) the sum of an amount equal to 2% of the aggregate principal amount of the New Debentures issued prior to said June 15 and an amount equal to 6% of the aggregate principal amount of New Debentures which pursuant to operation of the sinking fund shall have been purchased or redeemed or called for redemption on a date prior to said June 15. The obligation to pay the sum specified in the foregoing sub-paragraph (b) shall be cumulative.

Each sinking fund payment for the New Debentures shall be applied to the retirement and cancellation thereof not later in any event than the next succeeding January 1, pursuant

D. G. HARRIS, NAMED TO BOARD, IS REALTOR

Duncan G. Harris, selected for the new Paramount board, is a realtor. He is a member of Brown, Wheelock, Harris & Co. Mr. Harris is a representative of bondholders.

CLASSIFICATION OF STOCK CITED

to purchase in the open market or upon calls for tenders at not exceeding the principal amount thereof and accrued interest, or, to the extent that retirement by purchase or upon calls for tenders is not so made, by drawings by lot at such price.

The New Company will also covenant in said indenture that so long as any of the New Debentures shall be outstanding, (a) it will not pay or declare any dividend or make any other distribution in respect of any stock of any class of the New Company except out of net earnings of the New Company accruing on or after December 30, 1934, and (b) it will not pay or declare any dividend or make any other distribution in respect of any shares of its Common Stock, or apply any sum to the purchase or redemption of any stock of any class, unless the sinking fund payment required in respect of the next preceding twelve months' accounting period, together with an accumulated unpaid sinking fund payments, shall have been paid to the trustee.

The New Company will also covenant in said indenture that it will not apply any sum to the purchase or redemption of any shares of any such stock unless and until the principal amount of New Debentures outstanding shall be less than \$14,000,000.

The New Company will also covenant in said indenture that it will not sell, or permit the sale of, any shares of stock of any of the corporations in the Picture Group owned by it or by any other corporation in the Picture Group (except to another corporation of the Picture Group or to the New Company) without paying, or causing to be paid, the proceeds thereof to the trustee to be applied to the retirement and cancellation of the Debentures in the manner provided in respect of sinking fund payments, and that it will not pledge or create any lien, or permit any pledge or creation of a lien, on or in respect of any such shares without equally and ratably securing the Debentures. The New Company will further covenant therein that it will not pledge or create any lien, or permit any pledge or creation of any lien, on or in respect of any motion picture negatives or positives constituting assets of any of the corporations in the Picture Group unless such pledge or liens shall be for the purpose of obtaining services, or rights or other property, useful in the production or distribution of such negatives or positives, or for the purpose of securing loans, not in excess of such aggregate amount as shall be specified in the indenture, to finance the production of motion pictures in such manner that the proceeds of each picture so financed will be applied to the repayment of such loans or to the financing of new productions.

Classes of Stock of the New Company:

The authorized capital stock of the New Company shall consist of the following classes of stock:

- Cumulative Convertible 6% First Preferred Stock (par value \$100 per share)**
- Cumulative Convertible 6% Second Preferred Stock (par value \$10 per share)**
- Common Stock (with or without par value, as the Board of Directors of the New Company shall determine)**

Dividends on First Preferred Stock:* The holders of the First Preferred Stock shall be entitled to receive, out of the surplus or net profits of the New Company available for the



PERCY HAMPTON JOHNSTON, selected as a Paramount director, started his banking career as a clerk in a small bank in Lebanon, Ky., in 1897 and seven years later was made a national bank examiner. In 1916 he was made vice-president of the Chemical National Bank, now the Chemical Bank & Trust Co., of which he has been president since 1920.

payment of dividends, when and as declared by the Board of Directors, dividends at the rate of 6% per annum of the par value thereof from January 1, 1935, and no more, payable quarterly on January 1, April 1, July 1 and October 1 in each year, before any sum or sums shall be set apart for or applied to the purchase or redemption of First Preferred Stock or Second Preferred Stock or Common Stock and before any dividend or other distribution shall be declared or paid upon or set apart for the Second Preferred Stock or the Common Stock, and such dividends shall be cumulative, so that if dividends upon the outstanding First Preferred Stock at the rate of 6% per annum of the par value thereof from January 1, 1935 to the end of the then current quarterly dividend period for such stock shall not have been paid, or declared and a sum sufficient for the payment thereof set apart, the amount of the deficiency shall be paid, but without interest, or dividends at said rate shall be declared and a sum sufficient for the payment thereof set apart, before any sum or sums shall be set apart for or applied to the purchase or redemption of First Preferred Stock or Second Preferred Stock or Common Stock, and before any dividend or other distribution shall be declared or paid upon or set apart for the Second Preferred Stock or the Common Stock.

Dividends on Second Preferred Stock:* Out of the surplus or net profits of the New Company available for the payment of dividends and remaining after full cumulative dividends as aforesaid on the First Preferred Stock shall have been paid or provided for to the end of the then current quarterly dividend period for such stock, the holders of the Second Preferred Stock shall be entitled to receive, when and as declared by the Board of Directors, dividends

at the rate of 6% per annum of the par value thereof from January 1, 1935, and no more, payable quarterly on January 1, April 1, July 1 and October 1 in each year, before any sum or sums shall be set apart for or applied to the purchase or redemption of First Preferred Stock or Second Preferred Stock or Common Stock and before any dividend or other distribution shall be declared or paid upon or set apart for the Common Stock, and such dividends shall be cumulative, so that if dividends upon the outstanding Second Preferred Stock at the rate of 6% per annum of the par value thereof from January 1, 1935 to the end of the then current quarterly dividend period for such stock shall not have been paid, or declared and a sum sufficient for the payment thereof set apart, the amount of the deficiency shall be paid, but without interest, or dividends at said rate shall be declared and a sum sufficient for the payment thereof set apart, before any sum or sums shall be set apart for or applied to the purchase or redemption of First Preferred Stock or Second Preferred Stock or Common Stock and before any dividend or other distribution shall be declared or paid upon or set apart for the Common Stock.

Dividends on Common Stock:* Out of the surplus or net profits of the New Company available for the payment of dividends and remaining after full cumulative dividends as aforesaid upon the First Preferred Stock and Second Preferred Stock shall have been paid or provided for to the end of the then current quarterly dividend period for such stocks, as hereinabove set forth, dividends may be declared upon and paid to the holders of the Common Stock to the exclusion of the holders of the First Preferred Stock and Second Preferred Stock.

Rights on Liquidation: In the event of any liquidation or dissolution or winding-up of the New Company, voluntary or involuntary, the holders of the First Preferred Stock shall be entitled to receive out of the assets of the New Company available for distribution to its stockholders (whether capital or surplus), before any distribution of such assets shall be made to the holders of Second Preferred Stock or Common Stock, an amount in the case of each such holder of First Preferred Stock which, together with the aggregate of the dividends paid upon his shares of First Preferred Stock, shall be equal to \$100 per share, plus an amount equal to interest at the rate of 6% per annum of the par value thereof thereon from January 1, 1935 to the date of distribution upon any such liquidation or dissolution or winding-up, and in the event that such assets of the New Company available for distribution to its stockholders shall be insufficient to permit the payment in full of the amounts to which the holders of the First Preferred Stock are entitled as aforesaid, then the entire assets of the New Company available for distribution to its stockholders shall be distributed ratably among the holders of the First Preferred Stock according to the amounts which they respectively would be entitled to receive if such assets were sufficient to permit the payment in full of said amounts. After payment in full of said amounts to the holders of the First Preferred Stock, the holders of the Second Preferred Stock shall be entitled to receive, out of the assets of the New Company available for distribution to its stockholders (whether capital or surplus), before any distribution of such assets shall be made to the holders of Common Stock, an amount in the case of each such holder of Second Preferred Stock which, together with the aggregate of the dividends paid upon his shares of Second Preferred Stock, shall be equal to \$10 per share, plus an amount equal to interest at the rate of 6%

*The New Company will covenant in the indenture under which the Debentures are to be issued, with respect to the payment of dividends and the purchase or redemption of the stock, as above provided.

VARIOUS STOCK RIGHTS EXPLAINED

per annum of the par value thereof thereon from January 1, 1935 to the date of distribution upon any such liquidation or dissolution or winding-up, and in the event that such assets of the New Company available for distribution to its stockholders remaining after payment in full of the amounts to which the holders of the First Preferred Stock shall be entitled shall be insufficient to permit the payment in full of the amounts to which the holders of the Second Preferred Stock shall be entitled as aforesaid, then such remaining assets shall be distributed ratably among the holders of the Second Preferred Stock according to the amounts which they respectively would be entitled to receive if such assets were sufficient to permit the payment in full of said amounts. After payment in full of said amounts to the holders of the First Preferred Stock and Second Preferred Stock, the holders of the Common Stock shall be entitled, to the exclusion of the holders of the First Preferred Stock and Second Preferred Stock, to share ratably in all the remaining assets of the New Company available for distribution to its stockholders.

Redemption of Preferred Stocks*: The First Preferred Stock and Second Preferred Stock at any time outstanding may be redeemed by the New Company, in whole or in part, at any time or from time to time, at its election expressed by resolution of the Board of Directors, upon not less than sixty days prior notice to the holders of record of the First Preferred Stock or Second Preferred Stock to be redeemed, given as hereinafter set forth, by the payment in cash in each case of an amount in the case of each share thereof so to be redeemed which, together with the aggregate of the dividends paid thereon, shall be equal to the par value thereof, respectively, plus an amount equal to interest at the rate of 6% per annum of the par value thereof thereon from January 1, 1935 to the date of redemption. If less than all of the outstanding shares of First Preferred Stock or of Second Preferred Stock, as the case may be, is to be redeemed, the shares to be redeemed may be determined by lot, or *pro rata*, in such manner as may be prescribed by resolution of the Board of Directors. Notice of such redemption shall be given by publication at least once in one newspaper published and of general circulation in the City of New York, not less than sixty nor more than ninety days prior to the redemption date. A similar notice shall be mailed by the New Company, postage prepaid, not less than sixty nor more than ninety days prior to such redemption date, addressed to the respective holders of record of the First Preferred Stock or of the Second Preferred Stock, as the case may be, to be redeemed, at their respective addresses as the same shall appear on the stock transfer records of the New Company, but the mailing of such notice shall not be a condition precedent to such redemption. Notice having been so given by publication, from and after the date fixed therein as the date of redemption, unless default shall be made by the New Company in providing moneys for the payment of the redemption price, all dividends upon the shares of stock thereby called for redemption shall cease to accrue and all rights of the holders thereof as stockholders of the New Company shall cease and determine, except the right to receive the redemption price and the right to convert the shares so called for redemption into shares of Common Stock of the New Company at any time up to and including the day which shall be two weeks prior to the date fixed for redemption as hereinabove set forth, or if such day shall be a holiday, then the first business day thereafter. First Preferred Stock or Second Preferred Stock redeemed or purchased



DR. JULIUS KLEIN, named to the new board, was assistant secretary of commerce in the Hoover administration. He has been a representative of Paramount bondholders for months. Business consultant, he has written many papers, largely on foreign trade problems. He was born in San Jose, Cal., June 27, 1886. (Photo copy-right, Underwood & Underwood.)

by the New Company shall not be reissued, and no stock shall be issued in lieu thereof, and such First Preferred Stock and Second Preferred Stock shall be retired from time to time in the manner permitted by law.

The New Company shall not purchase any shares of its Common Stock until all of the shares of its First Preferred Stock and Second Preferred Stock shall have been retired, or until the funds necessary for the redemption of all of its outstanding shares of First Preferred Stock and Second Preferred Stock shall have been set apart therefor.

Voting Rights: Upon all elections of directors, and upon all other matters upon which the vote or consent of the stockholders of the New Company shall be required or taken, the holders of First Preferred Stock shall be entitled to twenty votes for each share of First Preferred Stock held by them respectively, and the holders of the Second Preferred Stock and of the Common Stock shall be entitled to one vote for each share of each such stock held by them, respectively.

Conversion Rights: All or any shares of the First Preferred Stock, and all or any shares of the Second Preferred Stock in 10-share lots or multiples thereof, at any time outstanding, shall be convertible at any time (but, in the case of shares called for redemption only up to and including the day which shall be two weeks prior to the redemption date, or if such day shall be a holiday, then the first business day thereafter), at the option of the holder, into fully-paid and non-assessable shares of Common Stock of the New Company on the basis hereinafter specified, upon presentation and surrender to the New Company at the office of any transfer agent of its Common Stock, of the certificate

or certificates representing such share or shares to be so converted, duly stamped, if necessary, and properly endorsed for transfer. Upon the surrender of any such certificate or certificates for such purpose, the holder thereof shall be entitled to receive therefor a certificate or certificates representing the number of shares of Common Stock of the New Company into which such shares of First Preferred Stock or Second Preferred Stock, as the case may be, are convertible as hereinafter set forth.

The basis for such conversion shall be at the rate of seven shares of Common Stock for one share of First Preferred Stock, and nine shares of Common Stock for ten shares of Second Preferred Stock. If, at any time or times prior to such conversion, the holders of the Common Stock of the New Company become entitled, or are required, to exchange the shares of Common Stock then held by them for a larger or smaller number of shares of Common Stock only, thereafter each holder of First Preferred Stock or Second Preferred Stock then outstanding, upon conversion thereof, shall receive, in substitution for the Common Stock to which he would have been entitled upon conversion but for such exchange, a number of shares of Common Stock equal to the number that would have been issued and delivered to him in exchange for the shares of Common Stock which would have been issued and delivered to him if he had converted his First Preferred Stock or Second Preferred Stock into Common Stock immediately prior to (a) the record date fixed for the determination of the holders of Common Stock entitled or required to make such exchange of such Common Stock or (b) such exchange if no such date shall be fixed. If, at any time or times prior to such conversion, shares of the Common Stock of the New Company are issued as a stock dividend in respect of the Common Stock, thereafter the number of shares of Common Stock which each holder of First Preferred Stock or Second Preferred Stock (in 10-share lots or multiples thereof) then outstanding shall be entitled to receive upon conversion thereof shall be increased in the same ratio as that by which the number of outstanding shares of Common Stock shall have been increased by the payment of such stock dividend. If at any time or times prior to such conversion the New Company shall reclassify its Common Stock in whole or in part into other classes of stock, or shall dissolve, liquidate or be wound up, or shall sell all or any portion of its properties and assets, or shall merge with or consolidate into another corporation, and as a result thereof there shall be cash, securities or other properties or assets distributable to the holders of the Common Stock, the number of shares of Common Stock into which shares of First Preferred Stock and shares of Second Preferred Stock (in 10-share lots or multiples thereof) are convertible, shall not thereby be changed, but the New Company shall, at least sixty days prior to (a) the record date fixed for the determination of the holders of Common Stock entitled to such distribution or (b) such distribution if no such date shall be fixed, mail notice to all holders of record of shares of First Preferred Stock and shares of Second Preferred Stock at their respective addresses as the same appear on the stock record books of the New Company, specifying the nature of such distribution and the record date fixed for the determination of the holders of Common Stock entitled thereto, or the proposed date of such distribution if no such record date shall be fixed. The New Company shall also mail to the holders of record of shares of First Preferred Stock and of shares of Second Preferred Stock notices of (1) the initial dividend upon the Common Stock, (2) any divi-

METHOD OF ACCEPTANCE, EXECUTION

dend which shall be declared by the Board of Directors to place the Common Stock upon a regular dividend basis, (3) any subsequent dividend at a rate in excess of such regular dividend basis, and (4) any dividend which together with all dividends declared during the same calendar year shall exceed in the aggregate \$1 per share on the Common Stock in such year, unless notice shall already have been given of the declaration of a dividend placing the Common Stock upon a regular dividend basis and such regular dividend basis shall have been in excess of \$1 per annum; any such notice shall be mailed to such holders at such respective addresses at least thirty days prior to the record date fixed for the determination of the holders of Common Stock entitled to such dividend or the payment date of such dividend if no such record date shall be fixed.

Fractional shares shall not be issued upon conversion of First Preferred Stock or Second Preferred Stock but if upon such conversion a stockholder shall become entitled to receive a fraction of a share of stock of any class of the New Company, the New Company may issue scrip representing such fraction, which scrip may be non-voting, non-dividend and non-interest bearing, exchangeable together with other scrip aggregating one or more full shares of stock of such class, within a period to be fixed by the Board of Directors, for stock certificates representing such full share or shares of stock of such class, and otherwise in such form and containing such terms as shall be fixed by the Board of Directors at the time of the issue thereof.

Upon conversion, the holder of First Preferred Stock or Second Preferred Stock shall be entitled to receive in cash out of surplus available therefor the amount of the accrued dividends thereon for the elapsed portion of the current quarterly dividend period of such stock, less a cash adjustment for any dividend which shall be deemed to have accrued on any stock issuable upon such conversion.

Waiver of Preemptive Rights: Unless otherwise determined by the Board of Directors, no holder of any stock of the New Company, of any class or classes, shall, as such holder, have any right to purchase or subscribe for (1) any shares of stock of any class or classes or any warrant or warrants, option or options, or instrument or instruments that shall confer upon the holder or holders thereof the right to subscribe for or to purchase or receive from the New Company any stock of any class or classes which it may issue or sell, or (2) any obligation which the New Company may issue or sell that shall be convertible into, or exchangeable for, any shares of the stock of the New Company of any class or classes, or to which shall be attached or appurtenant any warrant or warrants, option or options, or instrument or instruments that shall confer upon the holder or holders of such obligation, warrant, option or instrument the right to subscribe for, or to purchase or receive from the New Company, any shares of its stock of any class or classes.

BROOKS REPRESENTS BRITISH INSURANCE

Gerald Brooks, named to the Paramount board is an investment executive with E. F. Hutton & Co. He is a representative of both stockholders and bondholders, particularly large British insurance companies with Paramount holdings.

VIII. MANAGEMENT

It is contemplated that the New Company will have a Board of Directors of not less than twelve nor more than twenty members, so classified that one-fourth shall be elected annually for terms of four years.

The Board of Directors of the Debtor has been partially reconstituted and the Board of Directors of the New Company is expected to include the following persons:

Gerald Brooks	Henry R. Luce
Duncan G. Harris	Charles A. McCulloch
Percy H. Johnston	Maurice Newton
Julius Klein	Frank A. Vanderlip
Adolph Zukor	

It is expected that the other directors to be chosen will bring additional strength to the New Company, and the Debtor has been informed that representatives of substantial creditor and stockholder interests do not expect to approve and adopt the Plan before the additional members of the Board of Directors have been selected.

IX. METHOD OF ACCEPTANCE OF AND PARTICIPATION IN PLAN

The method by which creditors, stockholders and other parties in interest may evidence their acceptance of the Plan, and, after confirmation by the Court in the Reorganization Proceeding, may participate therein, will hereafter be determined, and notice thereof will be duly given to the creditors, stockholders and other parties in interest.

X. PROVISION FOR ANY CLASS OF CREDITORS OF WHICH LESS THAN TWO-THIRDS SHALL ACCEPT THE PLAN

In respect of each class of creditors of the Debtor of which less than two-thirds in amount shall accept the Plan, protection for the realization by them of the value of their interests, claims or liens shall be provided, either, as the Board of Directors may determine (a) by the sale of the property of the Debtor free of the interests, claims or liens of such class or classes of creditors, at not less than a fair upset price to be fixed by the Court in the Reorganization Proceeding, and the transfer of such interests, claims or liens to the proceeds of such sale, or (b) by appraisal and payment either in cash of the value either of such interests, claims or liens (as such value may be determined by the Court in the Reorganization Proceeding), or, at the objecting creditors' election, by payment by delivery of the securities allotted to such interests, claims or liens under the Plan, or (c) by such other method as the Board of Directors may determine, and as will in the opinion of the Court in the Reorganization Proceeding, under and consistent with the circumstances of the case, equitably and fairly provide such protection. Upon any sale of the property and assets of the Debtor, or any part thereof, the New Company, or any other person or persons acting for the purpose of carrying out the Plan, may be a purchaser at such sale, and may apply, ratably in satisfaction of the purchase price, all interests, claims and liens of all classes of creditors whose claims have been allowed and the holders of at least two-thirds in amount of each of which classes have accepted the Plan, and the interests, claims and liens of the assenting creditors of the other class or classes concerned, and for this purpose the New Company or such other purchaser

will be vested with all such interests, claims and liens. Any cash which may be required for such provisions shall be paid by the New Company, and if the Board of Directors shall so determine, the New Company may for that purpose sell for cash at such price as may be determined by the Board of Directors, any of the authorized amounts of the New Securities which may not be required for delivery to creditors or stockholders participating in the Plan.

XI. MEANS FOR EXECUTION OF THE PLAN

The Plan of Reorganization of the Debtor will be carried out under the provisions of Section 77B of the Federal Bankruptcy Act. It is expected that it will be carried out by the revesting in the Debtor of all of its assets, except as the Court in the Reorganization Proceeding may otherwise order and except as hereinafter stated, but the Plan may be carried out by the transfer of such assets to another existing corporation or to a new corporation to be organized for the purpose. The New Company will create and issue the New Securities, and execute the appropriate agreements and indentures necessary or proper to carry out the Plan. In case the New Company shall be a new corporation, a certificate of incorporation will be executed and filed, and in case the New Company shall be an existing corporation the necessary amendments to its certificate of incorporation will be executed and filed, for the creation of the new stocks to be issued pursuant to the Plan and in case the New Company is the Debtor, it will take the necessary corporate action to reduce its authorized capital stock and number of shares, and thereafter to increase its capital stock and number of shares and classify such shares as contemplated by the Plan.

The reorganization of the Old Broadway Company will be carried out under the provisions of Section 77B of the Federal Bankruptcy Act in the manner provided in Article III of the Plan, either by revesting in the Old Broadway Company, or by transferring to another existing corporation or a new corporation to be organized for the purpose, substantially all the assets of the Old Broadway Company.

All claims or causes of action of the Trustees against officers or directors of the Debtor arising out of acts or conduct prior to the Bankruptcy Proceeding, and all claims or causes of action against persons other than such officers or directors arising out of or related to the same transactions, with respect to which, prior to the confirmation of the Plan, suits shall have been instituted by the Trustees or leave therefor shall have been granted to the Trustees by the Court, shall, subject to the further orders of the Court in the Reorganization Proceeding, remain in the Trustees and shall not be vested in the New Company, but such claims or causes of action shall be prosecuted or otherwise disposed of, for the benefit of the New Company, in such manner as the Trustees shall.

(Continued on following page)

MAURICE NEWTON INVESTMENT OFFICIAL

Maurice Newton, named to Paramount's new directorate, is an investment executive associated with Hallgarten & Co., and a former member of Paramount boards. He is a representative of stockholders.

PLAN PROVIDES FOR MODIFICATION

with the approval of the Court in the Reorganization Proceeding, determine. All expense of such prosecution or other disposition of such claims or causes of action shall, subject to the orders of the Court in the Reorganization Proceeding, be borne by the New Company, and the net proceeds thereof shall be paid to the New Company.

Except as otherwise herein provided, the form and terms of the New Securities, the means for executing the Plan and all details of its consummation not herein otherwise expressly provided for, shall be determined by the Board of Directors.

The allowances made or to be made by the Court in respect of the Equity Proceeding, the Bankruptcy Proceeding and the Reorganization Proceeding, for the compensation and expenses of the Trustees, of their counsel, accountants and other agents employed by them under Court order, shall be paid in cash in such manner and at such time or times as may be determined by the Court.

The Vanderlip Debenture Committee, the Bank Creditors' Committee, the Stockholders' Committee, the Broadway Bondholders' Committee, the Merchandise Creditors' Committee, the Munger Debenture Committee, the Schenck Broadway Committee, and their respective agents and counsel, caused for the Debtor and for the petitioners in the Reorganization Proceeding, and such other parties and counsel as the Court may determine in the Reorganization Proceed-

ing, shall be reimbursed for their reasonable expenses incurred, and shall receive reasonable compensation for their services rendered, in the Equity, Bankruptcy and Reorganization Proceedings and otherwise in connection with the Plan, as may be determined by the Court in the Reorganization Proceeding. Said amounts shall be paid in cash; provided, however, that the New Company may, in lieu of payment in cash, offer Twenty-Year 6% Sinking Fund Debentures, First Preferred Stock, Second Preferred Stock or new Common Stock, to parties in interest, depositaries, committees or other representatives of creditors or stockholders, and the attorneys or agents of any of the foregoing and of the Debtor, as compensation for their services and reimbursement for expenses, if those entitled thereto will accept such compensation and the Court finds the same to be reasonable.

XII. UNDERWRITING

It is expected that, prior to final confirmation of the Plan, arrangements will be made with responsible parties for the underwriting of the subscriptions by the stockholders of the Debtor to the New Securities under the Warrants to be issued pursuant to Article V of the Plan.

The Board of Directors may cause the New Company to enter into an agreement for such underwriting with such parties and upon such terms and conditions as it may determine with the approval of the Court in the Reorganization Proceeding.

XIII. MODIFICATION OF PLAN

Changes and modifications in the Plan may be made in the manner provided in Section 77B of the Bankruptcy Act, subject to any right of withdrawal approved by the Court which any creditors, stockholders or other parties in interest may have under any agreement and subject to any other right of withdrawal which may be given by the Court by order or decree.

XIV. NOTICES UNDER THE PLAN

Wherever notice shall be required or permitted to be given to creditors or stockholders under or pursuant to the Plan, such notice shall be given to all creditors, stockholders and parties in interest by publication once in each week for two successive weeks in The New York Times, New York Herald-Tribune, New York Daily News-Record, Chicago Tribune and Los Angeles Times, and in such other manner (if any) as the Court may direct.

XV. STATEMENTS CONTAINED IN PLAN

The statements contained in this Plan, in the attached Schedules and in the Introductory Statement have been compiled from sources believed to be reliable. Certain of them are necessarily approximate or estimates or assumptions, and none is to be considered as a representation.

No estimate, statement, explanation or suggestion contained in the Plan, in the Introductory Statement, in the attached Schedules or in any circular issued or which may hereafter be issued by the Debtor or the New Company, or by any of their officers, or by any committee representing stockholders or any class of creditors of the Debtor, or by any depositary, or by any one else, is intended or is to be accepted as a warranty or representation or as a condition of acceptance of the Plan; and, except with the approval of the Court in the Reorganization Proceeding, no defect or error shall release any creditor or stockholder of the Debtor accepting the Plan or affect or release any acceptance

SCHEDULE B

Claims Filed for Indeterminate Amounts

American Tri-Ergon Corporation

This is a claim for an accounting of profits for alleged infringement of a patent relating to the manufacture of sound films, the claimant having obtained an adjudication of the validity of its patent and of infringement by the Debtor in the Circuit Court of Appeals for the Second Circuit. Certiorari has been granted by the Supreme Court of the United States to review said decision. This claim may be very substantial, but it is impossible to forecast the amount, and it is the opinion of the Debtor's legal department that, if the claim is finally sustained, the Debtor may be successful in asserting a right to indemnification.

First National Bank of Seattle

This claim is for \$88,456.05 plus an unspecified amount and is in respect of a guaranty of a lease on the Paramount Theatre, Seattle, Wash. A settlement has been arranged with the committee representing holders of bonds issued in respect of the property, but the consummation of the settlement awaits completion of legal proceedings in Seattle.

Joseph P. Bickerton

This claim is on account of royalties on the picture, "Dance of Life," the aggregate amount of recovery in respect of which is estimated at not exceeding \$1,000.

Jesse L. Lasky

This claim was filed for \$282,000 plus an indeterminate amount on account of an employment contract between the claimant and the Debtor.

State of New York

Two tax claims were filed for indeterminate amounts and are believed to be duplicated by other claims filed for specified amounts.

Isidore A. Simon and Jennie C. MacMahon, as executors of the estate of Will MacMahon

This claim is asserted on account of alleged violation of copyright, and while the amount of any recovery is expected to be small, it is expected that the claim will be settled on a basis involving a release of all liability of the Debtor.

thereof or release or affect any payment made or action taken pursuant thereto. Reference is hereby made to the statement preceding the Plan, defining the meaning of the various terms as used in the Plan, in the attached Schedules and in the Introductory Statement.

Dated, New York, N. Y., November 28, 1934.

Robert Wilby Undergoes Operation in Atlanta

Robert Wilby, theatre executive, is at the St. Joseph Hospital, Atlanta, recovering from an operation performed last week. Oscar A. Morgan, Paramount district manager, underwent an operation at the same hospital this week.

Comerford Roosevelt Guest

M. E. Comerford, Pennsylvania theatre circuit head, was a weekend guest of President Roosevelt at Warm Springs, Ga., last week, with Frank C. Walker, former Comerford executive.

SCHEDULE A

Claims of Wholly-Owned Subsidiaries of the Debtor Which It Is Proposed to Release or Otherwise Deal With Under the Plan on a Basis Not Involving the Issue of New Securities

Granada Realty Corporation	\$816,194.31
Paramount Picture Distributing Co., Inc.	314,979.90
Paramount Properties, Incorporated	2,098,308.03
Paramount Land Corporation	140,804.20
Paramount International Corporation	483,524.51
Paramount Famous Lasky Corporation (Delaware)	10,000.00
Cedric Realty Corporation	44,332.83
Afgar Corporation	31,905.10
The Parcol Corporation	4,313.39
Penates Trading Corporation	5,000.00
Charles Frohman, Inc.	222,769.09
Penn York Supply Company	40,626.24
State Theatre Company	1,000.00
Zelda Amusement Company	697.75
Los Angeles Theatres Enterprises, Inc.	1,061,824.52
St. Francis Amusement Company	229,518.67
Paramount Productions, Inc.	9,021.46
Paramount Pictures Distributing Corporation	158,358.92
Paramount Film Service, Ltd.	33,497.15
Paramount Broadway Corporation	13,736.54
	\$5,720,412.61

ESTIMATED CONSOLIDATED BALANCE SHEET

SCHEDULE C. PARAMOUNT PUBLIX CORPORATION AND SUBSIDIARIES NOT IN RECEIVERSHIP OR BANKRUPTCY Estimated Consolidated Balance Sheet Before Reorganization Based on Financial Statements as of September 29, 1934, and Reflecting Suggested New Reserves

ASSETS			LIABILITIES		
CURRENT ASSETS			CURRENT LIABILITIES		
Cash on hand and in banks.....	\$17,071,146.08		Current Liabilities of Subsidiaries (per books) which will not be satisfied in reorganization (excluding contingent claims of indeterminate amount)	\$ 5,505,286.56	
Marketable Securities at cost (market value—\$928,037.50)	893,533.50		Estimated Expenses of Administration of Estate (including only unpaid compensation and expenses of Trustees and counsel, accountants and others employed by them, as allowed by Court) and of Reorganization (including only compensation and expenses of committees, depositaries, counsel, accountants and others in connection with reorganization, as allowed by Court) accrued to date of consummation of reorganization.....	2,500,000.00	
Notes and Accounts Receivable (film customers and sundry) less Reserves on books.....	3,826,275.16	\$ 21,790,954.74	Capital Liabilities of Subsidiaries past due, due on demand and due within one year (excluding capital liabilities which are in process of reorganization)	3,107,322.23	
OTHER WORKING ASSETS (largely convertible into cash within one year, but which must be immediately replaced in operation of business)			Net accruals in connection with capital liabilities of subsidiaries, which are in process of reorganization, and which are estimated to constitute current liabilities	2,445,820.04	
Inventories	14,612,579.22		1934 Federal Income Tax Reserves of Subsidiaries (estimated)	525,301.71	\$ 14,083,730.54
Advances to Outside Producers less Reserves on books	456,424.34	15,069,003.56	OTHER LIABILITIES OF SUBSIDIARIES		
TOTAL WORKING ASSETS		\$ 36,859,958.30	Mortgages, bonds and purchase money obligations due after one year.....	22,366,244.74	
INVESTMENTS IN AND ADVANCES TO AFFILIATED COMPANIES (including companies in receivership or bankruptcy, the common stock of which is substantially wholly owned by Paramount Publix Corporation)			Capital liabilities of subsidiaries which are in process of reorganization	18,991,229.23	
(a) Total by Paramount Publix Corporation	\$33,148,300.60		Advance Payments (self-liquidating) and Reserves	1,411,303.28	42,768,777.25
Less: Reserves (in respect of companies for which financial reports as of September 29, 1934, are available, equal to excess of such investments and advances over net tangible value thereof on books of such affiliated companies not in receivership or bankruptcy and over estimated value thereof in respect of companies in receivership or bankruptcy	19,536,311.90	\$13,611,988.70	CLAIMS AGAINST THE ESTATE (excluding claims dealt with under Article III of the Plan other than Bank Debt and Allied Owners claims) with interest to January 1, 1935, to the extent provided in the Plan*		
(b) Total by Consolidated Subsidiaries of Paramount Publix Corporation.....	7,828,764.00		Claims to be paid in cash:		
Add: Excess (in respect of companies for which financial reports as of September 29, 1934, are available) of net tangible value of such investments and advances on books of such affiliated companies over amount thereof as carried on books of consolidated subsidiaries.....	1,871,116.49	9,699,880.49	New Bank Debt.....	\$5,175,131.32	
		23,311,869.19	Allied Owners (use and occupancy claim)	150,000.00	\$ 5,325,131.32
FIXED ASSETS			Other Article III Claims:		
Land, buildings, leases and equipment — book depreciated value	60,804,967.55		Allied Owners	\$5,000,000.00	14,813,095.35
Land, buildings, leases and equipment, the mortgages, etc. on which are in process of reorganization—book depreciated value.....	24,676,810.64	85,481,778.19	Old Bank Debt	9,813,095.35	
Deposits to secure contracts and in connection with litigation....	1,322,200.91		Old Debentures	28,621,309.45	
Prepaid Expenses	1,136,036.17		Claims for which priority has been asserted....	145,787.68	
Bond Discount and other Deferred Charges.....	1,612,495.79		General Claims	9,592,897.47	
		\$149,724,338.55	Additional interest on Priority Claims and General Claims to January 1, 1935.....	1,046,910.05	**59,545,131.32
			TOTAL LIABILITIES		\$116,397,639.11
			Minority stockholders' interests in consolidated subsidiaries.....		5,900,243.43
			Suggested New Reserves:		
			To reduce certain items of investments in and advances to affiliated companies to estimated probable values:	\$ 2,200,000.00	
			As reserve against book value in Balaban & Katz Corporation (in amount of \$4,000,000) and as reserve in amount by which book values of fixed assets of certain subsidiaries on which mortgages are in process of reorganization, etc., are in excess of the amount of such mortgages and accruals thereon (of which reserve \$3,800,685.84 is attributable to Paramount Broadway Corporation).....	8,152,799.78	
			New General Reserve	3,647,200.22	\$ 14,000,000.00
			Interest of Common Stock (3,220,902.85 shares)	\$27,426,456.01	
			Less: Suggested New Reserves, as above.....	14,000,000.00	13,426,456.01
					<u>\$149,724,338.55</u>

The above balance sheet utilizes in the main information furnished by the accounting staff of the Debtor and its subsidiaries, and is without audit. Assets are reflected at book figures without regard to realizable values, except as stated above. Items of good will have been excluded from the above balance sheet. The above balance sheet, in which suggested new reserves are reflected, has been prepared only for the purposes of the proposal of the Plan in the Reorganization Proceeding and is not binding upon the Board of Directors in establishing the balance sheet of the New Company.

Accounts of Canadian Companies are stated in Canadian dollars converted into same number of U. S. dollars.

The above balance sheet assumes that the claims against the Debtor (which, as stated in the Introductory Statement to the Plan, have been filed in the Bankruptcy Proceeding and/or Reorganization Proceeding for amounts aggregating \$297,702,162.37, exclusive of claims for indeterminate amounts and exclusive of such claims as may be filed after November 28, 1934) will be so reduced, either by negotiation or by litigation, that the aggregate amount of Priority Claims, General Claims, Old Debentures, Old Bank Debt and other claims dealt with under Article III of the Plan and which are ultimately treated on a parity with General Claims (including interest to January 1, 1935 to the extent provided in the Plan, but excluding claims for indeterminate amounts at the time the Plan is finally confirmed) will not exceed \$55,000,000. To the extent that such assumption is not realized, the claims against the estate will be correspondingly increased; to the extent that a greater reduction is obtained, the claims against the estate will be correspondingly reduced; and in either case adjustment will be required in the interest of Common Stock in the estate. Contingent liabilities of subsidiary companies are not reflected.

No deductions have been made in "Cash on hand and in banks" on account of cash payments subsequent to September 29, 1934 in connection with settlement of claims.

The Bank Debt and interest thereon have been excluded as liabilities of subsidiaries and are included only in "Claims Against the Estate."

*The remaining claims to be dealt with under Article III of the Plan (except the G. B. Bonds and Debentures which are carried on the books as obligations of a subsidiary in receivership) are included in the above balance sheet as liabilities of subsidiaries under their appropriate headings at the amount at which they are reflected on the books, viz.:

Old Broadway Bonds	\$9,834,862.19	Jacksonville, Florida, Mortgage	\$ 596,351.13
Paramount Properties Bonds	2,775,198.75	St. Petersburg, Florida, Mortgage	506,763.65
Paramount Land Corporation Notes.....	925,674.15	Long Island Studio Mortgage.....	1,035,361.79

**As the Paramount Land Corporation Notes are reflected in the above balance sheet among liabilities and subsidiaries, the claim thereon has not been included in the balance sheet among the "Claims against the Estate"; as provided in Article III of the Plan, cash payments aggregating \$131,033.03 are to be made and the claim in respect of the Notes will entitle the holder to receive New Securities in the same amount as a holder of a General Claim for \$780,000, which New Securities are to be held in trust for Paramount Land Corporation by the holder of the Notes but as further security for the new notes of Paramount Land Corporation to be issued in exchange for such Notes. Adding these amounts to the claims reflected in the above balance sheet results in a total of "Claims to be paid in cash" of \$5,456,164.35 and a total of other claims of \$55,000,000. Included in the claims reflected in the balance sheet, however, are five claims aggregating \$212,812.41, which are also obligations of subsidiary or affiliated companies.

CONSOLIDATED PRO FORMA BALANCE SHEET

SCHEDULE D. PARAMOUNT PUBLIX CORPORATION AND SUBSIDIARIES NOT IN RECEIVERSHIP OR BANKRUPTCY

Estimated Consolidated Pro Forma Balance Sheet Giving Effect to Consummation of Plan
Based on Financial Statements as of September 29, 1934, and Reflecting Suggested New Reserves

A S S E T S			L I A B I L I T I E S		
CURRENT ASSETS			CURRENT LIABILITIES		
Cash on hand and in banks.....	\$15,456,787.43		Current Liabilities of Subsidiaries, per books (excluding contingent claims of indeterminate amount)	\$ 5,505,286.56	
Marketable Securities at cost (market value—\$928,037.50)	893,533.50		Capital Liabilities of Subsidiaries past due, due on demand and due within one year (excluding capital liabilities which are in process of reorganization)	3,127,322.23	
Notes and Accounts Receivable (film customers and sundry) less Reserves on books.....	3,826,275.16	\$ 20,176,596.09	Capital Liabilities (and net accruals in connection therewith) which are in process of reorganization which will be due within one year when reorganized	1,180,703.56	
OTHER WORKING ASSETS: (largely convertible into cash within one year, but which must be immediately replaced in operation of business)			1934 Federal Income Tax Reserves of Subsidiaries (estimated)	525,301.71	\$ 10,338,614.06
Inventories	\$14,612,579.22		OTHER LIABILITIES OF SUBSIDIARIES		
Advances to Outside Producers less Reserves on books	456,424.34	15,069,003.56	Mortgages, bonds and purchase money obligations due after one year.....	\$23,246,244.74	
TOTAL WORKING ASSETS		\$ 35,245,599.65	Estimated proportion of capital liabilities which are in process of reorganization which will be due after one year when reorganized.....	*18,830,562.55	
INVESTMENTS IN AND ADVANCES TO AFFILIATED COMPANIES (including companies in receivership or bankruptcy, the common stock of which is substantially wholly owned by Paramount Publix Corporation)			Advance Payments (self-liquidating) and Reserves	1,411,303.28	43,488,110.57
(a) Total by Paramount Publix Corporation	\$33,148,300.60		Twenty-Year 6% Sinking Fund Debentures, approximately.....		**27,110,000.00
Less: Reserves (in respect of companies for which financial reports as of September 29, 1934, are available) equal to excess of such investments and advances over net tangible value thereof on books of such affiliated companies not in receivership or bankruptcy and over estimated value thereof in respect of affiliated companies in receivership or bankruptcy	19,536,311.90	\$13,611,988.70	TOTAL LIABILITIES		\$ 80,936,724.63
(b) Total by Consolidated Subsidiaries of Paramount Publix Corporation	\$ 7,828,764.00		Minority Stockholders' interests in Consolidated Subsidiaries.....		5,900,243.43
Add: Excess (in respect of companies for which financial reports as of September 29, 1934, are available) of net tangible value of such investments and advances on books of such affiliated companies over amount thereof as carried on books of consolidated subsidiaries	1,871,116.49	9,699,880.49	Suggested New Reserves probably to be applied to reduce certain items of investments in and advances to affiliated companies, as reserve against book value of certain fixed and other assets and as new general reserve		14,000,000.00
		23,311,869.19	Cumulative Convertible 6% First Preferred Stock (par value \$100 per share) approximately.....		**27,110,000.00
FIXED ASSETS			Cumulative Convertible 6% Second Preferred Stock (par value \$10 per share).....		**6,441,805.70
Land, buildings, leases and equipment — book depreciated value	\$61,804,967.55		Common Stock (1,610,451.43 shares)		**14,381,145.90
Land, buildings, leases and equipment, the mortgages, etc. on which are in process of reorganization—book depreciated value.....	24,336,750.40	86,141,717.95	*This item includes amounts which may become due within one year when issues are reorganized, although no estimate of such amount is now available.		
Deposits to secure contracts and in connection with litigation....		1,322,200.91			\$148,769,919.66
Prepaid Expenses		1,136,036.17			
Bond Discount and other Deferred Charges.....		1,612,495.79			
		\$148,769,919.66			

The above balance sheet utilizes in the main information furnished by the accounting staff of the Debtor and its subsidiaries, and is without audit. Assets are reflected at book figures without regard to realizable values, except as stated above. Items of good will have been excluded from the above balance sheet. The above balance sheet, in which suggested new reserves are reflected, has been prepared only for the purposes of the proposal of the Plan in the Reorganization Proceeding and is not binding upon the Board of Directors in establishing the balance sheet of the New Company. As stated in the Plan, the question of abandonment or other disposition of certain assets has been left for later consideration; the above balance sheet, accordingly, does not reflect changes in corporate structure or in properties since September 29, 1934, except as specifically contemplated by the Plan.

Accounts of Canadian Companies are stated in Canadian dollars converted into same number of U. S. dollars.

The above balance sheet assumes that the claims against the Debtor (which, as stated in the Introductory Statement to the Plan, have been filed in the Bankruptcy Proceeding and/or Reorganization Proceeding for amounts aggregating \$297,702,162.37, exclusive of claims for indeterminate amounts and exclusive of such claims as may be filed after November 28, 1934) will be so reduced, either by negotiation or litigation (1) that the following claims dealt with under Article III of the Plan will constitute liabilities of subsidiaries only and in the following amounts:

New Broadway Bonds, with accrued interest...	\$ 9,091,580.94	Jacksonville, Florida, Mortgage.....	\$ 596,351.13
Paramount Properties Bonds.....	2,775,198.75	St. Petersburg, Florida, Mortgage.....	506,763.65
Paramount Land Corporation Notes.....	794,641.12	Long Island Studio Mortgage.....	1,035,361.79

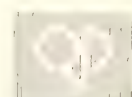
and (2) that the aggregate amount of Priority Claims, General Claims, Old Debentures, Old Bank Debt and other claims dealt with under Article III of the Plan and which are ultimately treated on a parity with General Claims (including interest to January 1, 1935, to the extent provided in the Plan, but excluding claims for indeterminate amounts at the time the Plan is finally confirmed) will not exceed \$55,000,000. To the extent that such assumption is not realized, the amount of New Debentures and First Preferred Stock will be correspondingly increased; to the extent that a greater reduction is obtained, the amounts of such Debentures and First Preferred Stock will be correspondingly reduced; and in either case adjustment will be required in the interest of the Common Stock.

Contingent liabilities of subsidiary companies are not reflected. No deductions have been made in "Cash on hand and in banks" on account of cash payments made between September 29, 1934 and the date as of which the Plan will be consummated, in connection with settlement of claims. The amount "Cash on hand and in banks" shown in the above balance sheet reflects, among other things, the receipt of \$6,441,805.70 pursuant to exercise of subscription warrants, or underwriting of subscription, and the payment of \$5,175,131.32 on account of the New Bank Debt and \$2,500,000 of administration and reorganization expenses. To the extent that such expenses paid in cash exceed \$2,500,000 the "Cash on hand and in banks" will be decreased, and to the extent that such expenses so paid are less than that amount, the "Cash on hand and in banks" will be increased, in either case with an adjustment in the interest of the Common Stock.

**These amounts are exclusive of such New Securities as may be issued pursuant to Articles X, XI or XII of the Plan and are exclusive of \$390,000 of New Debentures and 3,900 shares of First Preferred Stock to be issued and held in trust for Paramount Land Corporation by the holder of the Paramount Land Corporation Notes but as additional security for the new notes, such notes being included among liabilities of subsidiaries in the above balance sheet. Included in the claims reflected in the balance sheet, however, are five claims aggregating \$212,812.41, which are also obligations of subsidiary or affiliated companies.



PRODUCTIONS IN WORK



TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ARGOSY "Trail's End"	Story, James Oliver Curwood. Screen play, Jack Jevne. Director: Al Herman.	Conway Tearle, Fred Kohler, Gaylord Pendleton.	Shooting
BEACON "Cowboy Holiday"	Director: Bob Hill.	"Big Boy" Williams, Janet Chandler.	Shooting
CHARLES CHAPLIN Chaplin Prod. No. 5	Original screen play, Charles Chaplin. Director: Charles Chaplin.	Charles Chaplin, Paulette Goddard, Carter DeHaven, Henry Bergman, Tiny Sanford.	Shooting
COLUMBIA "Once A Gentleman"	Director: Victor Schertzinger.	Lilian Harvey, Tullio Carminati, Tala Birell.	Shooting
"Alias John Law"	Original screen play, Ford Beebe. Director: David Selman.	Tim McCoy, Billie Seward, Robert Allen, Frank Sheridan, Edward Earle, Jack Clifford, Tom London, Jack Mower, Alan Sears.	Shooting
FOX "Charlie Chan in Paris"	Based on original, Philip MacDonald. Screen play, Stuart Anthony, Edward T. Lowe. Director: Lew Seiler.	Warner Oland, Mary Brian, Henry Kolker, John Miljan, Murray Kinnell, Erik Rhodes, Ruth Peterson, Thomas Beck.	Shooting
"One More Spring"	Based on novel, Robert Nathan. Screen play, Edwin Burke. Director: Henry King.	Janet Gaynor, Warner Baxter, Walter King, Jane Darwell, Henry B. Walthall, Rosemary Ames, Nick Foran, Stepin Fetchit.	Shooting
"The Little Colonel"	Based on story, Annie Fellows Johnston. Screen play, Wm. Conselman. Director: David Butler.	Shirley Temple, Lionel Barrymore, Evelyn Venable, Jane Darwell, Bill Robinson, Hattie McDaniels.	Shooting
MASCOT "The Phantom Empire"	Original, Wallace MacDonald. Continuity, John Rathmell. Directors: Otto Brower, B. Reeves Eason.	Gene Autry, Frankie Darro, Betsy King Ross, Lester Burnett, Wm. Moore, Frank Glendon, Ed Peil, Jack Carlyle, Jack Byron, Ed Cobb.	Shooting
METRO-GOLDWYN-MAYER "Town Talk"	Story, Laurence Stallings, Dale Van Every. Director: Robert Z. Leonard.	Constance Bennett, Clark Gable, Stuart Erwin, Henry Travers, Frank Mayo.	Shooting
"Vanessa"	Story, Hugh Walpole. Adaptation, Lenore Coffee. Screen play, Lenore Coffee, Hugh Walpole. Director: Wm. K. Howard.	Robert Montgomery, Helen Hayes, Otto Kruger, May Robson, Constance Collier, Agnes Anderson, Donald Crisp.	Shooting
"West Point of the Air"	Original, John Monk Saunders. Screen play, J. K. McGuiness, Phillip Dunne. Director: Richard Rosson.	Wallace Beery, Robert Young, James Gleason, Maureen O'Sullivan, Russell Hardie, Robert Taylor, Robert Livingston, Rosalind Russell.	Shooting
"Reckless"	Story, Oliver Jeffries. Director: Victor Fleming.	Joan Crawford, Wm. Powell, Franchot Tone, May Robson, Henry Wadsworth, Henry Stephenson.	Shooting
"Ambulance Call"	From original "The Harbor," Theodore Reeves. Screen play, Michael Fessier, Samuel Marx. Director: George Seitz.	Chester Morris, Virginia Bruce, Billie Burke, Wm. Henry, Louise Henry, Henry Kolker.	Shooting
MONOGRAM "The Nut Farm"	Play, John C. Brownell. Screen play, George Waggoner. Director: Melville Brown.	Wallace Ford, Joan Gale, Bradley Page, Oscar Apfel, Spencer Charters, Betty Alden, Lorin Raker, Arnold Grey, Florence Roberts.	Shooting
PARAMOUNT "Rumba"	Screen play, Howard Green. Director: Marion Gering.	George Raft, Carole Lombard, Lynne Overman, Margo and Iris Adrian.	Editing
"Mississippi"	Original, Booth Tarkington. Adaptation, Henry Myers. Screen play, Herbert Fields, Hugh Wiley. Director: Edward A. Sutherland.	Bing Crosby, W. C. Fields, Joan Bennett, Queenie Smith, the Cabin Kids, Molasses and January.	Shooting
"Be Careful, Young Lady"	From a play, Laurence Clark, Max Giersberg. Director: Frank Tuttle.	Carl Brisson, Mary Ellis, Edward Everett Horton, Katherine DeMille, Elissa Landi.	Shooting
PEERLESS "Youth Comes Along"	Original, C. C. Cheddon. Adaptation, Sherman Lowe. Director: Charles Hutchinson.	Dorothy Wilson, Kane Richmond, William Ruhl, Russell Hopton, Ann Hovey, Gladys Gale, John Ince, Sam Ash, Roy Rice.	Shooting
RESOLUTE "Gunsmoke"	Director: Harry Fraser.	Rex Bell, Ruth Mix, Buzz Barton.	Shooting
RKO RADIO "Roberta"	Play, Jerome Kern, Otto Harbach. Screen play, Sam Mintz, Jane Murnin. Director: Wm. A. Seiter.	Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott, Helen Westley, Victor Varconi, Ferdinand Munier.	Shooting
UNITED ARTISTS "Clive of India"	From stage play, W. P. Lipscomb, R. J. Minney. Director: Richard Boleslavsky.	Ronald Colman, Loretta Young, Francis Lister, Lumsden Hare, Colin Clive, Montague Love, Robert Greig.	Shooting
UNIVERSAL "Dangerous Gentleman"	Original story, Colin Clements, Florence Ryerson. Screen play, Leopold Atlas. Director: Edw. Laemmle.	Charles Bickford, Helen Vinson, Dudley Digges, Sidney Blackmer.	Shooting
"Mystery of Edwin Drood"	From the story by Charles Dickens. Adaptation, Leopold Atlas, Bradley King. Director: Stuart Walker.	Claude Rains, Douglas Montgomery, Heather Angel, David Manners.	Shooting
WARNER BROS.-FIRST NATIONAL "Gold Diggers of 1935"	Based on story, Robert Lord, Peter Milne. Screen play, Manuel Seff, Peter Milne. Director: Busby Berkeley.	Dick Powell, Frank McHugh, Hugh Herbert, Winifred Shaw, Dorothy Dare, Gloria Stuart, Adolphe Menjou, Glenda Farrell, Alice Brady.	Shooting
"Black Fury"	Screen play, Abe Finkel, Carl Erickson. Director: Michael Curtiz.	Paul Muni, Karen Morley, Wm. Gargan.	Shooting
"North Shore"	Novel, Wallace Irwin. Screen play, Mary McCall Jr., Peter Milne. Director: Robert Florey.	Barbara Stanwyck, Gene Raymond, Genevieve Tobin, Dorothy Tree, John Eldredge.	Shooting
"Go Into Your Dance"	From story, Bradford Ropes. Screen play, Earl Baldwin. Director: Archie Mayo.	Al Jolson, Ruby Keeler.	Shooting
"While the Patient Slept"	From novel, Mignon G. Eberhart. Screen play, Robert Lee. Director: Ray Enright.	Aline MacMahon, Guy Kibbee.	Shooting



TECHNOLOGICAL



The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 251.—(A) How may the projectionist overcome the evil of keystone effect to the extent of making the sides of the picture parallel? (B) In just what way is keystone effect accompanied by tendency toward out-of-focus effect? (C) Just what would you try out in an effort to overcome out-of-focus effect due to projection angle? (D) If a new theatre is being designed and the exhibitor asked your advice, what maximum projection angle would you approve?

Answer to Question No. 245

Bluebook School Question No. 245 was: (A) Is there any real objection to location of a motor-generator in a room immediately adjoining the projection room? (B) Name such objections as might obtain against location of a motor-generator set in the main projection room. (C) Should frame of motor-generator set be grounded? If so, how and why? (D) What would you consider as the best method of eliminating noise and vibration in installing a motor-generator set? (E) Is it important that a horizontal type of motor-generator set be perfectly level endwise?

Quite a few sent satisfactory answers, though some of them might have been a bit more elaborate as to details. (The following sent satisfactory answers to Question No. 244, but too late: C. E. Wainscott; J. L. Prindley and C. F. Allerton; F. M. Langley.) The satisfactory answers to No. 245 were sent by D. Danielson; S. Evans and C. Rau; A. F. Sprafke; R. J. Arntson; H. Edwards; C. Oldham; C. E. Wainscott; G. E. Doe; J. Wentworth; D. Ferguson; G. A. Artley; T. Van Valkenburg; L. M. and C. B. Traxler; D. Lally and F. Ferguson; R. and K. Wells; D. Thatcher; F. L. Saylor and G. N. Guidotti; N. L. Haynes and A. Richardson; S. Johnson and E. Hodson; T. Danielson and L. M. Goss; R. Davis, J. Frazier, G. B. Lantree and F. D. Ormie; N. L. Simms; R. G. Crews and T. T. Davidson; R. Geddings and L. Grant; B. N. Somers; F. H. and L. Klar; F. Harlow and G. Harrison; P. and L. Felt; P. L. McIntosh; T. Turk; D. T. Bennett; G. E. Osborn; C. B. Murray and R. Crawford; D. L. Sinklow; D. Breaston and H. Haber; D. Goldberg and L. Hutch; O. Thum and I. D. Ackerley; D. Stellegos and G. Wayne; C. Mellinger and H. Pitchkey; F. L. Benton and F. L. Dodson; B. R. and M. Walker; R. D. Oberleigh and J. Lansing; O. Allbright; F. H., S. and P. Dalbey; L. Thomas and D. D. Davis; C. Umphrey; B. I. and L. Henderson; N. L. Tomlinson and G. Lathrop; S. Spooner and B. H. Thaller; L. Thomas and N. N. Boyd; T. N. Onby; G. Thompson; T. Morris and D. L. Danielson; L. I. Miner; H. Hughes and E. Mantol; M. F. Fallon; P. N. Manners; D. Johnson;

B. T. Caldwell; L. Howell and W. R. Griever.

We will look at three answers to Section (A). S. Evans and C. Rau say: "There is no real objection to locating an M. G. set in a room immediately adjoining the projection room, provided the floor of same be solid enough to not be affected by vibration, and so built that the noise of the set will not be heard outside the room."

D. Danielson says: "The advantages of such location outweigh any possible objections to it. Noise may be very effectively eliminated (usually it is possible to do so, if necessary) by strengthening the supporting structure to support one or more sets."

F. H. S. and P. Dabley say:

"We would consider a real objection that is much more than counterbalanced by benefits derived to be no really real objection, and that is the case in this instance. The objections to such location (if objections is the correct term) are:

"(1) A heavy set or sets must usually be hoisted to considerable height. (2) Since two or even one set has considerable weight, the supporting building structure beams must be heavier than might otherwise be necessary. (3) The mounting or support of the set or sets must be such as will absorb all vibration and prevent any noise from being communicated to the structure of the building or to the projection room. (4) Possibility of show stoppage when in one-man room a storm trips the circuit breaker one or more times.

"As against this is the highly beneficial effect of the set or sets being constantly under the direct supervision of the projectionist (we assume that otherwise the set would be located at some distance), which is of course essential to the set's being kept in the best possible condition."

(B) H. Edwards says: "The vibration, of which there always is some, added to that produced by the other machinery of projection. The added noise—not much, but always some. The amount of space occupied in projection rooms, many of which already are over-crowded. The dust stirred up by constant action in the main room, plus the dust from the arc, some of which may, if

the lamphouse ventilation be not what it might and should be, get into the air and settle on the commutator of the generator, with tendency to cause excessive wear. The possibility of film coming into contact with the armature or the commutator, with possibly disastrous results. The fact that high speed parts would have a tendency to keep the air filled with dust, some of which would of course settle on the film, causing minute scratches in the photographic emulsion."

(C) A. F. Sprafke says: "While the code does not require that motor-generators having an output of less than 150 volts be grounded, grounding is nevertheless a very cheap safety device and one well worth installing. If motor and generator rest on a common base, the usual procedure is to clamp a copper wire under the holding nut of one of the anchor bolts, and attach its other end to a water pipe, being careful to make good electrical contact."

(D) G. E. Doe says: "I consider spring suspension or support as best for the reason that while rubber (oil resisting), or cork or hardwood planks will do the trick for a time, bye and bye, under constant heavy compression, while the rubber or cork perhaps do not exactly solidify, they nevertheless do lose a portion of their efficiency in absorbing vibration, though as to loss of effectiveness in insulating sound I am not so sure.

"Another excellent method is to mount a set on hardwood planks somewhat longer than the set—say 18 inches longer at each end—and lay the ends of the planks on concrete or wooden piers of sufficient height to raise the set high enough to be convenient to work with. The wood absorbs all vibration, insulates sound and will last a term of years. Their replacement is not expensive and is quite easily accomplished."

(E) T. Van Valkenburg says: "Theoretically our Bluebook is quite correct in advocating a perfectly level set for horizontal type M. G. sets. In practice, however, a slight deviation seems to have little effect in stoppage of armature float. However, it cannot be denied that too much out-of-level is bad, and since perfect level does no manner of harm, I guess the Bluebook is right and it is important that the set be perfectly level."



MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*



DRASTIC REMEDIES NEEDED

Under the heading of what is jestingly known as "publicity" the studios incredibly continue to allow the exposure of the industry's trade secrets to the startled gaze of the reading public. Matters having little or no bearing whatever upon the exhibition of pictures are dragged by the tail into print and so publicized that unfavorable reaction is immediate.

Recently, the eminent New York *Times* devoted generous space to the findings gathered by a major studio which had canvassed a number of managers for information on the draw of various stars, pictures that had succeeded or failed, etc. Yet, what should have been trade data and held in confidence was allowed to fall into the hands of a newspaper for general reader consumption.

* * *

A friend of the family popped over a few evenings back and during the conversation remarked that as most of So-and-So's latest had to be remade, the very popular star referred to would no doubt be a flop in her new picture. Queried as to the source of the tip, friend-of-the-family confessed to picking it up in some daily chatter column or fan magazine. Patiently we explained that certain sequences in the feature had been re woven satisfactorily and that the trade paper reviews were entirely favorable.

But the young lady scoffed at what she termed our alibi and no doubt has determined not to see the picture as will, it is reasonable to assume, many others who also believe what they read in the papers.

* * *

What with one thing and another, the theatreman today has a tough enough time of it to bring in the grosses without being further penalized by dubious publicity emanating from various studio sources. It has long gotten to the point where anything even remotely connected with motion pictures is grist to the voracious publicity mill.

To compete successfully with each other and with the news headlines for reader attention, the army of word-peddlers on the Hollywood front readily makes mountains out of mole hills. And for this reason too much of the chatter columns and fan magazine stuff harms rather than helps the box office.

The production difficulties of the motion picture studio are no more the business of outsiders than the manufacturing problems of the automobile industry. But, as Terry Ramsaye observed, while newspapers carefully refrain from any discussion, for instance, of new car demerits, editors take for granted the right to say what they blooming well please about the business of the screen.

For this sorry state of affairs, the industry is itself entirely

to blame. Just why the studios permit the dissemination of material inimical to their own interests is beyond us. Drastic remedies long overdue are in immediate order and regulations intended to discourage promiscuous and negative publicity must be adhered to religiously.

The constipations and headaches of the motion picture industry are too much in the public prints.

△ △ △

MANAGER'S BLOOD BOILS

Elsewhere in this issue of the *HERALD* is printed a communication from Manager Johnny Jones, of the Southern Theatre, in the prosperous and hospitable city of Columbus, Ohio. Among other things, this showman is entirely critical of our efforts in the manager's behalf, stating in part:

"... the paper's attitude in not trying to put more of an effort forth to get us a day off once a week when the NRA was merely calling us executives, got my blood up."

Well, let's look at the record.

From August 12, 1933, up to and including November 24, 1934, the editorial page of this department has spoken up vigorously for the alleviation of managers' working conditions in exactly 31 different weekly issues. Not only have we stressed the necessity of a regular day off each week but we have campaigned also for more equitable remuneration. And, Mr. Jones, we shall continue to plead the theatreman's cause at every opportunity.

As a possible check against the blood-rising to which Mr. Jones confesses, may we prescribe regular weekly readings of *MOTION PICTURE HERALD*—including, of course, Managers' Round Table Club section?

△ △ △

Under a Pittsburgh date line, the New York *World-Telegram* reports the conclusions reached anent juvenile crime at a convention there of some society or other for the prevention of something. One speaker blamed motion pictures, another radio, and a third, politics.

Well, maybe they should have tossed for it.

A. Mike Page

SHOWMEN'S LOBBY LAUGHS!

Lindstaedt-McCreary Plant 'Bundling' Gag



The creator of this cartoon is F. Gordon, Times Square Theatre, New York.

Puts Radio Station In Theatre Lobby

For the most part, fronts and lobbies of closed theatres are used, if at all, to advertise attractions at other local houses of the same circuit. E. E. Whitaker, City Manager, Atlanta Lucas and Jenkins houses now reports another slant in which the lobby of the closed downtown Georgia was utilized to put over "Gift of Gab" at the Fox, situated some distance out of the business district.

Whitaker sold radio station WJTL on moving the broadcasting apparatus to the lobby of the Georgia, and for this purpose a double thickness of glass was erected for passersby to look through, at the same time serving to keep out street noises. Theatre carpets, furniture and back drop completed the layout, picture and theatre credits carried on the drop. Box office served as the control room.

Broadcasting continued from early to late with regular programs, announcers at every 15-minute break stating the entertainment was coming from the "Gift of Gab" station, including location and mention of picture.

To be expected were the continuous throngs out front and when the same crowds remained too long, curtains over the glass were pulled down. So successful was this stunt that the station continued the bally until the next week, and will remain until the house is reopened.



Lobby Becomes Radio Station

Whitaker recommends the gag even for an open theatre where lobby space permits, and also suggests this in the inside foyer in advance of any big attraction that can stand the buildup.

Work For a Quigley Award!

Astrom Arranges Contests On "Drummond" in Sweden

Carrying out the suggestion in the "Bulldog Drummond" pressbook, Harold Astrom, United Artists manager in Stockholm, Sweden, tied up with popular fan magazine there and ran portraits of ten leading Swedish stars with features mortised out and finger-print of star inserted in space. From these clues readers were supposed to guess names of film personalities and silver cup was awarded winner. Criminal-technical laboratory in Stockholm cooperated in forming contest.

Tieup with department store resulted in garbled-sentence contest using sentences from dialogue of film. Contestants had to place answers in special box in store.

Work For a Quigley Award!

"Barnum" Giant Invite

A preview pass to the first showing of "The Mighty Barnum" that almost covers an average sized desk was thought up by Harry Brand, United Artists studio publicity director. The giant ducat was sent out filled in with the names of invited guests, and besides general credits, carried cut showing Wallace Beery as "Barnum" with some of the characters playing the famous freaks.

Work For a Quigley Award!

Grove Offers Special Tickets to Students

H. D. Grove at the Fort Theatre, Rock Island, Ill., issues a special student ticket with copy reading "This ticket when presented at the box office will admit any student for ten cents between the hours of 12.45 and 5.00 on Saturday at the etc., etc." These are distributed round town.

On "Monte Cristo" Grove contacted newspaper and ran a want ad contest. For each three time want ad insertion, one free ticket was given, for each six, two were presented, and he reports good results with the stunt.

Long before the showing of "Pursuit of Happiness" Managers Karl Lindstaedt, Paramount, Austin, and Wm. C. McCreary, State, Hibbing, Minn., decided that the picture could be best sold with a laugh campaign. With this in mind, a few weeks ahead special previews were held for the Mayor, Chief of Police, newspaper editors and leading furniture dealer of both towns.

After the showings the group were persuaded that what the towns needed was a large sized laugh and with the approval and cooperation of these officials the following teaser campaign was conceived and executed:

Two column blind display ads with no mention of the theatre were run advertising for a young couple to take part in a public demonstration of "bundling" on a platform planted in a prominent spot. Newspapers ran follow-up stories on this.

The next day similar ad and stories were published and two days later copy in another display ad invited the town to come and witness the show. Then the snapper the day before the demonstrations when Karl and Bill called off the whole business, stating that the City Council had refused permission, but that those readers believing in the revival of the much discussed bundling could see how it was done in the picture, incidentally, the first time in the campaign that the attraction and theatres were mentioned. The fourth and final ad was a regular theatre display topped by further copy on the gag.

The furniture dealers tied in by running window cards, asking for bundling beds and boards for display purposes and also demonstrated the ancient art (see photo) with two dummies and a bundling board between them.

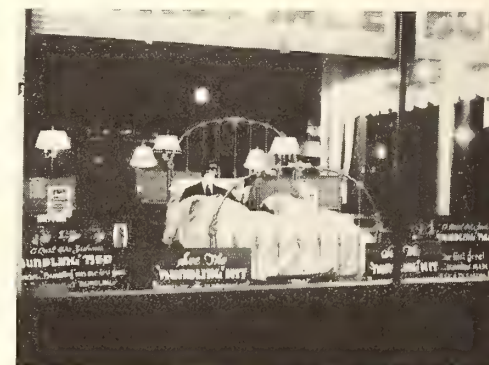
The lighted candle signal sequence in the picture was also utilized by Lindstaedt, who, the night before, planted lighted candles in different store windows with bundling copy. From all reports, everything went over as planned, everyone enjoying the huge laugh which reflected itself at the ticket windows.

Work For a Quigley Award!

Small Town Coverage

For the date on "Divorcee" at the Orpheum, Minneapolis, a newspaper coverage within a 75-mile radius was attempted by sending stories to the weekly papers in the territory, the usual courtesies being enclosed. Rut Neilsen, of RKO, reports breaks in many of these spots as a result.

Work For a Quigley Award!



Furniture Window on "Bundling"

Mule Gags Feature "Flirtation" Drive

The natural desire of showmen to discreetly chisel in on big parades or any other widely publicized outdoor event was fulfilled on the "Flirtation Walk" campaign at the New York Strand. Hundreds of thousands being assembled along Broadway to witness the annual Macy toy parade, the Warner exploiters managed to parade a bannered mule led by a man in cadet uniform along the line of march an hour before the procession started.

What with a number of other street stunts, the mule was kept quite busy, for instance preceding a parade of American Legion members in uniform who marched to the theatre, Post band giving concert in front of theatre. Lobby was in keeping with the color in the picture, outstanding being title in red, white and blue flasher lights.

Tying in with the Army-Navy game in Philadelphia, special displays were reported promoted for the first time at the Pennsylvania station, and in a tieup with the New York Central Lines, stations within a radius of 25 miles were posted with cards showing scenes from the picture, copy mentioning that picture was screened at West Point on the Central Lines.

Numerous stores went for the regional color idea for neckwear window tieups, accompanying photo illustrating how effectively this hookin was made. Saturday previous to opening, all local football games were covered on a candy tiein, with giveaways distributed in imprinted envelopes.

Work For a Quigley Award!

RKO Radio Goes Streamline In "Silver Streak" Press Book

Streamline and silver seem to be the themes of the press book on "Silver Streak," RKO Radio's streamline train story. Silver imprinting has been used profusely throughout to emphasize certain tieups, and as exploitation suggestions, the names of all equipment suppliers to the new Burlington train have been listed along with their specialties for exhibitor information.

The railroad of course is in on the campaign with a half-sheet poster tying in the picture, and other hookups mentioned include cookies, razor blades, carpet sweepers, etc. Additional advance publicity sent out by Leon Bamberger of Ned E. Depinet's office included letter to railway officials and department heads, synopses of story and replica of railroad tieup half-sheet.

Work For a Quigley Award!



"Flirtation Walk" Neckwear Window

Home Stretch—

The final lap in the 1934 Quigley Awards competitions is being hotly contested. While the judges—Messrs. Harry Arthur, Edward Golden and Gordon White—are pondering over the merits of the November campaigns, December entrants are setting themselves for the biggest effort in the last month of the current year's Quigley project.

Showmen everywhere are cooperating to make December—the bell lap—the featured month as far as number and quality of campaigns are concerned. Loew's, Mullin and Pinanski, RKO, Famous Players Canadian, and Warner Brothers are a few of the leading circuits furnishing competition, as well as independents from all over who refuse to lag behind.

Over three weeks remain until the gong rings—plenty of time for every showman everywhere to get aboard on the twelfth and last lap of the Big Race. Theatre men are again advised that entries are invited for the Quigley Awards from all parts of the world on any product, major or independent, domestic or foreign.—A-MIKE.

Henderson Promotes Trips On "Student" Essay Contest

An essay contest did the business for Leo Henderson on "Student Tour" at the Idaho, Twin Falls, Idaho, the subject being "Do Good Students Make the Best Athletes." The idea received cordial cooperation from the various school officials, who encouraged pupils to participate and papers gave it a nice break.

Principals of high schools in nearby towns were contacted and Leo reports that for the first time in four years, the local school superintendent allowed theatre advertising in the different classes. So strongly was it sold that a number of English teachers used the contest question as a class subject.

Main prizes were two round trips to Salt Lake City and through the cooperation of Manager Ray Hendry, Capitol Theatre, Salt Lake City, hotel accommodations were promoted for the winners, who also were guests at a college football game. Other prizes included 30 days' theatre passes.

Work For a Quigley Award!

High Coverage Reported In Boston Suburban Papers

Among other effective things Harry Brown, Jr., does to publicize the Paramount and Fenway Theatres, Boston, are regular stories in his suburban press, this member reporting an average of 85 papers out of 125 using his stuff.

Locally, Harry recently landed 420 free advertising lines in one Boston paper on "I Sell Anything," ad including shot of Pat O'Brien from the picture pointing at a number of questions relating to ads on classified page on "where can you buy, etc." Answers were found in the want columns and first ten sending in correct answers received passes.

For "Lemon Drop Kid," free candy was promoted in imprinted bags for distribution at theatres and window cards on the book planted in prominently located book stores.

Helps Needy With "Mrs. Wiggs" Barrel

The good neighbor press book barrel stunt worked very well for Harry Botwick on "Mrs. Wiggs" at the State, Portland, Maine, Harry selling local paper on finding 25 neediest families and local Lions Club to cooperate. Red Cross officials assisted in locating the needy families.

Twenty-five groceries and markets were then promoted to place a "Mrs. Wiggs' Friendly Barrel" on their premises, the accompanying photo showing one of the barrels and cooperating merchants. The idea was followed through thoroughly so that the needy families received the food, the extra publicity and word of mouth advertising.

The State Teachers Association was holding its annual convention in Portland a few days ahead of the opening, and permission was secured to distribute heralds at the convention halls.

Picture was tied into children's reading hour at public library, where announcements were made, stills and one sheets posted. The date was also mentioned in all public school classees. Ushers in costume, special showing for orphans, poor children and inmates of all institutions were the stunts featured.



Botwick's Good-Will Barrel Gag

Double Truck Sells "Richest Girl" Stunt

The showman at the Avalon, in Olympia, Wash., where those grand oysters come from worked a neat tieup idea with a number of merchants on a double truck around the idea of identifying a "richest girl" who was supposed to work the various stores advertised as a buildup for "Richest Girl in the World."

Each ad carried the time in which the girl was supposed to be at the store and to those successful in identifying her were given sealed envelopes containing from ten cents to \$5. In addition to rules and theatre copy in center of double truck, newspaper also carried lengthy stories on the stunt.

Work For a Quigley Award!

Boy Scouts See "Eagles"

Boy Scouts and members of the Veterans of Foreign Wars were the guests of R. B. Hamilton, Palace, Norwich, Conn., to witness the first two episodes of "Young Eagles." Scouts under leadership of local commissioner marched to the theatre (see photo) accompanied by drum corps. Arriving at theatre band put on concert in front of house.

Work For a Quigley Award!

Caldwell Gives Patrons Colored Anna Sten Photos

To the first five thousand patrons Wally Caldwell, Loew's Valentine, Toledo, Ohio, gave autographed Anna Sten "We Live Again" photos with entire back carrying theatre plug. These were also placed in laundry and cleaners' packages. Five Russian atmosphere windows were planted at various spots in addition to an Anna Sten hat window display.

For his "Student Tour" date, Wally circularized all professors at the Toledo University, local high and junior schools calling attention to film. Music windows carried one and three sheet cutouts with mounted stills and credit cards.

Work For a Quigley Award!

Rustic Lobby Display Used By Lyons for "Limberlost"

Jimmy Lyons and Herb Royster at the Granada, Spokane, Wash., dressed their entire lobby in red and white gingham for "Girl of the Limberlost" with rustic cut-out black letters covering the cloth.

A tieup with leading chain grocer brought distribution of heralds in all packages of coffee. Rarely used color in display ads was also featured in newspaper campaign.

Work For a Quigley Award!

Shoe Fitting Contest For "Madame Du Barry"

A "Du Barry" shoe fitting contest was started day prior by George Browning, publicity director, Stanley Theatre, Baltimore. A small pair of women's slippers was displayed in store window with cards announcing that first five women, each day of showing, whose feet fit the shoes would be awarded passes to see "Madame Du Barry."

The lobby display (see photo) was set against a background of black velour and lettered in gold and silver tinsel. The frame around panel of Del Rio was made to resemble old gold frame of Louis XV period.

Eleven players from local little theatre



Farrar's "Merry" Street Bally



Reeths' Seagoing "Navy" Lobby



Hamilton's Scouts and Drum Corps



Browning's "Du Barry" Lobby

group dramatized scenes over radio, time on air was gratis in return for entertainment value of broadcast. Newspaper contest started day prior asked entrants to identify characters portrayed and the players, identification to be made through two pictures and story published each day for three days. Cash and theatre prizes were awarded.

Farrar Ties Up Radio Dealer on "Merry-Go-Round"

In cooperation with the local Philco radio dealer, Ward Farrar, Loew's Palace, Indianapolis, Ind., for "Transatlantic Merry-Go-Round" distributed a thousand "Philco Keys." Ads in papers announced that holders of keys fitting the radio in theatre lobby would receive free guest tickets.

For his street bally (see photo) Farrar constructed a 25-foot boat, manned by "captain" who ballyhooed picture, attractive sailorettes completed the picture. "Merry-Go-Round" sundaes were plugged, department stores devoted window to Raymond terry-cloth robes, window streamers on Jello and hat stores featured a Raymond hat.

Work For a Quigley Award!

Reeths Builds Naval Display

Fred Reeths, Jr., at the Sheboygan, Sheboygan, Wis., for "Here Comes the Navy" dressed his staff in naval uniforms and imprinted sailor caps. Same hats were distributed to kids. Window display effected with leading dry goods store and Fred's lobby display he reports was life-like, waves of plaster Paris with baby spots playing on them. Concealed fans waved flags. (See photo.)

Work For a Quigley Award!

Gilman Enters Bannered Truck in Auto Parade

When the Studebaker people staged a parade in Harrisburg, Pa., enterprising Sam Gilman at the Regent Theatre, entered his bannered "Last Gentleman" sound truck, from which heralds were distributed.

Newspaper ran classified ad contest, drug stores distributed imprinted napkins and local department store employees wore special silk badges plugging picture.

Work For a Quigley Award!

Toups Gets Out "Blessed Event" Cards on "Prentice"

To sell "Evelyn Prentice," Rodney Toups and his assistant, Moise Bloch, Loew's State, New Orleans, La., got out "blessed event" cards telling his patrons that "Mr. and Mrs. Thin Man" had a baby—Cora Sue Collins. These were distributed one week prior as folks left theatre.

Two department stores used cards in circulating libraries on the book and stills from the picture. Myrna Loy fashion stills planted in papers and a trunk window was secured.

Work For a Quigley Award!

Store Distributes Guest Tickets To "Limberlost"

Manager Van Buren at the Majestic, Grand Rapids, Mich., tied up with the circulating library of a local department store to distribute bookmarks on "A Girl of the Limberlost" and posted cards in the department. Store also gave a guest ticket to each purchaser of the book.

Hat shop used stills posted on rotating display and tieup cards placed in windows. Imprinted napkins given out at restaurants and soda fountains and gown shop arranged window on "Limberlost" dress using mounted stills and cards. Radio announcements made four times daily and "Limberlost" sandwich streamers pasted on all fountain mirrors.

Whelan Reports Various Slants on "Catspaw"

Les Whelan of Harold Lloyd Corp., just back from a swing around forwards some interesting exploitations on "The Cat's Paw" from here and there. Among the stopper lobby flashes was a giant pair of glasses (see photo) behind which the eyes were illuminated, this slant put over at Livingston Lanning's Wisconsin, Milwaukee.

From the Roxy, Tacoma, Wash., comes a street bally in the form of the old Tooner-ville trolley (see photo) and in addition to his recent stuff reported Tommy Reid, of the Paramount, Atlanta, dressed two boys in Lloyd costume and had them work a stencil stunt up and down the streets.

The Palace, Cleveland, planted neon-bordered glasses on the marquee and over Lloyd head cutouts; the Great Lakes, Buffalo, also went for this idea on a giant head of the star atop marquee, and George Tyson at Johnny Harris' Alvin, Pittsburgh, spotted the famous spectacles all over his front and lobby.

Work For a Quigley Award!

Plant "Priest" Poster In City Court Room

There is very little that your fast-stepping showman does not attempt in putting over his attractions, a late instance of which being Manager Bill Crull's drive on "Judge Priest" at the New Majestic, Evansville, Ind., wherein chief usher Gene Kolb planted theatre cards on the judge's stand at the City Court. Tying in with this judicial slant was the distribution of the subpoena herald in magazines and in downtown district.

Crull obtained plenty of outside coverage, also landing a number of theatre parties on the date. Of interest also were football score heralds with theatre copy on reverse side given out at prominent local game.

Work For a Quigley Award!

Campbell Organizes Kid Harmonica Band at Theatre

Jack Campbell, Capitol Theatre, Brampton, Ont., Canada, is a firm believer that children are his best advertisers, and working along those lines has recently built up a harmonica band which he reports has gone over big. Recently he put on a popularity contest for the kids and promoted prizes from merchants.

On Halloween Jack staged a treasure hunt after which children in most original costumes were awarded prizes on stage. Harmonica band did its turn during festivities.

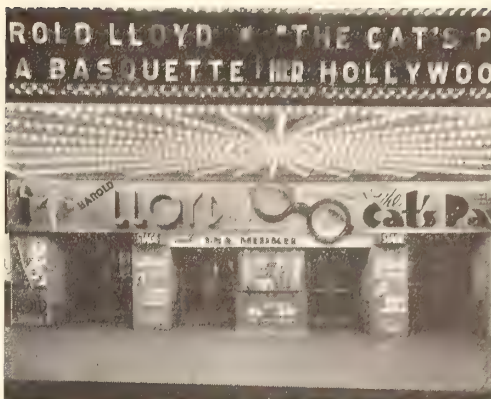
Work For a Quigley Award!

Various Tieups Arranged By Rotsky on "Cleopatra"

George Rotsky, managing director, Palace Theatre, Montreal, Canada, arranged an attractive display for "Cleopatra" (see photo), and built entire new front with giant Colbert cutout over marquee.

George also arranged a tieup with local department store for ads on Cleo jewelry, sandals and hairdress. Display cards were placed in various departments tying in the merchandise with the picture. A "Cleopatra" booth was installed at the radio show which was being held during showing.

On "Servants' Entrance" through another merchant tieup a Janet Gaynor blouse was



Lanning Animates the Glasses



Trolley Bally in Tacoma



Helson Wins Election Bet



Rotsky's Attractive "Cleo" Front

featured and displayed on counters and in windows. Local beauty parlor plugged the Gaynor permanent wave and radio company printed no cost circulars for distribution at theatre inviting bearer to visit factory and possibly win radio, reverse side carrying theatre copy.

Helson Bets Merchant On Election Returns

R. S. Helson, Dickinson Theatre, Beloit, Kan., got a lot of publicity on a stunt he worked for "Peck's Bad Boy" by betting one of the leading merchants on the election returns. Loser had to push the winner through streets in wheelbarrow (see photo) at busiest hour Saturday, and it might be noted that Helson won the bet. Barrels strung along at intervals carried picture name.

For "Mrs. Wiggs," Helson sponsored an ad writing contest in local daily offering cash prizes for best one submitted and passes for next 10.

Work For a Quigley Award!

Cartoon Drawings Feature "Navy" Front

Manager Bernstein, Loew's Yonge Street, Toronto, as a change of pace constructed a cartoon front on "Navy" caricatures of stars being used instead of the conventional blowups. Men in uniform from bannered sound truck distributed heralds, announcer plugging date on P. A.

For street bally two girls in sailor outfits gave life savers and a "Cagney Special Sure Tip" was passed out at the races which, when unfolded revealed "Navy" copy.

Work For a Quigley Award!

Coley Distributes Passes To Honor Roll Students

Harry Coley, assistant manager at the Liberty in Chickamauga, Ga., grabbed a little good-will for his theatre on "Peck's Bad Boy" by contacting the PTA and offering passes for a special school children's matinee to all honor students at local schools.

Tickets were distributed at chapel exercises with nice plug for theatre. Coley plans to make this a monthly feature.

Work For a Quigley Award!

Announces New Pictures In Full Page Display

Bordered by over 60 face cuts of stars from the six companies with whom he has contracted for his new product, a full page ad in his local press was taken by Charles F. Truran, Park, Meadville, Pa.

Copy was headed "Most Important Announcement in Meadville's Theatre History," followed with the listings of the featured pictures under the headings of each company. All booked short subjects were listed with the newsreels also given a plug.

Work For a Quigley Award!

Taxi Drivers Distribute "Agent" Theatre Programs

A special eight-foot still display was planted in a music store window by Don Nichols, Broadway Theatre, Charlotte, N. C., for "British Agent" carrying punch copy with title, etc. Bookmarks distributed by public libraries, street car cards, fountain menus and theatre programs handed out by taxis to passengers, in addition to classified ad tieup were part of Don's campaign.

On "Navy" entire house staff arrayed in naval uniforms with front covered with flags and banners. A special one sheet display was given by the U. S. Navy in the Post Office, door knob hangers used profusely, tire covers and radio announcements promoted.

Showmen's Calendar

JANUARY

1st	New Year's Day Paul Revere Born—1735 Emancipation Proclamation—1863
3rd	Marion Davies' Birthday Anna May Wong's Birthday Zasu Pitts' Birthday
4th	Utah Admitted to Union—1896 New Mexico Admitted to Union—1910 First Radio Chain Broadcasting—1923
6th	George Washington Married Martha Curtis—1758 Loretta Young's Birthday
7th	Millard Filmore (13th President) Born—1800 Telephone Communication between New York and London Established—1927
8th	Battle of New Orleans—1815
11th	Alexander Hamilton Born—1757
12th	John Hancock (Patriot) Born—1800
13th	Kay Francis' Birthday
14th	Bebe Daniels' Birthday
15th	First Locomotive Built—1831
16th	Diana Wynyard's Birthday
17th	Benjamin Franklin Born—1706
18th	Daniel Webster Born—1782 Cary Grant's Birthday Robert E. Lee Born—1807
19th	Stonewall Jackson Born—1824
21st	Ralph Graves' Birthday
23rd	Robert Burns (Poet) Born—1759
25th	Mozart (Composer) Born—1756
27th	Ernest Lubitsch's Birthday
28th	Mary Boland's Birthday
31st	Tallulah Bankhead's Birthday

Photographer Takes Free Photos

Bernard Seaman, Ogontz Theatre, Philadelphia, Pa., tied up with a local photographer on "Now and Forever" and carried ad in house program reading "Have you a little Shirley Temple in your home? We'll be glad to take her picture absolutely free." Photos were taken two evenings on the mezzanine.

Work For a Quigley Award!



STOCKING PARADE. Dave Schiller, of Loew's Grand, New York City, collected the crowds with these live models behind the mast windows displaying stockings to sell "Dames". Note snappy theatre ad.

They're Still Stepping Fast on "Dames"

Burgess Waltmon, at the Orpheum, Fulton, Ky., promoted a broadcast from a leading station in Memphis in which the song hits were plugged by a name orchestra and included in the broadcast were frequent mentions of the date in Fulton, history of the town and other local news. Burgess built this up in advance and secured complete listener response in his town.

In Camden, N. J.—

A squad of attractive gals in shorts and blouses put on the roller skate street stunt for Manager Joe Murdock, at the Stanley, passing out heralds for this purpose and visiting prominent stores which carried notices in ads. Girls also participated in auto parade in new model cars promoted from Dodge dealer. Sound float carried feds to race track where plug was also put over. At City Hall, with assistance of police chief, gals cut loose balloons with passes.

Among the effective newspaper stunts put over by Murdock was the presentation at local hospital of a gold spoon to the first girl baby born on the opening day, picture breaking for sizeable space.

In Jersey City—

The two Bobs—Paskow and Deitch—co-operated on a number of bell ringers, stand-outs being titles painted in bright yellow and red on sidewalks in seven foot letters, and three 24s together in about a dozen different spots, incidentally the first time this unique posting has been done locally. Also effective was red-inking front page of local paper, copies distributed by 20 newsboys in trains, busses and at street intersections.

And in Bayonne, N. J.—

Jules Fields obtained a holdover business at the DeWitt with a flock of fast clicking stunts embracing many of the national and other tieups. Star stills were distributed in five-and-tens, hosiery stores handed out special pamphlets, newsboys wore imprinted aprons two weeks ahead, 24 seet on lobby floor, ushers, wearing medallions and electric changeable sign, promoted, aided in bringing the turnaway business.

To Sharon, Pa.—

Where Manager T. F. Whyte, at the Columbia, promoted his paper for front page art and story showing Dick Powell and Ruby Keeler reading copies of the Sharon daily, captions including title and theatre date. Paper also ran press book guessing contest. Whyte made tieup with Postal for distribution of miniature wires and also was able to tiein with local Dollar Day promoting use of poles in front of stores for theatre banners.

And to Brockton, Mass.—

Where Manager W. W. Adams, assisted by Ed Cushman at the Colonial promoted his fire department to supply bannered truck for bally of local girls. Vehicle was old one, not in active use, thus Adams was able to secure permission to borrow it, local dealer supplying driver gratis.

Girls also built up advance at theatre and one of the young ladies was planted in window of prominent store demonstrating hosiery. As Bus Berkeley, Warner dance director, formerly resided in Brockton, newspaper was promoted to run guessing contest built around a Berkeley dance routine, Adams stating that many of the answers were displayed at the Warner Exchange in Boston.

Ornstein Presents Two Smart Slants

Two well working exploitations, which he states are original in the form they are presented, come from Manager Ed Ornstein, Vernon, Mt. Vernon, Ky. The first concerns a tieup with the local school and the second is an effective substitute for the Amateur Night stunt.

The school tieup is what Ornstein calls a "Young Citizens' Club," for which he has membership cards printed and distributed to the individual teachers. Each Friday afternoon the teachers pass out the cards to the students who have made passing grades in three-fourths of their studies and whose attendance and deportment have been normal.

Students so selected then present these cards at the theatre on Saturday morning at 10 o'clock and are admitted at reduced prices. They are put under the regular school discipline and are taught how to conduct a regular club meeting. Outside speakers are arranged who give pep talks and discuss various subjects of interest. After all business is transacted a picture selected by the local P. T. A., Woman's Club and Ornstein is presented.

Amateur Radio Broadcast

Under the above title Ed is putting on his own broadcasts, the material being the radio dramatizations from the various press books. Amateurs are chosen to portray the characters from the stage over a public address system, the stunt usually put on a week ahead of whatever dated picture is so publicized.

P. A. is centered on stage under a spot, amateur performers backstage out of view of audience. After the dramatization, Ornstein announces the picture and date, then puts on a voting contest for the best performance—the cast still being unknown. Passes are given the winners. This gag does away with the difficulties of the conventional amateur night, brings in a lot of diversified talent and is an out of the ordinary plug for the coming picture. Ed says the cash outlay is small.

The two above described ideas have been doing very well for this Round Tabler and he is kind enough to invite correspondence from others of the membership who wish further details, especially regarding the school club in which many other slants go to make up the routine.

Work For a Quigley Award!



G B AT WINE SHOW. Arranged by A. P. Waxman, Gaumont British ad head, was the above effective display on various G B stars and attractions at the recent New York Grand Central Palace Show.

More "Christmas Tree" Contributions

GOOD-WILL

Invites New Families

H. E. Wilton, Strand, Hamilton, Canada, through local service organization, secures weekly list of new family arrivals in his city. To each family a letter of welcome is mailed enclosing a courtesy pass for two, letter also plugging theatre in a dignified manner. Wilton reports this as effective, meeting new arrivals personally whenever possible and, in many cases, letters of appreciation are received with guests becoming regular patrons.

Courtesies to Groups

J. M. Schoepel also finds effective invitations to individual groups, organizations, leagues, teams, underprivileged children, etc., to certain performances when the program affords an especial appeal to the specific group. In many cases, valuable publicity is forthcoming.

Better Films Council Tieup

Verne Touchett, Fond du Lac, Fond du Lac, Wis., through a quick booking had five days to put over "One Night of Love" and got in touch immediately with six prominent women, who were asked to compile an invitation list to a special preview. Educators, clergymen, officers of all civic clubs, members of better films council, etc., were invited, and before preview, officers of latter organization spoke, asking each in audience to tell a dozen friends about the picture.

Touchett reports their promises were on the level as receipts showed. Ministers praised the picture before their congregations, president of Catholic Women's Council announced it at meeting night prior to opening, prominent women spoke on it via radio and school principals had it announced in all classes.

Lunch Club Tieup

E. R. Brennan, Fox, Marinette, Wis., sends along newspaper clipping describing stunt staged on his stage recently at noon before house opened. Brennan invited local Lions Club to hold weekly luncheon on stage and gave interesting talk on production of sound pictures and how they are reproduced at theatres. Also spoke on importance of correct booking, etc., etc.

After lunch, group was taken on tour of theatre, including visit to projection room

and explanation of equipment. Showing of newsreels and other shorts concluded program. Brennan states the club men were much impressed and the stunt added immeasurably to the theatre's good will.

MISCELLANEOUS . . .

Click Summons Novelty

B. V. Warren, Rialto, Denison, Tex., put out a summons or citation, an exact replica of that used by local courts, principals being "State of Hysterics vs. Stepin Fetchit," signed by Judge Priest. Local cop served everyone in downtown district, and stunt landed two front page stories.

Election Throwaway

W. Horace Reese, Spruce, Philadelphia, tied his show into the election excitement with a long election throwaway headed—"don't vote Republican or Democrat until you have looked over the 'Spruce' ticket." Units of program were marked off in regular election order, and copy wound up—"Polls open 6:30 to 11 P. M. Poll tax 20 cents."

Saturday Children's Hour

Each Saturday afternoon from one to two, Louis Lamm puts on a special hour of cartoons for his juvenile attendance, and allows the youngsters to remain to see the regular show. Louis calls the gag "Children's Hour," and states it is successful in building up his kid attendance on this day.

Old Can Matinee

R. V. McGinnis, New Theatre, Russellville, Ark., broke front got quite a bit of local attention in his papers with a tieup with Chamber of Commerce on an "old can" matinee for children. Free admission was given for 15 cans, Chamber agreeing to haul away the "receipts."

Glassine Change Bags

Louie Orlove sends along a small imprinted glassine bag, copy reading, "Keep Your Money Under Cover, the Notorious Sadie Lang is coming to etc. etc." Cashier placed two nickels in each bag and gave them out at the box office with other change. For instance when a dollar bill was handed in for two 25 cent tickets, cashier returned 40 cents from the change machine and one of the envelopes.

Awning Ad Strips

Louis Stein, Stanley, Newark, N. J., suggests strips of oil cloth to fit the scalloped edges or aprons of store awnings. Strips contain attraction and theatre playdates and merchants are sold on the idea for its effectiveness in catching the eye of the passerby and attracting attention to merchandise displays. Stein reports most recent successful use of this slant on "Little Miss Marker."

Rotary Club Cooperation

Fred Souttar varies the Christmas poor show idea by tying in with members of local Rotary Club to cooperate by acting as ushers and states the clubmen had as much fun as the kids. Paper was tied in as co-sponsor on the "Empty Stocking Fund," broken toys and clothing accepted as admissions.

Children's Tire Matinee

Harold Knudsen suggests tie up with tire dealer to pay regular children admission for every old tire brought to theatre boxoffice by kids under 12, trailer, slide, heralds, etc., used to plug stunt. Harold says tires should be piled in nearby lot or on waiting trucks and not at theatre. Bob Frenzel, Knudsen's supervisor, is credited with the idea.

Dancing School Benefit

Knudsen also favors hookin with local dancing school in the form of a special show sponsored by school in which pupils and teachers sell tickets to friends, relatives, well wishers, etc. Harold says the cast show should be as large as possible, as obviously the more amateur performers, the fatter the gross. Tieup clicked well for him.

Five-and-Ten Lucky Numbers

Charlie Moyer, State, Hanover, Pa., has a permanent stunt with his McCrory store, in which several thousand numbered bags are printed each week, copy requesting holders to save bags for free tickets to theatre. Store pays for bags and plugs picture in window display, where lucky numbers are posted each Saturday morning. Charlie contributed ten passes weekly, and states results are splendid.

Store Free Ticket Angle

L. W. Bevel tied in with local furniture store on "Treasure Island" whereby for every \$5 paid on account or in trade, customers received free ticket to theatre. Cards in window stressed the gag and store carried it in ads. Merchant paid for everything including theatre tickets. Bevel says this is to be recommended on any picture in situations where it can be sold.

Lawn and Vacant Lot Cutouts

Illustrated below and in first column are two ways in which Walter F. Davis, Orpheum, Fort William, Ont., uses cutouts. The Shirley Temple was made up in quantity by the house artist and planted on lawns in various parts of town. They were moved to different spots each day during the run of the picture. The "Wiggs" fence angle cutout was planted in prominent vacant lot locations.

This is a very effective stunt, reports Davis, who advises their use of most any kind of a featured attraction.



Davis Vacant Lot "Wiggs" Stand



Davis' Temple Lawn Cutout Idea

START THE DAY OFF RIGHT—JOIN

RUSSELL V. HUPP

started in showbusiness early enough, for at the age of six we hear he was a pianist in a vaudeville act. His father was a theatre orchestra musician and through him started in this game and has been at it ever since in one capacity or another. Russ toured vaudeville with RKO, Warners and Publix as theatre organist and then became assistant manager of the Temple Theatre, Mishawaka, Ind., and from there to his present assignment, manager of the Gem in Cassopolis, Mich.

WILLIAM REISER

manages the Arcadia Theatre, Pittsburgh, Pa. Bill says he went through high school and business college in his spare time and learned most of the business during his association with Bud Silverman of the Granada in Toledo and Alden Birnham at the Grand, Massillon, Ohio. Reiser tells us he looks forward to his copy of the Herald each week and he has nothing on us, because we'll look forward to his contribution each week.

OSCAR L. GRAY

is no stranger to these pages, because he's been a pretty active member since joining, but we're just getting around to welcoming him in the Club, so we hope you'll excuse the delay, Oscar. This member manages both the Colonial and Academy Theatres in Hagerstown, Md. Oscar informs us he has managed houses from Florida to the Great Lakes and owned and operated two of his own houses in Delaware until last year; he is also a member of the Variety Club.

THOMAS J. McCOY

started in as treasurer of the Russell Theatre when it was the Allen Circuit. Famous Players took them over shortly after and Tom has been with them since, now managing the Imperial at Ottawa, Canada. He is married and has two children, was born and educated in Canada and has managed three houses, the Russell, Regent and Imperial.

BILL WASH

started in show business as a house artist with Publix-Kincey, North Carolina Theatres and was promoted from that position to assistant at the Paramount Theatre, Concord, N. C. Well, Bill, we haven't had any contributions from you for our poster art page. So, we'll count on you for that and a little on your activities in the front of the house.

MAXWELL WEINBERG

house manager at the Little Theatre, Baltimore, Md., assists his brother Herman, who is also a member. Max has been feature writer and correspondent for Seven Arts Feature Syndicate interviewing motion picture personages, conducted motion picture column on Baltimore World, organized motion picture club of Baltimore to produce amateur 16 mm. films and did camera work for local newsreel. Both Max and his brother Herman have recently collaborated on a play.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Please enroll me in the Club and send me my framed certificate.

Name

Position

Theatre

Address

City

State

Absolutely No Dues or Fees!

VICTOR CORNEILLAC

joins us from the Empire Theatre in Trinidad, B. W. I. where he manages the house. Victor started as manager of the Empire Theatre, belonging to the British Colonial Film Exchange and was then transferred to the Paladium, same circuit where he stayed for a while and was later returned to the Empire.

MARGARET L. BROWNING

is a lady showwoman managing the Savoy Theatre in New York City and she's certainly close enough to Club headquarters to come in and make herself acquainted. Remember, your responsibility to the Club and let's hear from you.

STAN SCHIRMACHER

acting as assistant manager of the Temple Beach Theatre, Tempe, Ariz. Last year Stan worked under Red Harkins, another member at the State in Tempe which operated during the winter and this past summer was Red's partner in Arizona's only open air theatre at Tempe Beach. This is a new project and Stan tells us was "built almost entirely by the labor of my own hands."

MARTIN WADE

is the city manager of the Wade-Tex Theatres down in Gainesville, Texas and since Martin is the first member from his city to join the club, we're hopeful that we shall hear lots from him and the men under him. The State of Texas has been well represented in our pages and we look forward to the ranks swelling considerably with this new member's application.

MARTIN S. LANE

manages the Logan Theatre, Nobleville, Ind. Martin doesn't seem to have wandered far from the home fires, because he was born, educated in Indiana and managed theatres there. He started as assistant manager of the Stratford Theatre in Indianapolis and then became manager of that house, last year he was transferred and promoted to his present theatre.

WILLIAM B. SAVITS

is managing the Arcadia Theatre in Portsmouth, N. H. and was born and educated in Liverpool, England. Bill started with Paramount Publix New England Theatres as usher, chief usher, assistant manager in charge of personnel and then was put in charge of service and non-technical maintenance for the New England Theatres Operating Co. From there, Savits managed the Patio, Century Circuit house and then to his present location. With all your experience and the various places you've been we miss our guess, if you haven't something of interest to report.

ROUND TABLE BIRTHDAY GREETINGS

Samuel Alster
Fred D. Arnn
E. E. Bair
Frank H. Bell
Billings Booth
Charles A. Boshart
E. J. Brisard
William Brown
A. H. Buehrig
Charles P. Carroll
Mark Chartrand
R. N. Christopher
Irving B. Conant
Maurice M. Corkery
Emma Cox
B. Cunningham
Edward A. Dosek
L. F. Eick
Morris Epstein
D. N. Fuller
William C. Gallagher

Edward Goodman
Ben Greber
H. Greenberg
J. J. Greene
Theo. Z. Halmi
Howard Hansen
E. W. Hecht
Elmer Holmberg
Milton F. Honeck
Ben. J. Javellana
James G. Jones
Harry Karp
J. La Vender
Charles Lancaster
John M. Lehane
Henry Loury
Nevin McCord
Jennings McDonald
John A. McNulty
A. G. Miller
C. W. Mills

E. J. Mooney
Floyd D. Morrow
Clarence Moss
J. N. Morgan
Fred Nelson
John F. Pival
Buster Planck
Philip Rand
C. E. Requa
William Savitz
Harry Schwartz
Forrest Shontz
Ken C. Simons
Dave Sinton
Clarence D. Talbot
Ted Turrell
Lonnie A. Wallis
Anna Bell Ward
E. W. Willberg
Dick Williams
Wells Witt



THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

CHESTERFIELD

Features		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
City Park (A)	Sally Blane-Henry B. Walthall-Matty Kemp	May 1	70	Aug. 25	
Curtain Falls, The (A)	Henrietta Crosman	Oct. 1	67	Oct. 6	
Green Eyes	Charles Starrett-Shirley Grey	June 15	67		
Stolen Sweets (G)	Sally Blane-Charles Starrett	Mar. 15	75	Sept. 29	
Coming Attractions					
Dartmouth Murders, The					
Sons of Steel	Charles Starrett - Polly Ann Young				
World Accuses, The	Dickie Moore - Russell Hopton-Cora Sue Collins	Nov. 12			

COLUMBIA

Features		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Against the Law (A)	John Mack Brown-Sally Blane	Oct. 25	61	Dec. 1	
Among the Missing (G)	Richard Cromwell-Billie Seward	Aug. 15	67	Oct. 20	
Beyond the Law (G)	Tim McCoy-Shirley Grey	July 20	58		
Black Moon (A)	Jack Holt-Fay Wray	June 15	69	July	
Blind Date (G)	Ann Sothern - Paul Kelly	July 20	72	Sept. 15	
Captain Hates the Sea (G)	Neil Hamilton Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert	Oct. 22	*103	Oct. 27	
Crime of Helen Stanley, The (A)	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11	
Defense Rests, The (A)	Jack Holt-Jean Arthur	July 15	70	Aug. 25	
Fugitive Lady (A)	Neil Hamilton-Florence Rice	Oct. 25	68		
(See "In the Cutting Room," Oct. 20)					
Girl in Danger (A)	Ralph Bellamy-Shirley Grey	Aug. 29	61	Dec. 1	
Hell Bent for Love (G)	Tim McCoy-Lillian Bond	May 20	58	Aug. 4	
Hell Cat, The (A)	Robt. Armstrong-Ann Sothern	June 16	69	July 14	
I'll Fix It	Jack Holt - Walter Connolly	Oct. 15	69	Nov. 17	
Jealousy (G)	Winnie Lightner-M. Barrie	Oct. 20			
(See "Spring 3100" "In the Cutting Room," Sept. 22.)	Nancy Carroll-Donald Cook	Nov. 20			
Lady by Choice (G)	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	*85	Oct. 6	
Man's Game, A (G)	Tim McCoy-Evelyn Knapp	June 21	58	Oct. 20	
Most Precious Thing in Life (G)	Jean Arthur - Donald Cook	June 5	70	June 23	
Name the Woman (A)	Richard Cromwell	July 25	63	Nov. 24	
One Night of Love (G)	Richard Cromwell-Arlene Judge	Sept. 15	82	June 30	
Party's Over, The (G)	Grace Moore-Tullio Carminati	May 15	65	May 19	
Prescott Kid	Stuart Erwin-Ann Sothern	Nov. 8	56		
That's Gratitude (A)	Tim McCoy-Sheila Manners				
Voice in the Night (G)	Frank Craven-Sheila Manners	Oct. 6	64	Nov. 17	
Whom the Gods Destroy (A)	Charles Sabin-Mary Carlisle	Apr. 6	59		
	Walter Connolly-Robert Young - Doris Kenyon	July 14	71	July 21	

Coming Attractions

Alias John Law (G)	Tim McCoy-Billie Seward							
Behind the Evidence	Norman Foster-Sheila Manners							
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	105	Nov. 10				
Call to Arms (G)	Willard Mack-Ben Lyon-Sheila Manners-Wera Engels							
(See "In the Cutting Room," Nov. 3.)								
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice							
(See "In the Cutting Room," Nov. 10.)								
China Roars								
Depths Below, The (G)	J. Holt-Florence Rice-E. Lowe							
(See "In the Cutting Room," Nov. 24.)								
Frisco Fury	Jack Holt							
Georgiana	Ann Sothern							
Girl Friend, The	Lupe Velez-Jack Haley							
I'll Love You Always								
Lady Beware								
Maid of Honor								
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov. 26						
(See "Stake Out" "In the Cutting Room," Oct. 27.)								
Mills of the Gods (G)	May Robson-Victor Jory-Fay Wray	Dec. 15						
(See "In the Cutting Room," Nov. 10.)								
Passport to Fame	Edw. G. Robinson-Jean Arthur							
(See "In the Cutting Room," Nov. 10.)								
Once A Gentleman	Lilian Harvey-Tullio Carminati							
Square Shooter (G)	Tim McCoy							
(See "Quick Sand" "In the Cutting Room," Nov. 17.)								
Sure Fire	Gene Raymond-Ann Sothern							
Westerner, The (G)	Tim McCoy-Marian Shilling	Dec. 10						
White Lies (A)	Victor Jory-Fay Wray	Nov. 27						
(See "In the Cutting Room," Oct. 20.)								

DU WORLD PICTURES

Features		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Blue Light (A) 5029	Leni Riefenstahl	Oct. 15	90		
Girl In the Case 5005	Jimmy Savo-Eddie Lambert-Dorothy Darling		60		
Man Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27	
Norah O'Neale 5042	Lester Matthews	Oct. 24	66	Nov. 3	
Coming Attractions					
Cranqueville 5038		Dec. 15			
Kocha, Lubi Szanuje 5041 (Polish)		Nov. 1	72		
L'Agonie des Aigles 5032	Pierre Renoir	Dec. 1	80		
Maria 5043	Annabella	Jan. 1, '35	67		
Old Bill 5038	Anatole France story	Nov. 1	70		

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Coming Attractions

Title	Star	Running Time		Reviewed
Convention Girl	Rose Hobart, Dist'r Weldon Heyburn	Rel. Date	Minutes	
Ex-Judge				
Hei Tiki	(All Native Cast)			
Little Damsel				Principal
Return of Chandu	Maria Alba - Clara Kimball Young			Principal
White Heat	Virginia Cherrill, Hardie Albright			

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
British Agent (A) 751.....	Leslie Howard-Kay Francis.....	Sept. 15.....	81.....	Aug. 11	
Dragon Murder Case, The (G) 764	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25.....	67.....	Aug. 18	
Fog Over Frisco (A) 778.....	Donald Wood-Bette Davis.....	June 2.....	68.....	June 16	
Gentlemen Are Born (G) 872.....	Franchot Tone-Jean Muir.....	Nov. 17.....	75.....	Oct. 20	
Happiness Ahead (G) 867.....	Dick Powell-J. Hutchinson.....	Oct. 27.....	86.....	Sept. 22	
I Sell Anything (G) 873.....	Pat O'Brien - Ann Dvorak - C. Dodd.....	Oct. 20.....	70.....	Oct. 20	
Lost Lady, A (A) 862.....	Barbara Stanwyck-Lyle Talbot.....	Sept. 29.....	61.....	Sept. 8	
Man With Two Faces, The (A) 763	Edward G. Robinson - Mary Astor - Ricardo Cortez.....	Aug. 4.....	72.....	June 2	
Merry Frinks, The (G) 767.....	Aline MacMahon - Richard Barthelmess - Ann Dvorak - Helen Lowell.....	May 26.....	68.....	July 7	
Midnight Alibi (G) 779.....	Richard Barthelmess - Ann Dvorak - Helen Lowell.....	July 14.....	59.....	May 26	
Registered Nurse (A) 768.....	Bebe Daniels-Lyle Talbot.....	Apr. 7.....	62.....	July 21	
Return of the Terror (G) 770.....	Lyle Talbot-Mary Astor.....	July 7.....	65.....	June 2	
Side Streets (A) 777.....	Aline MacMahon - Paul Kelly - Ann Dvorak.....	July 14.....	63.....	Aug. 18	
Six Day Bike Rider (G) 864.....	Joe E. Brown-Maxine Doyle.....	Oct. 20.....	69.....	Nov. 10	

Coming Attractions

Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec. 8	75	Nov. 17				
Black Fury (A)	Paul Muni-Kardon Morley							
Flirtation Walk (G)	Dick Powell-Ruby Keeler-Pat O'Brien	Dec. 1	97	Nov. 10				
Go Into Your Dance 853	Al Jolson-Ruby Keeler							
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart							
In Caliente	Dolores Del Rio							
Living On Velvet 856	Kay Francis - George Brent							
Maybe It's Love (G)	Warren William							
Murder in the Clouds (G)	Gloria Stuart-Ross Alexander	Dec. 15	62	Nov. 24				
(See "In the Cutting Room," Oct. 20.)								
North Shore (A)	Lyle Talbot-Ann Dvorak							
Red Hot Tires	B. Stanwyck-Gene Raymond							
Singer of Naples	Lyle Talbot-Mary Astor							
What New York Wants	Enrico Caruso, Jr.							
	Joe E. Brown							

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Take a Bow (G) 439.....	James Dunn - Claire Trevor - Shirley Temple	June 22.....	73.....	June 16
Call It Luck (G) 446.....	"Pat" Paterson-C. Starrett.....	June 1.....	64.....	June 2
Caravan (A) 508.....	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5.....	101.....	Sept. 8
Cat's Paw, The (G) 501.....	Harold Lloyd-Una Merkel	Aug. 7.....	100.....	Aug. 4
Charlie Chan In London (G) 505.....	Warner Oland-Drue Leyton	Sept. 14.....	77.....	Sept. 22
Charlie Chan's Courage (G) 443.....	Warner Oland-Drue Leyton	July 6.....	71.....	Sept. 1
Constant Nymph, The (A) 434.....	Victoria Hopper-Brian Aherne	Mar. 23.....	84.....	Apr. 14
Dude Ranger, The (G) 507.....	George O'Brien	Sept. 21.....	65.....	Sept. 22
Elinor Norton (A) 510.....	Claire Trevor-Norman Foster - Hugh Williams-G. Roland	Nov. 2.....	72.....	Oct. 27
First World War, The (A) 519.....	Hugh Williams-G. Roland	Nov. 23.....	78.....	Nov. 17
Gambling 512.....	Nigel Bruce	Nov. 27.....	74.....	June 23
Grand Canary (A) 450.....	Warner Baxter-Madge Evans	July 27.....	74.....	June 23
Handy Andy (G) 452.....	Will Rogers-Peggy Wood	July 27.....	81.....	May 6
Hell in the Heavens (A) 517.....	Warner Baxter-C. Montenegro	Nov. 9.....	80.....	Nov. 8
Judge Priest (G) 509.....	Will Rogers	Sept. 28.....	79.....	Aug. 14
Love Time (G) 506.....	"Pat" Paterson-Nils Asther	Sept. 21.....	73.....	Nov. 24
Marie Galante (A) 511.....	Spencer Tracy-Ketti Gailian	Oct. 26.....	88.....	Nov. 24
Murder In Trinidad (A) 432.....	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6.....	74.....	May 26
Peck's Bad Boy (G) 516.....	Jackie Cooper-Thomas Meighan - Dorothy Peterson-O. P. Heggie-Jackie Searl	Oct. 19.....	70.....	Sept. 8
Pursued (A) 502.....	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24.....	68.....	Nov. 24
Servants' Entrance (G) 504.....	Janet Gaynor-Lew Ayres	Sept. 7.....	88.....	July 23
She Was a Lady (A) 451.....	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20.....	77.....	Sept. 1
She Learned About Sailors (G) 448.....	Lew Ayres-Alice Faye	June 29.....	76.....	June 23
Springtime for Henry (A) 445.....	Otto Kruger - Nancy Carroll - Heather Angel	May 25.....	73.....	Apr. 28
Stand Up and Cheer (A) 435.....	(All Star Musical)	May 4.....	80.....	Apr. 28
Such Women Are Dangerous (A) 442.....	Warner Baxter-Rosemary Ames	May 4.....	81.....	June 16
365 Nights in Hollywood (G) 514.....	Alice Faye-James Dunn	Oct. 12.....	74.....	Nov. 17
Three on a Honeymoon (A) 433.....	Sally Eilers-Johnny Mack Brown - Mar. White Parade, The (G) John Boles-Loretta Young	Nov. 16.....	80.....	Oct. 27
Wild Gull (G) 440.....	John Boles-Claire Trevor	June 8.....	77.....	May 26

(THE RELEASE CHART--CONT'D)

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct. 15	95	Sept. 29	
Evansong (A) 3406	Evelyn Laye	Dec. 1	82	Nov. 3	
Evergreen (A) 3405	Jessie Mathews-Sonnie Hale	Dec. 1	98	June 23	
Iron Duke, The 3407	George Arliss	Jan. 1	35		
Jack Ahoy 3404	Jack Hulbert	Nov. 1	74	Oct. 29	
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov. 1	77	Oct. 27	
Man of Aran (A)	Robert Flaherty	Nov. 1	103	Oct. 13	
Power (A) 3402	Conrad Veidt-Benita Hume	Nov. 1	81		
Princess Charming (G) 3408	Evelyn Laye-Henry Wilcoxon	Jan. 1	35		

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Fifteen Wives (A)	Conway Tearle-Noel Francis	June 1	68		
(See "House of Strangers," June 2.)					
Fugitive Road (A)	Erich von Stroheim-Leslie Fenton-Wera Engels	Sept. 1	66	Nov. 24	
One in a Million (G)	Dorothy Wilson-C. Starrett	June 15	66	Nov. 24	
Port of Lust Dreams (G)	Wm. Boyd-Lola Lane	Oct. 15	68	Nov. 24	

Coming Attractions

Ghost Walks, The	John Miljan-June Collyer				
------------------	--------------------------	--	--	--	--

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct. 8	70	July 21	
Once to Every Bachelor (A)					
1005	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10	
Take the Stand (A) 1003	Jack LaRue-Thelma Todd	Sept. 7	78	Sept. 18	
Two Heads on a Pillow (A)					
1006	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13	
When Strangers Meet 1002	Richard Cromwell-Arlene Judge	July 20	74		

Coming Attractions

Dizzy Dames					
I'll Bet You					
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Mar. 22	35		
Sweepstake Annie	Marian Nixon-Tom Brown				
Without Children (A) 1008	M. Churchill-Bruce Cabot				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight-Sam Hardy	Sept. 22	65	Sept. 22	
Scarlet Letter, The (A) 501	Colleen Moore-Hardie Albright-Henry B. Walthall		70	July 14	
She Had to Choose (G) 504	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	65	Aug. 11	

Coming Attractions

Perfect Clue, The (G)	David Manners-Dorothy Libaire-Skeets Gallagher-R. Harold-Robert Gleekler		63	Dec. 1	
-----------------------	--	--	----	--------	--

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Crimson Romance (A)	Ben Lyon-Sari Maritz	Oct. 1	67	Oct. 6	
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov. 15	63	Nov. 24	
Lost Jungle, The (G)	Clyde Beatty	June 13	68		
Young and Beautiful (A)	William Haines-Judith Allen	Sept. 2	68	Sept. 8	

Coming Attractions

Little Men	Erin O'Brien-Moore R. Morgan				
(See "In the Cutting Room," Dec. 1.)					
Phantom Empire	Gene Autry-Frankie Darro				
Marines Are Coming, The	William Haines-Armida Conrad Nagel-Esther Ralston	Nov. 20			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laugh-ton-Fredric March	Sept. 21	111	Aug. 4	
Chained (A)	Joan Crawford-Clark Gable	Aug. 31	74	Sept. 1	
Death on the Diamond (G)	Robert Young-Madge Evans	Sept. 14	72	Sept. 29	
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov. 9	80	Nov. 3	
Girl from Missouri, The (A)	Jean Harlow-Franchot Tone	Aug. 3	74	July 21	
Have a Heart (G)	Jean Parker - James Dunn				
Hide-out (G)	Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27	
Hollywood Party (G)	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11	
Merry Widow, The (A)	(All Star Musical)	June 1	70	June 2	
Outcast Lady (A)	Maurice Chevalier - Jeanette MacDonald	Nov. 2	100	Sept. 8	
Paris Interlude (A)	Constance Towe-Herbert Marshall Hugh Williams	Sept. 28	79	Sept. 8	
Straight Is the Way (A)	Otto Kruger - Robert Young	July 27	73	July 14	
Student Tour (G)	Madge Evans - Una Merkel				
Treasure Island (G)	May Robson-Gladys George	Aug. 10	59	July 28	
What Every Woman Knows (G)	Charles Butterworth-J. Durante	Oct. 5	87	Nov. 10	
	Wallace Beery - Jackie Cooper	July 17	110	July 14	
	Lionel Barrymore-Otto Kruger	Oct. 19	92	Oct. 13	

Coming Attractions

Ambulance Call	Chester Morris-V. Bruce				
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov. 30	79	Nov. 24	
Band Plays On (G)	Robt. Young-Betty Furness	Dec. 14			
(See "Backfield," "In the Cutting Room," Nov. 3.)					
Biography of a Bachelor					
Girl (A)	R. Montgomery-Ann Harding	Jan. 5	35		
(See "In the Cutting Room," Sept. 8.)					
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Field - L. Barrymore-Edna M. Oliver				
(See "In the Cutting Room," Dec. 1.)					
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec. 28			
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec. 21	82	Nov. 17	
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan. 12	35		
(See "In the Cutting Room," Nov. 10.)					
Painted Veil, The (A)	Greta Garbo-Herbert Marshall				
Reckless	George Brent	Nov. 23	86	Nov. 10	
Sequoia (G)	Joan Crawford-Wm. Powell	Dec. 21	70	Nov. 17	
Town Talk (Tent.)	C. Bennett-Clark Gable				
Vanessa	Helen Hayes-Robt. Montgomery				
West Point of the Air	Wallace Beery-R. Montgomery				
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec. 7	73	Dec. 1	
Winning Ticket, The	Leo Carrillo-L. Fazenda				
(See "In the Cutting Room," Nov. 17.)					

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Girl of the Limberlost (G)					
3001	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1	
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov. 17	65	Nov. 10	
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4	
House of Mystery, The (G)					
2032	Verna Hillie-Ed Lowry	June 1	61		
Jane Eyre (G) 2014	Colin Clive-Virginia Bruce	Aug. 15	65	July 14	
King Kelly of the U. S. A.					
(G) 2012	Guy Robertson-Irene Ware	Sept. 15	66	Sept. 15	
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54		
Lost in the Stratosphere (G)					
3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27	
Man from Utah, The (G) 2044	John Wayne	May 15	55		
Monte Carlo Nights (A) 2024	Mary Brian-John Darrow	May 20	62		
Moonstone, The (G) 2030	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11	
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov. 1	76	Sept. 22	
Shock (A) 2034	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 28	
Star Packer, The (G) 2041	John Wayne-Verna Hillie	July 30	54		
Successful Failure, A (G) 3024	Wm. Collier, Sr. - Lucille Gleason	Oct. 15	62	Oct. 6	
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper				
Trail Beyond, The (G) 3031	John Miljan-Gloria Shea	Sept. 15	63		
	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22	

Coming Attractions

Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17	
Million Dollar Baby (G)	Arlene Judge - Ray Walker				
(See "In the Cutting Room," Nov. 24.)					
Mysterious Mr. Wong, The					
(A) 3022	Bela Lugosi-Wallace Ford	Dec. 22			
'Neath Arizona Skies 3032	John Wayne-Sheila Terry	Dec. 5	52		
At Farm, The	Wallace Ford				
Rainbow Valley	John Wayne-Lucille Brown				
Reckless Romeo 3019	John Armstrong-Wm. Cagney	Dec. 15	60		
Sing Sing Nights (A)	Mary Doran-Hardie Albright	Dec. 15	60		
(See "In the Cutting Room," Oct. 20.)					
Texas Terror	John Wayne				
Women Must Dress	Minna Gombell-Gavin Gordon	Jan. 2	35		
(See "In the Cutting Room," Dec. 1.)					

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Belle of the Nineties (A) 3353	Mae West	Sept. 21	75	Aug. 25	
Cleopatra (A) 3410	Claudette Colbert-Henry Wilcoxon - Wm. C. Fields	Oct. 5	101	Aug. 25	
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov. 23	83	Nov. 10	
Crime Without Passion					
(A) 3402	Claude Rains	Aug. 27	70	Aug. 25	
Elmer and Elsie (G) 3357	Geo. Bancroft-Frances Fuller	July 24	64	July 21	
(See "Heads Listen (A) 3401	Cary Grant-Frances Drake	Aug. 3	60	July 14	
Lemon Drop Kid (G) 3411	Helen Mack-Lee Tracy	Sept. 28	68	Sept. 29	
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov. 9	66		
(See "In the Cutting Room," Sept. 8.)					
Little Miss Marker (G) 3347	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	May 5	
Menace (A) 3413	Paul Cavanagh	Oct. 26	58	Oct. 15	
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Sazu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 28	
Notorious Sophie Lang					
(A) 3356	Gertrude Michael - Paul Cavanagh	July 20	64	July 28	
Now and Forever (G) 3406	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4	
Old-Fashioned Way, The (G) 3355	W. C. Fields	July 13	71	July 14	
Pursuit of Happiness, The (A) 3409	Francis Lederer - C. Ruggles - Mary Boland - Joan Bennett	Nov. 16	72	Sept. 15	
Ready for Love (G) 3412	Richard Arlen-Ida Lupino	Oct. 12	65	Oct. 6	
She Loves Me Not (A) 3404	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14	
Wagon Wheels (G) 3408	Randolph Scott-Gail Patrick	Sept. 21	57	Sept. 8	
You Belong to Me (G) 3405	Lee Tracy-Helen Mack	Sept. 8	66	Sept. 22	

Coming Attractions

Be Careful, Young Lady	Elissa Landi-Carl Brisson				
Behold My Wife (A) 3419	Sylvia Sydney-Gene Raymond				
Caprice, Espagnole (A) 3418	Marlene Dietrich-Joel McCrea	Dec. 7			
(See "In the Cutting Room," Nov. 17.)					
Enter Madame (A) 3414	Elissa Landi-Cary Grant				
Father Brown, Detective (G)					
3420	Walter Connolly - Paul Lukas - Gertrude Michael	Jan. 4	35	*82	Nov. 3
(See "In the Cutting Room," Nov. 10.)					
Gilded Lily, The (A)	Claudette Colbert-R. Milland	Dec. 14	65	Dec. 1	
(See "In the Cutting Room," Nov. 3.)					
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Jan. 18	35		
(See "In the Cutting Room," Sept. 22.)					
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec. 28			
(See "Code of the West," "In the Cutting Room," Oct. 27.)					
It's a Gift (G) 3418	W. C. Fields-Baby LeRoy	Nov. 30	68	Nov. 24	
Lives of a Bengal Lancer (G)	Gary Cooper-Franchot Tone	Jan. 25	35		
(See "In the Cutting Room," Oct. 6.)					
Mississippi	Bing Crosby - W. C. Fields - Joan Bennett				
Once in a Blue Moon	J. Savo-Michael Dalmatoff	Jan. 18	35		
One Hour Late (G) 3422	Joe Morrison-Helen Twelvetrees	Dec. 21			
(See "In the Cutting Room," Nov. 24.)					
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan. 11	35	*85	Nov. 24
Private Worlds	Joan Bennett-Charles Boyer				
Ruggles of Red Gap (G)	Charles Laughton-Mary Boland - Charles Ruggles-Zasu Pitts				
(See "In the Cutting Room," Nov. 17.)					
Rumba	George Raft-Carole Lombard				
(See "In the Cutting Room," Dec. 1.)					
Vanishing Pioneer	Ann Sheridan-Randolph Scott				
(See "In the Cutting Room," Nov. 10.)					
Wings in the Dark (A)	Cary Grant-Myrna Loy	Jan. 11	35		
(See "In the Cutting Room," Nov. 10.)					

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Little Damsel 722	Anna Neagle-James Rennie	June 11	59		
Pick's Bad Boy (G)	Jackie Cooper-Thomas Meighan - Dorothy Peterson - D. P. Heggie-Jackie Searl	Oct. 19	70	Sept. 8	

Coming Attractions

Return of Chandu, The (G)					
300-312	Bela Lugosi-Marie Alba	Oct. 1			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Adventure Girl (G) 4148	Joan Lowell	Aug. 17	76	Aug. 25	
Age of Innocence, The (A) 503	Irene Dunne-John Boies	Sept. 21	82	Sept. 8	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov.	23	79	Oct. 27
By Your Leave (A) 509	Genevieve Tobin-Frank Morgan	Nov.	9	80	Oct. 6
Bachelor Bait (G) 4141	Port Kelson-Stuart Erwin	July	27	74 1/2	June 16
Cockeyed Cavaliers (G) 4112	Wheeler and Woolsey	June	29	72	June 16
Dangerous Corner (A) 506	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct.	5	67	
(See "In the Cutting Room," Aug. 18.)					
Down to Their Last Yacht (G) 4138	Sidney Blackmer-Sidney Fox	Aug.	31	64	Sept. 29
Fountain, The (A) 501	Ann Harding-Brian Aherne-Paul Lukas	Aug.	31	84	Aug. 18
Gay Divorcee, The (G) 505	Fred Astaire-Ginger Rogers	Oct.	19	107	Oct. 13
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct.	26	64	
(See "The Kick Off," "In the Cutting Room," Sept. 8.)					
Hat, Coat, and Glove (A) 4110	Ricardo Cortez-Barbara Robbins	Aug.	27	64	July 21
His Greatest Gamble (A) 4124	Richard Dix-Dorothy Wilson	Aug.	10	70 1/2	June 23
Kentucky Kernels (G) 508	Wheeler & Woolsey	Nov.	2	75	Oct. 27
Let's Try Again (A) 4144	Diana Wynyard-Clive Brook	July	6	67	June 30
Life of Vergie Winters (A) 4140	Ann Harding-John Boles	June	22	82	June 23
Murder on the Blackboard (G) 4147	James Gleason-Edna May Oliver	June	15	71 1/2	June 2
Of Human Bondage (A) 4105	Leslie Howard-Bette Davis	July	20	83	July 7
Richest Girl in the World, The (A) 504	Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny	Sept.	21	76	Sept. 15
Stingaree (A) 4143	Irene Dunne-Richard Dix	May	25	76 1/2	May 12
Strictly Dynamite (G) 4124	Jimmy Durante-Lupe Velez-Norman Foster-Wm. Gargan-Marian Nixon	June	1	74 1/2	May 5
Success at Any Price (A) 4133	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar.	16	77	May 12
Their Big Moment (G) 4146	Zasu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug.	17	68	July 28
This Man Is Mine (A) 4118	Irene Dunne-Ralph Bellamy	Apr.	13	76	Apr. 21
Wednesday's Child (G) 510	Karen Morley-Edward Arnold	Oct.	26	69	Sept. 29
We're Rich Again (G) 4145	Marian Nixon-Billie Burke-Reginald Denny-Buster Crabbe-Edna May Oliver	July	13	71 1/2	June 23
Where Sinners Meet (A) 4149	Clive Brook-Diana Wynyard	May	18	72 1/2	Apr. 28

Coming Attractions

Enchanted April, The (G)	Ann Harding-Frank Morgan	Jan.	25	35	
(See "In the Cutting Room," Oct. 27.)					
Lightning Strikes Twice (G)	Ben Lyon-Port Kelson	Dec.	7		
(See "In the Cutting Room," Oct. 6.)					
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec.	28		
(See "In the Cutting Room," Nov. 3.)					
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan.	18	35	
(See "Portrait of Laura Bales," "In the Cutting Room," Oct. 27.)					
Radio City Revels	Fred Astaire-Ginger Rogers	Dec.	14		
Red Morning (A) 515	Steff Duna-Regis Toomey	Dec.	14		
(See "Girl of the Islands," "In the Cutting Room," Sept. 29.)					
Roberta	Irene Dunne - Fred Astaire - Ginger Rogers	Jan.	11	35	Dec. 1
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan.	21	72	Dec. 1
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec.	4	35	
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Dec.	9	70	
(See "In the Cutting Room," Oct. 6.)					
Woman in the Dark	Fay Wray-Ralph Bellamy	Nov.	9		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Are You a Mason? (A)	Sonnie Hale	M. J. Kandel	Oct. 29	85	Nov. 3
Battle, The	Charles Boyer				
	Merle Oberon		Nov. 12	75	Dec.
Bride of the Lake (A)	Gina Malo				
	John Garrick	Amer Angle	Sept. 10	69	Sept. 29
Deserter, The (A)	Boris Livanov	Garrison Film	Oct. 12	105	Oct. 27
Loyalties	Basil Rathbone	Harold Auten	Oct. 24	74	Nov. 3
Man of Courage (G)		Eureka	Nov. 12	95	Nov. 24
Not Against Flesh (A)	Julian West	General Foreign			
		Sales Corp.			
Ramu, the King of the Sun		Fairhaven Prod.	Aug. 4	68	Aug. 25
Woman Condemned	Claudia Dell	Marcy Pictures	Apr. 4	66	
World in Revolt, The (A)		Mentone		69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Minutes	Reviewed
Affairs of Cellini, The (A).....	Fredric March - Constance Bennett-Frank Morgan-Fay Wray.....	Aug. 24.....	79.....	Apr. 21
(Reviewed under the title "The Firebrand")				
Born to Be Bad (A).....	Loretta Young-Cary Grant.....	May 18.....	61.....	June 9
Buildup Drummond Strikes Back (A).....	Ronald Colman-Loretta Young.....	July 20.....	83.....	May 19
Count of Monte Cristo, The (G).....	Robert Donat-Elissa Landi.....	Sept. 7.....	113.....	Sept. 8
House of Rothschild, The (G).....	George Arliss.....	Apr. 6.....	86.....	Mar. 10
Kid Millions (G).....	Eddie Cantor - Ann Sothorn - Ethel Merman.....	Dec. 28.....	92.....	Oct. 27
Last Gentleman, The (G).....	George Arliss.....	Sept. 21.....	72.....	May 12
Our Daily Bread (G).....	Karen Morley-Tom Keene.....	Sept. 28.....	74.....	Aug. 18
Transatlantic Merry-Go-Round (A).....	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny.....	Nov. 2.....	92.....	Nov. 17
We Live Again (A).....	Anna Sten-Fredric Marsh.....	Nov. 16.....	83.....	Sept. 29

Coming Attractions

Brewster's Millions	Jack Buchanan-Lili Damita				
Call of the Wild, The	C. Gable-Madeleine Carroll				
Cardinal Richelieu	George Arliss				
Clive of India	Ronald Colman-Loretta Young				
Congo Raid	Leslie Banks - Paul Robeson - Nina Mae MacKinney				
Folies Bergere de Paris	Maurice Chevalier-Merle Oberon				
Les Miserables	Fredric March				
Mighty Barnum, The (G)	Wallace Beery - Adolphe Menjou-Janet Beery - V. Bruce	Dec.	25	105	Dec. 1
Nell Gwynn (A)	Anna Neagle-Cedric Hardwicke			75	July 14
100 Years From Now					
Private Life of Don Juan, The	Douglas Fairbanks, Sr. - Merle Oberon	Nov.	30		Sept. 22
Runaway Queen	Anna Neagle-Fernand Graavey	Dec.	21		
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon				
Wedding Night, The	Anna Sten-Gary Cooper				

UNIVERSAL

Features

Title	Star	Rel. Date	Minutes	Reviewed
Affairs of a Gentleman (A) 7019	Paul Lukas - Lelia Hyams - Patricia Ellis	May 14	66	May 12
Black Cat, The (A) 7010	Boris Karloff - Bela Lugosi - David Manners	May 7	65	May 26
Cheating Cheaters (G) 8022	Cesar Romero-Fay Wray	Nov. 5	67	
(See "In the Cutting Room," Sept. 29.)				
Countess of Monte Cristo (G) 7018	Fay Wray-Paul Lukas	Mar. 19	78	Mar. 3
Crosby Case, The (G) 7025	Wynne Gibson-Onslow Stevens - Alan Dinehart	Mar. 5	60	Apr. 7
Embarrassing Moments (G) 7023	Chester Morris-Marian Nixon	July 9	67	Oct. 6
Gift of Gab (G) 8030	Edmund Lowe - Gloria Stuart - Alice White	Sept. 24	*71	Sept. 15
Great Expectations (G) 8029	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22	102	Oct. 20

Title		Star	Rel. Date	Running Time	Minutes	Reviewed
Half a Sinner (G) 7035	Joel McCrea-Sally Blane	Apr.	30	78 1/2	Apr.	28
Honor of the Range (G) 7074	Ken Maynard	Apr.	16	61	May	5
Human Side, The (G) 7029	Adolphe Menjou-Doris Kenyon	Aug.	27	60	Aug.	18
I Give My Love (G) 7004	Wynne Gibson-Paul Lukas	June	25	69	June	2
Let's Talk It Over (G) 7036	Chester Morris - Mae Clarke	June	11	69	June	23
Little Man, What Now? (A) 7007	Margaret Sullivan - Douglass Montgomery	June	4	98	May	26
Love Captive, The (A) 7031	Nils Asther-Gloria Stuart	May	21	61	June	16
Million Dollar Ransom (A) 8014	Mary Carlisle - Edward Arnold - Phillips Holmes	Sept.	17	67	Sept.	29
One Exciting Adventure (G) 8027	Binnie Barnes-Neil Hamilton - Paul Cavanagh	Oct.	15	73	Oct.	6
One More River (A) 7001	Diana Wynyard - Colin Clive - Frank Lawton - Jane Wyatt - Reginald Denny	Aug.	6	88	Aug.	11
Rocky Rhodes (G) 8001	Buck Jones-Sheila Terry	Sept.	24			
Romance in the Rain (G) 7002	Roger Pryor - Heather Angel - Esther Ralston-Victor Moore	Aug.	13	75	Aug.	11
There's Always Tomorrow (A) 8035	Frank Morgan-Elizabeth Young - Lois Wilson-Binnie Barnes	Sept.	10	87	Nov.	1
Uncertain Lady (A) 7013	Genevieve Tobin-Edward Everett Horton	Apr.	23	65	June	30
Wake Up and Dream (G) 8021	Russ Columbo - June Knight - Roger Pryor - Heather Angel	Oct.	1	78	Oct.	20
Wheels of Destiny (G) 7073	Ken Maynard	Feb.	19	64	Apr.	14

Coming Attractions

Dangerous Gentleman	Charles Bickford-Helen Vinson				
Good Fairy, The (A) 8003	Margaret Sullivan - Herbert Marshall-Frank Morgan	Jan.	28	35	
(See "In the Cutting Room," Dec. 1.)					
Great Ziegfeld, The	William Powell				
Imitation of Life (G) 7003	Claude Rains-Chester Morris	Nov.	26	111	Dec. 1
I've Been Around 8025	Chester Morris	Dec.	31		
(See "In the Cutting Room," Nov. 10.)					
Life Returns (G)	Onslow Stevens-Lois Wilson				
(See "In the Cutting Room," Oct. 13.)					
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec.	24		
(See "In the Cutting Room," Oct. 6.)					
Mystery of Edwin Drood 8024	Claude Rains-Heather Angel	Jan.	21	35	
Night Life of the Gods (G) 8008	Alan Mowbray	Jan.	7	35	
(See "In the Cutting Room," Sept. 8.)					
Princess O'Hara 8013	Polly Walters-Chester Morris	Jan.	28	35	
Rendezvous at Midnight (A)	Ralph Bellamy				
(See "In the Cutting Room," Nov. 17.)					
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec.	3	69	Sept. 15
Straight from the Heart	Mary Astor-Roger Pryor - Baby Jane	Jan.	21	35	
(See "In the Cutting Room," Dec. 1.)					
Strange Wives 8020	June Clayworth-Roger Pryor	Dec.	10	75	
(See "In the Cutting Room," Nov. 3.)					
When a Man Sees Red 8082	Buck Jones	Nov.	12		

WARNER BROS.

Features

Title	Star	Rel. Date	Minutes	Reviewed
Big-Hearted Herbert (G) 830.....	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed.....	Oct.	6.....	*60.....Aug. 25
Case of the Howling Dog, The (G) 822.....	Warren William-Mary Astor.....	Sept.	22.....	75.....Sept. 1
Dames (G) 453.....	Ruby Keeler - Dick Powell - Joan Blondell.....	Sept.	1.....	90.....Aug. 25
Desirable (A) 821.....	Jean Muir-George Brent.....	Sept.	8.....	68.....Aug. 25
Friends of Mr. Sweeney (G) 475.....	Charlie Ruggles-Ann Dvorak.....	July	28.....	68.....Aug. 18
Firebird, The (A) 825.....	Verree Teasdale-Ricardo Cortez.....	Nov.	3.....	*75.....Oct. 13
Here Comes the Navy (G).....	James Cagney - Pat O'Brien - Gloria Stuart.....	July	21.....	86.....July 7
Housewife (A) 478.....	George Brent-Bette Davis.....	Aug.	11.....	69.....July 28
Kansas City Princess (G) 819.....	Joan Blondell - Glenda Farrell - Robert Armstrong.....	Oct.	13.....	64.....Aug. 18
Key, The (A) 462.....	Edna Best - William Powell - Colin Clive.....	June	9.....	71.....May 26
Madame Du Barry (A) 452.....	Dolores Del Rio-Victor Jory.....	Oct.	13.....	77.....Aug. 18
Personality Kid, The (G) 476.....	Pat O'Brien-Glenda Farrell.....	July	7.....	68.....June 9
St. Louis Kid, The (G) 817.....	James Cagney.....	Nov.	10.....	67.....Oct. 20
Reviewed under the title, "A Perfect Week-End")				

Coming Attractions

Bordertown (G) 806.....	Paul Muni - Bette Davis - Margaret Lindsay	Jan.	5	'35	90
(See "In the Cutting Room," Sept. 29.)					
Church Mouse	Laura La Plante	Dec.	15		
Devil Dogs of the Air (G).....	James Cagney Pat O'Brien Margaret Lindsay				
(See "In the Cutting Room," Nov. 3.)					
Goose and the Gander	Verree Teasdale-John Eldredge				
Earthworm Tractor (story).....	Joe E. Brown				
I Am a Thief (G).....	Mary Astor-Ricardo Cortez	Nov.	24	64	Nov. 17
Rich in Us, The	James Cagney-Pat O'Brien				
Midsummer Night's Dream.....	All Star				
Right to Live (G).....	George Brent-J. Hutchinson				
(See "In the Cutting Room," Nov. 3.)					
Secret Bride, The	Barbara Stanwyck - Warren William	Dec.	22		
(See "Concealment," "In the Cutting Room," Oct. 27.)					
Sweet Adeline (G) 802.....	Irene Dunne-Donald Woods	Dec.	29		
(See "In the Cutting Room," Oct. 20.)					
Sweet Music (G) 805.....	Rudy Vallee-Ann Dvorak				
(See "In the Cutting Room," Nov. 24.)					
While the Patient Slept.....	Aline MacMahon-Guy Kibbee				
White Cockade (A).....	Jean Muir-Ricardo Cortez				
(See "In the Cutting Room," Nov. 3.)					

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Broken Melody, The	John Garrick				
	Merle Oberon		Oct. 30	68	Dec. 1
Broken Rosary, The	Giovanni	Butcher-British			Nov. 10
Broken Shoes	M. Kilmobert	Amkino	Mar. 28	85	
Camels Are Coming	The Jack Hulbert			85	Nov. 10
Crime on the Hill (A)	Judy Kelly	British Int'l		60	Oct. 20
Forbidden Territory, The	Gregory Ratoff	Gaumont-British		87	Nov. 24
Gay Love (A)	Florence Desmond				
	Sophie Tucker	British Lion			Sept. 15
Girls Will Be Boys (G)	Dolly Haas	Assoe. British			Oct. 20
Green Pack	John Stuart	British Lion			Nov. 3
House of Greed	V. Gardin	Amkino	Aug. 11	74	
Marionettes	L. Leonidoff	Amkino	May 5	83	
Miracles	V. Gardin	Amkino	Oct. 19	68	
Mister Cinders	Clifford Mollison	British Int'l			Nov. 10
My Song Goes Round the World (G)	John Loder				Oct. 20
My Song for You	Jan Kiepura	Gaumont-British			Nov. 10
Petersburg Nights (A)	B. Dobron Ravov	Amkino	Sept. 8	97	Sept. 22
Stella Biondini	(Greek Feature)	Frank Norton	Oct. 15	115	
Ta Galazia Keria	(Greek Feature)	Frank Norton	Oct. 15	100	
Three Songs About Lenin		Amkino	Nov. 8	64	Nov. 17
Thunderstorm (A)	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 6
Unfinished Symphony, The					
	Marta Eggerth	Gaumont-British			Oct. 13
Waltz	Renate Mueller	Ufa			Dec. 1
Waltz Time in Vienna					

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PRODUCTIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk.....	Jan. 2.....	8.....
The Little Red Hen.....	Feb. 16.....	7.....
The Brave Tin Soldier.....	Apr. 7.....	7.....
Puss in Boots.....	May 17.....	1 r l.....
The Queen of Hearts.....	June 25.....	7.....
Aladdin.....	Aug. 10.....	7.....
The Headless Horsemen.....	Oct. 1.....	1 r l.....
The Valiant Tailor.....	Oct. 29.....	1 r l.....
Don Quixote.....	Nov. 26.....	1 r l.....
Jack Frost.....	Dec. 24.....	1 r l.....
Little Black Sambo.....	Jan. 21, '35.....	1 r l.....
Bremen Town Musicians.....	Feb. 17, '35.....	1 r l.....

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil.....	Aug. 10.....	2 r l s.....
Fishing for Trouble.....	May 4.....	2 r l s.....
Get Along Little Hubby.....	June 15.....	2 r l s.....
Hollywood Here We Come.....	June 29.....	2 r l s.....
Plumbing for Gold.....	July 13.....	2 r l s.....
Punch Drunks.....	July 13.....	2 r l s.....

1934-35		
Counsel on Defense.....	Oct. 25.....	20.....
Harry Langdon		
It's the Cat's.....	Oct. 11.....	19.....
Andy Clyde		
Men in Black.....	Sept. 28.....	19.....
(3 Stooges)		
Perfectly Mismatched		
Three Little Pigskins.....		
(Stooge Comedy)		

COLOR RHAPSODIES		
1934-35		
Babes at Sea.....	Nov. 30.....	
Holiday Land.....	Oct. 26.....	

KRAZY KAT CARTOONS		
1934-35		
Busy Bus.....	Apr. 20.....	1 r l.....
Bowery Daze.....	Mar. 30.....	1 r l.....
Cinder Alley.....	Mar. 9.....	1 r l.....
Masquerade Party.....	May 11.....	1 r l.....

1. The Trapeze Artist.....	Sept. 7.....	
2. Katnips of 1940.....	Oct. 13.....	7.....
3. Krazy's Waterloo.....	Nov. 16.....	7.....
4. Birdman.....		
5. Hotcha Melody.....		

LAUGHING WITH MEDBURY		
6-In Ethiopia.....	June 15.....	1 r l.....
7-In the Islands of the Pacific.....	July 23.....	1 r l.....
8-Among the Latins.....	Aug. 3.....	1 r l.....

1934-35		
Laughing With Medbury		
In the Arctic.....	Sept. 15.....	10.....
In Malaysia.....		
Among the Cacoons.....		

LIFE'S LOST LAUGHS		
1934-35		
No. 1.....	Sept. 15.....	
No. 2.....	Oct. 12.....	10.....
No. 3.....	Nov. 23.....	

MARCH OF THE YEARS		
No. 9.....	May 15.....	1 r l.....

MICKEY MCGUIRE COMEDIES		
9-Mickey's Medicine Man.....	May 18.....	2 r l s.....

MINUTE MYSTERIES		
No. 6-Hidden Evidence.....	May 30.....	1 r l.....
No. 7-One Way Out.....	June 15.....	1 r l.....
No. 8-Simple Solution.....	July 6.....	1 r l.....
No. 9-By Persons Unknown.....	July 14.....	1 r l.....

No. 10-The Professor Gives a Lesson.....	Aug. 3.....	1 r l.....
--	-------------	------------

MUSICALS		
No. 5-Woman Haters.....	May 5.....	2 r l s.....
No. 6-Susie's Affair.....	June 1.....	2 r l s.....
No. 7-Tripping Through the Tropics.....	July 27.....	2 r l s.....

SCRAPPY CARTOONS		
Scrappy's Dog Show.....	May 18.....	1 r l.....
Scrappy's Relay Race.....	July 7.....	1 r l.....
Scrappy's Theme Song.....	June 15.....	1 r l.....
Scrappy's Toy Shop.....	Apr. 13.....	1 r l.....
Scrappy's Experiment.....		8.....

1934-35		
Concert Kid.....	Nov. 2.....	

SCREEN SNAPSHOTS		
No. 7.....	Apr. 24.....	1 r l.....
No. 8.....	May 18.....	1 r l.....
No. 9.....	June 8.....	1 r l.....

SPICE OF LIFE		
1934-35		
No. 1.....	Sept. 10.....	10.....
No. 2.....	Sept. 29.....	
No. 3.....	Nov. 23.....	

WORLD OF SPORT		
Anything for a Thrill.....	1 r l.....	
Cyclomania.....	May 30.....	1 r l.....
Decks Awash.....	Aug. 10.....	1 r l.....
Dumb Champs.....	Apr. 20.....	1 r l.....
Harnessed Lightning.....	May 17.....	1 r l.....
Heigh-Ho the Fox.....	June 20.....	1 r l.....

1934-35		
Flying Pigskins.....	Nov. 9.....	
Good Golfers Start Young.....	Sept. 20.....	10.....
Polo Thrills.....		10.....

DU WORLD PICTURES		
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued.....	July 15.....	10.....
2. Vampire of Marrakesh.....	Aug. 1.....	9.....

SEMI-FEATURES AND SHORTS		
Bride of Samoa.....	Mar. 1.....	26.....
Chump.....	Nov. 1.....	15.....

Title	Rel. Date	Min.
Frankie and Johnny.....	Oct. 1.....	8.....
Charles Laughton		
Mire Unga.....	Aug. 15.....	9.....
Prisoner.....	Sept. 15.....	18.....
Retribution of Clyde Barrow and Bonnie Parker.....	July 10.....	20.....
Stars in the Making.....	Oct. 1.....	17.....
Frank Albertson		
Sword of the Arab.....	Sept. 15.....	28.....
Duncan Renaldo		
Yokel Dog Makes Good.....	Sept. 1.....	18.....

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations.....	June 1.....	19.....
BATTLE FOR LIFE		
Born to Die.....	Mar. 16.....	8.....
Nature's Gangsters.....	June 15.....	7.....
Spotted Wings.....	June 8.....	7.....

BING CROSBY SPECIALS		
1-Surrender Dear.....	Aug. 3.....	22.....
2-One More Chance.....	Aug. 31.....	20.....
3-Billboard Girl.....	Oct. 5.....	21.....
4-Dream House.....	Sept. 28.....	19.....

CORONET COMEDIES		
Hello, Sailors.....	Aug. 17.....	20.....
Hotel Anchovy.....	Apr. 13.....	18.....
Rural Romeo.....	Nov. 16.....	20.....
Second Hand Husband.....	Oct. 26.....	19.....
Stupid.....	Sept. 14.....	19.....
Two Lame Ducks.....	Nov. 30.....	18.....

FROLICS OF YOUTH		
Boosting Dad.....	Dec. 21.....	21.....
Campus Hoofers, The.....	Nov. 9.....	19.....
Educating Papa.....	Nov. 2.....	16.....

MARRIAGE WOVES SERIES		
Domestic Blusters.....	Oct. 12.....	19.....
How Am I Doing?.....	Dec. 28.....	2 r l s.....

MERMAID COMEDIES		
No Sleep on the Deep.....	Apr. 6.....	21.....

MUSICAL COMEDIES		
Big Business.....	Dec. 7.....	19.....
Girl from Paradise, The.....	Nov. 23.....	21.....
Going Spanish.....	Mar. 2.....	21.....
Good Luck—Best Wishes.....	Aug. 24.....	21.....
Nifty Nurses.....	Oct. 19.....	20.....
She's My Lilly.....	Sept. 7.....	22.....

ROMANTIC JOURNEYS		
Lost Race, The.....	Apr. 13.....	8.....
Paradise of the Pacific.....	June 1.....	9.....

SONG HIT STORIES		
Bouncing Main, The.....	Nov. 16.....	1 r l.....
House Where I Was Born.....		
The Mountain Melody.....	Aug. 31.....	10.....
Time on Their Hands.....	Sept. 14.....	11.....
Way Down Yonder.....	Dec. 7.....	11.....

STAR COMEDY SPECIALS		
Ailez Oop.....	May 25.....	21.....
Dog-Gone Babies.....	July 6.....	20.....

STAR PERSONALITY COMEDIES		
Gentlemen of the Bar.....	Dec. 28.....	2 r l s.....
His Lucky Day.....	Sept. 21.....	20.....

TERRY-TOONS		
Black Sheep, The.....	Oct. 5.....	6.....
Busted Blossoms.....	Aug. 10.....	6.....
Dog Show, The.....	Dec. 28.....	6.....
Hot Sands.....	Nov. 2.....	6.....
Irish Sweepstakes.....	July 2.....	6.....
Jack's Shack.....	Nov. 30.....	6.....
Jail Birds.....	Sept. 21.....	6.....
Just a Clown.....	Apr. 20.....	6.....
King's Daughter, The.....	May 4.....	6.....
Lion's Friend, The.....	May 18.....	6.....
Mad House, A.....	Mar. 23.....	6.....
Magic Fish, The.....	Oct. 19.....	6.....
Mixed in Council.....	Aug. 24.....	6.....
My Lady's Garden.....	July 13.....	6.....
Pandora.....	June 1.....	6.....
See the World.....	June 29.....	6.....
Slow But Sure.....	June 15.....	6.....
South Pole or Bust.....	Dec. 14.....	6.....
Tom Tom the Piper's Son.....	Nov. 16.....	6.....
Tom Mules Leave Home.....	Sept. 7.....	6.....

TOM HOWARD COMEDIES		
Wrong Bottle, The.....	July 13.....	16.....

TREASURE CHEST		
Bosom Friends.....	Mar. 30.....	8.....
Hollywood Gad-About.....	Oct. 5.....	9.....
Hollywood Movie Parade.....		
Hula Honeycomb.....	Nov. 2.....	9.....
Hula Honeycomb.....	Mar. 2.....	9.....
Pagliacci.....	Apr. 6.....	11.....
Then Came the Yawn.....	Aug. 10.....	8.....
Your Stars for 1935.....	Oct. 19.....	11.....

YOUNG ROMANCE		
Moon Over Manhattan.....		2 r l s.....
Three Cheers for Love.....	Dec. 14.....	19.....

FIRST DIVISION		
(Technicolor)		
1. In a Monastery Garden.....		7.....
2. Mexican Idol.....		
3. Fingal's Cave.....		

FOX FILMS		
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Man's Mania for Speed.....		10.....
Marching With Science.....		9.....
On Foreign Service.....		9.....

MAGIC CARPET SERIES		
In Java Sea.....	Apr. 27.....	9.....
The Land of Bengal.....	May 11.....	9.....
The Rock of Gibraltar.....	May 25.....	9.....
City of the Golden Gate.....	June 8.....	9.....
A Journey to Guatemala.....	June 22.....	9.....
The Coast of Catalonia.....		9.....
Picturesque Portugal.....		9.....
Crossroads of the World.....		9.....

MOVIE TINTYPE SERIES		
The Heart of Valeska.....	Mar. 9.....	10.....

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America.....		11.....
2. A Visit to West Point.....		10.....
3. Carrie Jacobs Bond.....		9.....

MELODY MAKERS		
Fields and McHugh.....		9.....

ORGANLOGUES		
Organogue-ing the Hits.....		8.....
Melodies of Love.....		8.....
Songs of the Range.....		6.....
Rhapsody in Black.....		1 r l.....
Wine, Women and Song.....		1 r l.....
Elli Elli.....		1 r l.....
What's in a Name.....		8.....

SPECIAL		
She Whoops to Conquer.....		2 r l s.....
ZaSu Pitts-Billy Bevan.....		
Daphne Pollard.....		
Take a Letter Please.....		
Eddie Stanley-Evelyn San.....		

METRO-GOLDWYN-MAYER		
ALL-STAR COMEDIES		
Caretaker's Daughter.....	Mar. 10.....	10.....
Movie Daze.....		19.....
Mrs. Barnacle Bill.....	Apr. 21.....	20.....

CHARLEY CHASE		
Another Wild Idea.....	June 16.....	19.....
Four Parts.....	Mar. 17.....	19.....
I'll Take Vanilla.....	May 5.....	19.....
It Happened One Day.....	July 7.....	19.....
Something Simple.....		19.....
You Said A Hatful.....		19.....

IRVIN S. COBB		
Ballad of Paducah Jail.....		19.....
Nosed Out.....		18.....
Speaking of Relations.....		19.....
You Bring the Ducks.....		16.....

FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast.....		9.....
Citadels of the Mediterranean.....		9.....
Colorful Ports of Call.....	Jan. 13.....	9.....
Cruising in the South Seas.....		1 r l.....
Egypt, Kingdom of the Nile.....	May 19.....	10.....
Glimpses of Erin.....		1 r l.....
Holland in Tulip Time.....		9.....
Ireland, The Emerald Isle.....		8.....
Switzerland, The Beautiful.....		10.....
Temple of Love, The.....		10.....
Tibet, Land of Isolation.....	Mar. 17.....	9.....
Zion Canyon of Color.....		8.....

GOOFY MOVIES		
No. 4.....	May 5.....	9.....
No. 5.....		8.....
No. 6.....		1 r l.....
No. 7.....		1 r l.....
No. 8.....		10.....
No. 9.....		1 r l.....
No. 10.....		1 r l.....

HAPPY HARMONIES (Technicolor)		
1-The Discontented Canary.....		9.....
2-Old Pioneer.....		8.....
3-A Tale of the Vienna Woods.....		9.....
4-Bosco's Parlor Pranks.....		9.....
5-Toyland Broadcast.....		8.....

LAUREL & HARDY		
Going Bye-Bye.....		21.....
Live Ghosts.....		2 r l s.....
Them Thar Hills.....		2 r l s.....

MUSICAL COMEDIES		
Benny from Panama.....	May 26.....	19.....
Duke for a Day.....	May 12.....	20.....
Music in Your Hair.....	June 2.....	17.....
Roamin' Vandals.....	Apr. 28.....	19.....

MUSICAL REVUES		
Big Idea, The.....	May 12.....	20.....
Jail Birds of Paradise.....	Mar. 10.....	18.....

(Color)		
Gentlemen of Polish.....		2 r l s.....
Grandfather's Clock.....		17.....
Spectacle Maker, The.....		20.....
What Price Jazz?.....		18.....

ODDITIES		
Attention, Suckers!.....	June 9.....	10.....
Dartmouth Days.....		11.....
For Pay Baseball.....	Apr. 14.....	18.....
Flying Hunters.....	May 12.....	7.....
Motorcycle Cossacks.....		9.....
Little Fella.....	May 28.....	8.....
Old Sheep.....	June 23.....	9.....
Pichianni Troupe.....		9.....
Pro Football.....		10.....
Rugby.....		9.....
Strikes and Spares.....	June 23.....	9.....
Taking Care of Baby.....		9.....
Trick Golf.....	Mar. 24.....	8.....
Vital Victuals.....	Mar. 8.....	10.....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10

PARAMOUNT SOUND

NEWS

Two Editions Weekly

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Cham- pions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	10
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cock- tail	Dec. 28	

TWO-REEL COMEDIES

Gold Nuggets	Feb. 2	18
Walter Catlett		
Just an Echo	Jan. 19	20
Bing Crosby		
Making the Rounds	July 6	21
Pallete-Catlett		
New Dealers, The	Apr. 6	20
Pallete-Catlett		
News Hounds	June 1	20
Pallete-Catlett		
No More Bridge	Mar. 16	21
Leon Errol		
Oil's Well	May 4	22
Chic Sale		
Old Bugler, The	Jan. 5	20
Chic Sale		
Petting Preferred	Apr. 27	10
Up and Down	Mar. 2	21
Franklyn Pangborn		

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newsflash—No. 2	Dec. 20	33
Wonders of the Tropics	Dec. 13	33

CONFLICTS OF

NATURE SERIES

Circle of Life of the Ant	Feb. 14	7
Lion, The		
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen		
Bee	De. 1	33
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6	33

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Contented Calves	Aug. 9	20
Ocean Swells	Oct. 12	
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Unlucky Strike	Aug. 31	20
CHARLIE CHAPLIN SERIES (Re-issues)		
Behind the Screen	May 25	2
The Adventure	July 5	2
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26	35
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26	35
In A Pig's Eye	Dec. 28	
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17
Odor in the Court	Aug. 2	21
CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
Mild Cargo	May 18	7
DUMBBELL LETTERS		
No. 1	June 22	4
No. 2	July 20	4
No. 3	Aug. 17	4
No. 4	Sept. 28	4
No. 5	Oct. 26	5
No. 6	Nov. 23	4
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
GRIBBON-KENNEDY- STANTON COMEDIES		
Cracked Shots	May 4	19
Strictly Fresh Yeggs	Apr. 6	21
Trailing Along	June 1	21
What No Groceries	July 26	20
HEADLINER SERIES		
No. 4—Autobiography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Feb. 1	35
No. 4—How to Break 90 at Croquet		15
EDGAR KENNEDY COMEDIES		
Blasted Event	June 29	19
Bric-a-Brac		19
In-Laws Are Out	Mar. 2	18
Love on a Ladder	Sept. 7	20
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21
MUSICALS		
Everybody Likes Music	Mar. 9	19
Henry the Ape	Jan. 26	2
Bert Lahr		

Title	Rel. Date	Min.
If This Isn't Love	Sept. 28	21
No More West	Mar. 30	19
Bert Lahr		
Sea Sore	Apr. 20	2

MUSICOMEDIES SERIES

(Ruth Etting)		
An Old Spanish Onion	20	
Bandits and Ballads	Dec. 7	18
Derby Decade	July 13	21
Southern Style	Sept. 14	20
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-34)		
Released once a month		
PATHE TOPICS		
Released seven times a year		

RAINBOW

PARADE CARTOONS		
Parrotville Fire Dept.	Sept. 14	7
Pastrytown Wedding	July 27	8

SOGLOW'S "THE KING"

CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1

SPECIALS

Century of Progress	June 15	22
Grand National Irish		
Sweepstake Race, 1934	Apr. 2	10
La Cucaracha	Aug. 31	20
Stef's Duna-Don Alvarado (Technicolor)		

TODDLE TALE

CARTOONS		
A Little Bird Told Me	5	
Along Came A Duck	Aug. 10	8

VAGABOND ADVENTURE

SERIES		
Damascus	June 8	1
Eyes on Russia	Aug. 9	11
Fakesters of the East	Dec. 7	18
Gibraltar, Guardian of the Mediterranean	May 4	8
Red Republic	Sept. 21	10

STATE RIGHTS

FILM EXCHANGE		
Desert Dangers	16	
GENERAL FILMS		
It's a Bird	14	
MARY WARNER		
Olympic Winter Sports	8	
Capital	8	
METROPOLITAN LIFE		
Once Upon a Time	10	

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping out	Feb. 16	7
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	9
6. Mickey's Steamroller	June 15	9
7. Orphans' Benefit	Aug. 11	9
8. Mickey Plays Papa	Sept. 29	
9. The Dognappers	Nov. 10	
SILLY SYMPHONIES		
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	June 7	1
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring, The	Nov. 1	

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	9
No. 2—Toyland Parade	Dec. 10	1
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1
No. 3	Nov. 5	1
No. 4	Dec. 3	1
No. 5	Dec. 31	1
GOODYTONE NEWS		
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbus, Jr.	July 23	9
Dizzie Dwarf	Aug. 6	9
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	7
Kings Up Novelty	Mar. 12	7
Robinson Crusoe, Jr.		
Sky Larks	Oct. 22	8
Spring in the Park	Nov. 12	1
Wax Works, The	June 25	9
William Tell	July 9	6
Wolf, Wolf	Apr. 2	8
STRANGE AS IT SEEMS SERIES		
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	10
No. 3—Novelty	Oct. 22	1
No. 4—Novelty	Nov. 26	1
No. 5—Novelty	Dec. 17	1
UNIVERSAL COMEDIES		
At the Mike	Oct. 10	20
(Mentone No. 3-A)		
Beau Bashful	June 6	21
Herbert Cortrell		
Demi Tasse	Oct. 3	2
(Doane Musical No. 1)		
Fads and Fancies	Aug. 22	20
(Mentone No. 13)		
Financial Jitters	July 3	2
Eddie Nugent		
Grady Sutton		

Title	Rel. Date	Min.
Good Time Henry	May 3	20
Henry Armetta		
Gus Van		
His Neighbors	Sept. 19	18
(Mentone No. 2-A)		
Henry's Social Splash	Dec. 19	2
Henry Armetta		
Hits of Today	Aug. 15	2
(Mentone No. 12)		
Hollywood Trouble	20	
Just We Two	Aug. 8	19
Knickerbocker Knights	Dec. 12	
Mentone		
Night in a Night Club, A	Sept. 2	18
(Mentone No. 1-A)		
Oh! What a Business	Nov. 28	2
(Mentone No. 5-A)		
Picnic Perils	July 18	21
Sterling Holloway		
Pleasing Grandpa	June 20	20
Sterling Holloway		
Soup for Nuts	June 27	2
(Mentone No. 11)		
Sterling's Rival Romeo	Nov. 14	2
Sterling Holloway		
There Ain't No Justice	May 23	19
Corthell and Hurst		
Tid Bits	Oct. 24	2
(Doane Musical No. 2)		
Well, By George	Oct. 31	20
(Mentone No. 4-A)		
Georgia Price		
Whole Show, The	Dec. 26	2
(Mentone No. 7-A)		
James Barton		
World's Fair and Warmer	Oct. 17	22

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 18—Art Trouble	June 23	20
Harry Gribbon		
No. 19—My Mummy's Arms	July 28	19
Harry Gribbon		
No. 20—Daredevil O'Dare	Aug. 11	19
Ben Blue		
1934-35		
All Sealed Up	Sept. 15	19
Ben Blue		
Fireman's Bride, The		
Shemp Howard		
Daphne Pollard		
Oh Sailor Behave	Sept. 29	17
El Brendel		
Smoked Hams	Oct. 20	18
Shemp Howard		
Daphne Pollard		
So You Won't T-T-T-Talk	Nov. 3	20
Roscoe Ates		
Out of Order	Nov. 17	19
Ben Blue		
Vacation Daze		2
Jenkins & Donnelly		
Dizzy and Daffy Dean	Dec. 15	2
Dizzy and Daffy Dean	Jan. 12	35
Once Over Light	Jan. 12	35
Roscoe Ates		
Radio Scout	Jan. 26	35
El Brendel		
Herb Williams	Feb. 9	35
BROADWAY BREVITIES		
No. 25—Service with a Smile	July 28	21
Leon Errol		
(Technicolor)		
No. 26—Darling Enemy	June 9	19
Gertrude Niesen		
No. 27—Who Is That Girl?	June 16	20
Bernice Claire		
J. Harold Murray		
No. 28—King for a Day	June 30	19
Bill Robinson		
No. 29—The Song of Fame	July 7	19
Ruth Etting		
No. 30—The Winnah	July 21	20
Arthur and Florence Lake		
No. 31—The Mysterious Kiss	Aug. 4	19
Jeanne Aubert		
No. 32—The Policy Girl	Aug. 11	20
Mitzi-Mayfair-Roscoe Aits		
1934-1935		
Synepated City	Sept. 1	20
Hal LeRoy-Dorothy Dare		
Parce, Parce	Sept. 8	21
Dorothy Stone-Bob Hope		
Good Morning Eve	Sept. 22	19
Leon Errol		
(Technicolor)		
No Contest	Oct. 6	21
Ruth Etting		
Off the Beat	Oct. 18	20
Morton Downey		
The Flame Song	Oct. 27	19
Bernice Claire		
J. Harold Murray		
Gem of the Ocean	Nov. 19	20
Jeanne Aubert		
Gypsy Sweetheart		2
Winifred Shaw		
Phil Regan		
Hear Ye! Hear Ye!	Dec. 22	2
Vera Van and the Yacht Club Boys		
Spain in the Neck	Jan. 12	35
Tito Guizar-Armda		
What, No Men?	Nov. 24	21
El Brendel-Phil Regan (Technicolor)		
Soft Drinks & Sweet Music	Dec. 8	2
George Price-Sylvia Froos		
Show Kids	Jan. 5	35
Meglin Kiddies		
Tad Alexander		
Cross & Dunn	Jan. 9	35
Cherchez La Femme	Feb. 2	35
Jeanne Aubert		
In the Spotlight	Feb. 23	35
Hal LeRoy & Dorothy Lee		

LOONEY TUNES		
No. 9—Buddy's Bearcats	June 23	7
No. 10—Buddy the Woods- man		1
No. 11—Buddy's Circus		1
No. 12—Buddy the Detect.		1
No. 13—Viva Buddy		1

Title	Rel. Date	Min.
1934-35		
No. 1—Buddy's Adventures.....		1 r.
No. 2—Buddy the Dentist.....		1 r.
No. 3—Buddy of the		
Legion.....		1 r.
MELODY MASTERS		
A Jolly Good Fellow.....	July 9.....	10.....
B. A. Rolfe		
Ben Pollock and Band.....	Aug. 4.....	10.....
1934-35		
Mirrors.....	Sept. 8.....	11.....
Freddy Rich & Orchestra		
Phil Spitalny and his		
Musical Queens.....	Oct. 6.....	10.....
Richard Himber & His		
Orchestra.....	Nov. 3.....	10.....
Don Redman & His Band.....	Dec. 29.....	2 r.
Will Osborne & His Or-		
chestra.....	Dec. 1.....	1 r.
A & P Gypsies.....	Jan. 26, '35.....	1 r.
Harry Horlick		
Charlie Davis & Band.....	Feb. 16, '35.....	1 r.
MERRIE MELODIES		
Why Do I Dream Those		
Dreams?.....	June 30.....	7.....
The Girl at the		
Ironing Board.....		1 r.
The Miller's Daughter.....		
		1 r.
Shake Your Powder Puff.....		1 r.
Rhythm in the Bow.....		1 r.
1934-35 (In Color)		
No. 1—Those Beautiful Danes.....		7.....
No. 2—Pop Goes My Heart.....		1 r.
No. 3—Mr. & Mrs. Is the		
Name.....		1 r.
No. 4—Country Boy.....		1 r.
MUSICAL WORLD JOURNEYS		
E. M. NEWMAN		
Central America.....	June 23.....	10.....
Dark Africa.....	Aug. 11.....	10.....
A Visit to the South Sea		
Islands.....	July 21.....	10.....
SEE AMERICA FIRST		
E. M. NEWMAN		
No. 1—Pilgrim Days.....	Oct. 27.....	11.....
No. 2—Boston Tea Party.....	Nov. 17.....	11.....
No. 3—Hail Columbia.....	Dec. 8.....	10.....
No. 4—Remember the		
Alamo.....	Dec. 20.....	1 r.
No. 5—Gold Rush.....	Jan. 19, '35.....	1 r.
No. 6—Dixieland.....	Feb. 9, '35.....	1 r.
No. 7—Blue & the Gray.....		1 r.
JOE PENNER COMEDIES		
(Reissues)		
Service Stripes.....	May 5.....	1 r.
Where Men Are Men.....	May 12.....	2 r.
A Stuttering Romance.....	May 19.....	1 r.
Toreador.....	May 26.....	2 r.
PEPPER POT		
No. 22—Radio Reel No. 2.....	June 16.....	10.....
No. 23—Dad Minds the		
Baby.....	July 14.....	9.....
No. 24—At the Races.....	July 21.....	10.....
Edgar Bergen		
No. 25—The Stolen Melody.....	July 28.....	10.....
No. 26—Camera Speaks.....	Aug. 11.....	9.....
1934-35		
Little Jack Little.....	Sept. 1.....	9.....
Radio Reel No. 1.....	Sept. 15.....	9.....
Mr. and Mrs. Jesse Crawford.....	Sept. 29.....	9.....
Vaudeville Reel No. 1.....	Oct. 13.....	11.....
Movie Memories.....	Oct. 27.....	8.....
Songs That Live.....	Nov. 10.....	9.....
Gus Edwards		
Two Boobs in a Balloon.....		
Edgar Bergen		
Good Badminton.....	Nov. 24.....	1 r.
Stuffy's Errand of Mercy.....	Dec. 15.....	1 r.
Listening In.....	Dec. 8.....	1 r.
Radio Reel No. 2		
Vaudeville Reel No. 2.....	Dec. 29.....	1 r.
Harry Von Tilzer.....	Jan. 5, '35.....	1 r.
Chas. Ahearn.....	Jan. 19, '35.....	1 r.
Mr. and Mrs. Jesse Crawford.....	Feb. 2, '35.....	1 r.
Eags Mark the Spot.....	Feb. 9, '35.....	1 r.
Radio Reel No. 3		
Vaudeville Reel No. 3.....	Feb. 16, '35.....	1 r.

CLASSIFIED ADVERTISING



*the great
national medium
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

BARGAIN SIZZLERS—NATIONAL EXHIBITOR headquarters for guaranteed equipment; Simplex-Powers 6B projectors—mechanism; Peerless—Strong—Brenkert—Gardiner—Morelite reflector arc lamps; Strong—Garver—Baldor rectifiers; GE—Simplex—Mazda lamp-houses—regulators; Mercury arc rectifiers—generators; Simplex double and single bearing movements; Cinephor—Ross—Superlite lenses; Soundheads—amplifiers—speakers—portables; Swapping and trading. Before you buy consult MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

BIG BARGAINS IN UPHOLSTERED OPERA chairs and Simplex projectors. Everything for the theatre at "live and let live" prices. BLAND BROS., 1018 S. Wabash, Chicago, Ill.

1,000 OUTDOOR THEATRE CHAIRS, 50c; 1,600 7-ply veneer chairs, \$1.; spring cushions entirely covered, \$1.20; cushions without springs entirely covered, \$1. Parts for all chairs. ALLIED SEATING CO., 358 W. 4th St., New York.

POWERS MECHANISMS, STANDS, MAZDA equipment, lenses, rewinders, tables, splicers, sound heads, magazines. What are you in need of? CINEMA SUPPLY CO., 360 W. 43rd St., New York.

OUR SALVAGE DEPARTMENT AGAIN SCORES—Motiograph DeLuxe projectors, \$59.50; rebuilt RCA, Magnavox, Jensen, Rola 8" speakers, \$9.95; soundheads, standard makes, from \$19.75; Holmes, Acme, DeVry projectors, from \$25.00; reflector arcs, from \$49.50. S. O. S. CORP., 1600 Broadway, New York.

DEVRY SOUND SUITCASE PROJECTOR, AM-plifier, speaker complete, \$225.00; twin \$400.00; silent suitcase projector, \$35.00; Super DeVry 1,000 watt, \$29.00. Many other bargains. MOGULL BROS., 1944 Boston Road, New York.

PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3 COLORS, \$3.75; no C.O.D. BERLIN PRINT, Berlin, Md.

PROJECTOR SERVICE

WANTED PORTABLE PROJECTOR OWNERS to fill bookings all over country. INTERNATIONAL NON-THEATRICAL, Paramount Bldg., New York.

BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY. Box 43, Galesburg, Illinois.

GENERAL EQUIPMENT

DO NOT LET YOUR CHAIRS FALL APART—re-upholster them yourself, and save money. Can supply in any quantities and any quality, grain, color, finish—imitation Spanish leather goods—cheaper than you can buy direct from mills. BLAND BROS., 1018 S. Wabash, Chicago, Ill.

PAIR PORTABLE DEVRY PROJECTORS USING 1,000 watt lamp, perfect condition, \$110, real buy. Outside reflector lamp, weatherproof, \$3.95, list \$8.50. CROWN, 311 West 44th St., New York.

SACRIFICING COMPLETE BOOTH OUTFIT. Simplex machines, Weber synchrofilm sound, reflector lamps, 30 ampere rectifiers. Best offer takes it. BOX 486, MOTION PICTURE HERALD.

VIRGIN ISLANDS, GUAM, SHANGHAI—ALL installing famous SOS Wide Fidelity sound. Complete, \$179.70 up; soundheads, \$59.50 up; portable sound film, 16 mm., 35 mm., from \$295.00; amplifiers, \$39.50 up. Trades taken. S. O. S. CORP., 1600 Broadway, New York.

NEW EQUIPMENT

XMAS SHOPPING? GRAB THESE BUYS—tweeter speakers, \$32.31; photo cells, \$4.44; acoustical felt, 29c yard; film splicers, \$4.95; sound reels, 19c; exciter lamps, 39c; 10/14 low-intensity carbons, hundred sets, \$6.95; rectifier bulbs, 15 amp., \$8.95; Simplex lenses, \$6.75; Western Electric approved sound screens, \$39.50. S. O. S. CORPORATION, 1600 Broadway, New York.

REAR SHUTTERS, INDISPENSABLE ACCESSORY designed for Powers' projectors where new Suprex or Hi-Lo lamps are used, \$150 pair. PEMCO, 1975 So. Vermont Ave., Los Angeles, Cal.

WANTED TO BUY

SPOT CASH FOR SIMPLEX, POWERS, RE-lector lamps, generators, rectifiers, lenses, sound equipment, portables. BOX 389, MOTION PICTURE HERALD

WIRE US COLLECT PLEASE—CASH WAITING—for Simplex, Powers projectors. S. O. S. CORP., 1600 Broadway, New York.

NEED CASH? WE BUY OLD CHAIRS! PARTS, accessories. Best prices paid. Regardless age, make, condition. GENERAL SEATING CO., Chicago.

WILL BUY THEATRE CHAIRS AT BARGAIN. Must have spring bottoms—heavy chairs. A. C. MOORE, Bartlett, Tex.

TRAILER SERVICE

SPECIAL ANIMATED SOUND TRAILERS FOR Christmas and New Year's. 60 feet in length, \$2.00 each. Also New Year's Eve Midnight Show trailers, \$1.25 up. See our catalog. BLACHE FILM LABORATORIES, 292 Turk St., San Francisco.

SOUND EQUIPMENT

"SITTING ON THE WORLD AGAIN," EN-thusiastically writes Luker, Piedmont, Ala., "my sound working fine!" That's what everybody says about SOS Wide Fidelity. S. O. S. CORP., 1600 Broadway, New York.

MUST SELL—TWO PORTABLE SOUND ON film machines with DeVry heads complete with screen, new amplifier, speaker; in three carrying cases. Good condition and ready for use. Highest bona fide cash offer gets them. ROBERT GLASS, 312½ South Harwood St., Dallas, Tex.

BUZZ TRACK TEST LOOP NOW AVAILABLE, includes chopper track, 9,000 cycle track, copyrighted instructions, \$2.50. Every booth needs this for adjusting soundheads. S. O. S. CORP., 1600 Broadway, New York.

THEATRES WANTED

LEASE OR BUY THEATRES WITHIN RADIUS of two hundred miles of St. Louis. ANSELL AMUSEMENT CO., 3618 Olive St., St. Louis, Mo.

DESIROUS OF LEASING GOOD SMALL TOWN theatre. HERMAN ART, Noah Ave., Akron, O.

THEATRES FOR SALE

400 SEAT HOUSE LOCATED IN TOWN OF 85,000 on main corner, more than covering expenses, cushion seats, Simplex projectors, Cleveland sound. DE LUXE THEATRE, Saginaw, Mich.

HELP WANTED

YOUNG CAMERAMAN, WILLING TO ACCEPT expenses and \$2 per day for four to eight months' trip to South America. Must be strong, active and a good swimmer. BOX 485, MOTION PICTURE HERALD.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

PAPER BANNERS

AIRBRUSHED PAPER BANNERS—LOW PRICES. We make any length in 18", 24", 30" and 36" in widths. Regular sizes 18", 24", 30" and 36" by 10 feet, 30c each. Send for circular. GRISWOLD SIGN CO., 3351 Lake Ave., Rochester, N. Y.

The Most TRUSTWORTHY

STELLAR acting...inspired direction
...superb camera technique...should
these elements of a hit ever be jeopardized
by use of any but the most dependable
film? Unmatched scientific research, manu-
facturing experience, and distributing facil-
ities...brilliant performance every day, all
over the world...these factors all point to
Eastman Super-Sensitive "Pan" as the
most trustworthy negative for any picture.
Eastman Kodak Company, Rochester,
N. Y. (J. E. Brulatour, Inc., Distributors,
New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*
Panchromatic Negative



PARAMOUNT *Wishes you
a Merry Christmas and
a Prosperous New Year
with "Here is My Heart"*



"HERE IS MY HEART" with **BING CROSBY, KITTY CARLISLE,**
Alison Skipworth, Roland Young, Reginald Owen. Music and Lyrics by Ralph
Rainger, Leo Robin and Lewis Gensler. A Paramount Picture directed by Frank Tuttle



MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



25 of 41 Code Clauses on Trade Practice Ineffective

First Birthday of Code finds thirteen provisions have given varied relief while three have been causes of continuous strife

British Box Office Names Leading Players and Films

Norma Shearer and George Arliss lead in 124,837 patrons' replies to Sidney L. Bernstein Circuit's survey; Alexander Korda tops directors » » »

In Two Sections—Section One

A prediction

DAVID



COPPERFIELD

will be the best-loved picture of 1935

**—AND THE BEST
ADVERTISED!**

Watch for details of
the greatest national
magazine campaign in
film history!

MEET "David Copperfield"

An introductory to the proudest offering
in the history of Metro-Goldwyn-Mayer



"Farewell!" Heart-stabbing scenes between David and his mother.

David Copperfield's creator himself could hardly withhold his blessing.

"David Copperfield"—a name which spells magic to millions... a story that has cast a haze of enchantment over all who read it... now becomes a motion picture that will live long in your heart. Produced by Metro-Goldwyn-Mayer, it is but natural that one of its most interesting features is the authenticity of its background.

When David O. Selznick and his associates decided to make a picture of "David Copperfield" their first step was to go to England where, with Mr. Walter Dexter, internationally known Dickens' authority, they visited the scenes made famous by the original story. They photographed the house where David lived, the Hungerford Stairs leading down to the Thames near where the Micawbers lodged—Highgate, where Dora and David had their cottage—and Windsor Terrace where David lived with the Micawbers after his mother's death.

Then they went down to Putney where David and Dora were married—and out to Gravesend where David saw old Mr. Peggotty off to Australia. Then to Yarmouth, the scene of little Em'ly's tragedy. They photographed Blunderstone Rookery—the little country lane—Mrs. Copperfield's room and David's little room

Blunderstone Rookery where David was born. Just one of many beloved landmarks that come to life on the screen.



IF Charles Dickens could look down at his favorite child's re-birth and know of the reverence and love with which it is being attended, we believe that



W. C. FIELDS



LIONEL BARRYMORE



MADGE EVANS



MAUREEN O'SULLIVAN



EDNA MAY OLIVER



LEWIS STONE



FRANK LAWTON



FREDDIE BARTHOLOMEW



ELIZABETH ALLAN



ROLAND YOUNG

next to it. Then to Dover where Aunt Betsey Trotwood lived and where poor Mr. Dick flew his kite.

Throughout the past century one great romance has lived to fascinate each new generation... "David Copperfield". An immortal among books, it comes to the screen vivid with life and romance. What love is... what lovers feel... that is the story of "David Copperfield."

Here indeed is a motion picture which justifies the prediction that it will rank among the Great and certainly will be the best loved picture of 1935—a moving and faithful adaptation of one of the great stories of all time.

Produced after two years of the most painstaking research work from an adaptation supervised by Hugh Walpole, the noted English novelist. Directed by George Cukor, who transferred "Little Women" from the pages of Louisa M. Alcott's novel, this sincere and moving dramatization is given life and beautiful realism by a notable cast of 65 including:

W. C. FIELDS
MADGE EVANS
EDNA MAY OLIVER
FRANK LAWTON
ELIZABETH ALLAN

LIONEL BARRYMORE
MAUREEN O'SULLIVAN
LEWIS STONE
FREDDIE BARTHOLOMEW
ROLAND YOUNG



"Something will turn up." Touching is the friendship of Micawber (W. C. Fields) and David.



M-G-M Production Staff in England inspects Aunt Betsey Trotwood's cottage, faithfully reproduced in every detail on the screen.

**"AND PLEASE, SANTA, SEND
FRESH PRINT OF 'SWEET**



**OUR THEATRE MAN A NICE
ADELINE' FOR CHRISTMAS"**



Digestion fine, thank you!"



HE'S BOOKED FOX PICTURES...

*such as: "The White Parade," "Music in the Air,"
"Bright Eyes" "The County Chairman"*

MOTION PICTURE HERALD

Vol. 117, No. 11



December 15, 1934

WHY NOT MICKEY MOUSE?

AFTER endless studies, conferences and broodings, the authors of the Paramount Plan have come off the nest with a tentative board of directors which reads like this:

MR. GERALD BROOKS, investment executive with E. F. Hutton & Company.

MR. PERCY H. JOHNSTON, president of Chemical Bank & Trust Company.

MR. HENRY R. LUCE, editor and publisher of Time and Fortune.

MR. MAURICE NEWTON, investment executive with Hallgarten & Company.

and MR. ADOLPH ZUKOR—just a motion picture executive.

MR. DUNCAN G. HARRIS, realtor, member of Brown, Wheelock, Harris & Company.

DR. JULIUS KLEIN, business consultant, former Assistant Secretary of Commerce.

MR. CHARLES A. McCULLOCH, corporation director, including First National Bank of Chicago.

MR. FRANK A. VANDERLIP, former banker and director of many corporations,

In this array of able gentlemen there is no one person to whom one might take reasonable exception as a member of the board of directors of any corporation.

But the array itself, taken as a whole, viewed as a board, is well calculated to make Paramount stockholders and all of Paramount's army of workers and great array of exhibitor customers wonder when, if ever, what passes for management in the corporation's destiny will come to a contemplation of the fact that its future is in the amusement industry.

This board as a board savours a deal more of window dressing than any address toward the operation of a company presumed to be dedicated to the activities of production, distribution and exhibition of motion pictures.

The Paramount board presented is heavily laden with percent marks, aromatic of debentures and indentures, but the tintinnabulation of the ticker drowns all the purl of cameras and the whirr of projectors.

Paramount was built by Mr. Zukor to be a motion picture company. This industry moves on movies.



MR. KENT ON DECENCY

WITH some of the wails and complaints of sundry picture makers of assorted capacities about the restrictive pressures of the Production Code Administration yet in our ears, it is with a special interest that we discover

what Mr. Sidney Kent had to say on this subject in the course of his recent visit to London.

It is reported in a leading article in *The Cinema*, thus, under a headline, "Fox Chief Praises Decency Campaign":

Frank appreciation of the "clean-up" of the film industry by the "Leagues of Decency" was expressed by Mr. Sidney Kent, chief of Fox, in a press interview yesterday. "Some of the films went too far. . . . I think the campaign was a very good thing for the picture business. Basically clean pictures are the only ones that the industry can afford to go for."



OUR YOUNG MILLIONS

THE other day Mr. Elmer Rice, able dramatist, announced his weariness with the stage of Broadway and his retirement therefrom because of the banalities thereof. Now arises Mr. Joseph Hergesheimer, able novelist, to say that he hates novels and would like to get a job as a newspaper columnist. Novels are, in the mind of Mr. Hergesheimer, boring.

Both Mr. Rice and Mr. Hergesheimer are very right and warranted in doing what they like about it. That, however, is no indictment of the audience for the Broadway theatre or the novel.

The great shining fact is that some men grow up and, in their maturity, weary of childish and adolescent things. But the public never grows up, never gets mature. The masses flow from the womb alike in sensory equipment, always young, always eager, always ignorant, always a market for vicarious experience. The art which purveys to them must always be telling the same story, because it is always the same organism living the same life that has to be served. To the few who have the capacity for a real maturity it all gets to be spinach—so they have to move on to other interests.

The editor of a great popular magazine, remarking on the same subject the other day, observed: "We have to discover writers of 'young love' copy rather frequently. Whenever we find a good one, we order maybe a dozen novels or serials—and we get maybe three or four, almost never more than six. The trouble is that the writers get tired of the subject—they grow up. But there's always a new crop. The birth rate takes care of both the writers and the customers."

The motion picture's millions are always young.



The word chisel came into English from the Low Latin *cisellus* and it got its metaphorical meaning before it became a verb and before there was a film business.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Nonnes, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative. Member Audit Bureau of Circulations. All contents copyright 1934 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac, published annually, and the Chicagoan.

THIS WEEK ---



1935 PRODUCT

Good music, clean comedy, drama of modern life built on strong, simple stories, will characterize the 1935 product, in the opinion of Fox production chief Winfield Sheehan. A marked improvement in quality, resulting from this year's effort to eliminate objectionable elements, will feature the new product, with consequent increase in attendance, he declared. . . .

ALASKA FILM

Ewing Scott, author and co-director of Paramount's "Renegades," concerning aerial exploration in Alaska, will sail next month for location, carrying three planes, two to be used for personnel and supplies, the third for camera equipment. . . .

PASSION PLAY

As an experiment, the Capitol in Grand Island, Neb., an A. H. Blank house, will feature a Passion Play during Christmas week, the producer to be Reverend Albert Johnson, using a local cast. If successful the production will play other Blank houses in Nebraska, possibly at the Omaha Paramount eventually. . . .

REAL VETERAN

L. Ernst Ouimet, first film distributor in Canada and first exhibitor in Montreal, has leased the Imperial, Montreal, planning a combination policy. The theatre is close by the site of Ouimet's original Ouimetoscope, nickelodeon opened 30 years ago by the pioneer now reentering exhibition. . . .

NO SUNDAY FINES

Voted down by the city council of Washington, Pa., last week was a proposed ordinance to fine theatres for operation on Sunday. The proposal was formulated by the Council of Protestant Churches, and presented by David B. Morris. . . .

TAX EXEMPT

Admissions and film contracts are not affected by the new New York City sales tax, according to major company executives, and Charles L. O'Reilly, president of the local Theatre Owners Chamber of Commerce. Purchases of accessories, however, are subject to the levy. . . .

MEXICAN THEATRE

Construction has been started in Mexico City on a new 3,000-seat de luxe theatre which is estimated to reach a probable cost of \$500,000. Modern equipment, featuring air conditioning, is planned, the theatre to be ready in about eight months.

ANTI-TRUST SUIT

Next week in Chicago federal court Jones, Linick and Schaefer will file a Sherman anti-trust action against Balaban & Katz, with a similar suit planned against Paramount-Publix in New York, charging inability to obtain first run product from major distributors for the McVickers theatre in Chicago. The plaintiffs own the house, which had been leased to Paramount, then shifted to B. & K. management, then going back to the plaintiff. . . .

NEW THEATRE

J. J. Parker Theatres has opened the new Roosevelt theatre at Bonneville Dam, located 30 miles from Portland, Ore., on the Columbia River. Seating 600, the theatre will have accommodations for boxing, wrestling as well as motion pictures. The theatre's patronage is drawn chiefly from the 3,000 employed at the dam.

DOCTOR OF CINEMATOGRAHY

J. Farrell Macdonald, veteran character actor now appearing for Columbia, last week was appointed to the faculty of the University of Southern California, as instructor of classes in the art of motion picture acting, and with the title of doctor of cinematography. Covering all phases, he will lecture twice each week. . . .



In This Issue

Code's first birthday finds 25 of 41 trade practice clauses ineffective; Legislators at Washington drafting measure to permit scrapping of codes by industries	Page 9
Tell producers so that they'll stay told, says Terry Ramsaye at Carolina exhibitors' convention; Kuykendall demands 20 per cent cancellation privilege	Page 11
British box-office names Norma Shearer and George Arliss; "Cavalcade" leads pictures in Bernstein poll	Page 21
Circuits win fight against Standard Oil's free show	Page 27

FEATURES

Editorial	Page 7
The Camera Reports	Page 25
The Hollywood Scene	Page 48
The Cutting Room	Page 49

DEPARTMENTS

What the Picture Did for Me	Page 59
Showmen's Reviews	Page 40
Managers' Round Table	Page 67
Technological	Page 66
Code Question Box	Page 52
The Release Chart	Page 75
Chicago News Notes	Page 65
Short Features on Broadway	Page 65
Box Office Receipts	Page 54
Classified Advertising	Page 80

OHIO TAX

Unexpectedly last week the Ohio senate passed a sales tax which carries repeal of the present 10 per cent admission tax. The measure goes back to the House for compromise, since that legislative division previously had passed a bill calling for a straight three-per cent tax, the Senate's being a graduated scale. . . .

VIRGINIA CENSOR

By reason of economies the Virginia state censor board thus far this year has turned into the state treasury \$13,909.58, the highest figure in the 12 years of the board's activity. During the fiscal year the censor saw 1,415 films, 149 less than the previous year. The surplus for 12 years amounts to \$80,463.47. . . .

EXHIBITOR-MAYORS

In the December municipal elections, two exhibitor mayors in Ontario, Canada, were reelected. H. E. Wilton, manager of the Strand, Hamilton, won handily, while P. J. Nolan, owner of the Avalon, Rexy and Columbia, won a second term in Ottawa. . . .

GUILD SELECTION

The Hollywood Screen Writers' Guild on December 20 will vote for the five best written pictures, the awards to be distributed at the annual dinner-dance. The award will be separate from the annual Academy selection. Waldemar Young is chairman of the award committee, counting the vote of the Guild's 750 members. . . .

RCA SHIFTS

A committee of the board of RCA, at the instigation of General J. G. Harbord and David Sarnoff, chairman and president, respectively, is studying the advisability of a readjustment of RCA's capital structure. A new department, known as the department of information, has been organized. Headed by Frank E. Mullen, former Chicago NBC director of agriculture, the office will assume the public relations work formerly handled under the direction of Glenn I. Tucker, resigned. . . .

JULIAN WYLIE

Julian Wylie, 56, a figure in the London theatre for 20 years, died last week in London. Named Julian Samuelson, he turned early from accountancy to the stage. First a theatrical agent, he became a producer, having presented more than 200 plays during his long career. Three years ago he staged J. B. Priestley's "The Good Companion," in New York. . . .

CODE'S 1st BIRTHDAY FINDS 25 OF 41 TRADE PRACTICE CLAUSES INEFFECTIVE

By JAMES P. CUNNINGHAM

"Now in the very moment when a marked advance is about to be made by this industry in coordinating the activities of its three economic divisions, and of attempting to replace discord and friction with harmony and cooperation, we are presented with a spectacle of false prophets and professional agitators arising to shout their empty and evil prophecies into the ears of the members of this industry."

So spoke Sol A. Rosenblatt, then a Division Administrator of the NRA, on the eve of the enactment of the motion picture code on December 7th, 1933, when, after a series of stormy hearings in New York and Washington, and some private discussions at Warm Springs, Georgia, General Hugh S. Johnson, now retired, spread wide the protecting wings of his Blue Eagle to embrace the screen in the National Recovery Administration's broad and ambitious plan.

Personal opinions of motion picture individuals vary, on this first anniversary of the code, as to the value of that 14,000-word document as an instrument for creating and maintaining the proper procedure for the conduct of business. They vary according to the special interests involved, and according to the relation of the code's vital parts to those interests. Regardless, not all the results anticipated by Mr. Roosevelt last December 7 have materialized, the record showing that, rather than replacing "discord and friction" with sweet "harmony and cooperation," the Blue Eagle has, in many ways, acted conversely, replacing some of the existing harmony and cooperation with discord and friction, as witness some of the results seen after a year of operation:

1. Twenty-five of the 41 code clauses intended to establish fair trade practices have proven to be ineffective, trivial or unnecessary; 13 clauses have given varied relief; three are the cause of strife.

2. Forty per cent of all code inquiries received from exhibitors by Motion Picture Herald's "Code Question Box" department pertain to disputes or misunderstandings between employers and employees over labor provisions.

3. Twenty-seven per cent of the "Code Question Box" inquiries concerned disputes or misunderstanding involving such competitive practices as rebates on admissions in the form of lotteries, prizes, reduced script books, coupons, throwaway tickets. Eleven per cent of the inquiries sought advice in exchange

Congress Paving Way for Abandonment of All Codes; Supreme Court Criticizes NRA

First indications that Washington has been seriously considering tangible recognition of the general dissatisfaction with the codification of business procedure came Tuesday when word trickled through unofficial channels from the Capital that when the 74th Congress convenes in January the national legislators will be asked to vote on a bill which would give any industry the opportunity to abandon compliance without further ado. On the other hand, any codified industry desiring to retain its document may do so, with compliance continuing in effect.

The National Industrial Recovery Act will be the first New Deal measure to approach a supreme court decision of constitutionality, the court at Washington completing Tuesday the taking of oral argument in the fight of the oil industry against its code and Code Authority. It was unofficially indicated Wednesday that the supreme court will be highly critical of administration of the Recovery Act and may hold unconstitutional executive orders which have had the effect of creating offenses, which is done by presidential approval of codes, it is charged.

Congressional action to give industry local code autonomy was taking form this week with legislators and economists winding up the drafting of measures which would permit abandonment, if an industry so desired, of all parts of any code with the exception of Section 7-A, which guarantees the right of labor to bargain.

The Recovery Board is preparing suggestions for revisions to be submitted to the President in two weeks. He will then confer with business leaders and advisers.

Certain Washington quarters believe that while the new legislation will make continued acceptance voluntary, efforts will be made to hold code authority industries in line by so phrasing new labor provisions as to make acceptance beneficial to business. In any event Administration officials realize "mailed fist" tactics should be abandoned for a "purely cooperative" arrangement.

Washington admits some industries would be glad to abandon their codes but that others are anxious to retain them, though it concedes changes are needed.

Organized labor will demand enactment of a 30-hour-a-week law, the elimination of child labor, and propose retention of Section 7-A, according to William Green, American Federation of Labor president.

Abram Myers, Allied counsel, told directors in New Orleans the film code is to be scrapped. He said MPTOA members are willing to join a fight to remedy code conditions.

disputes over elimination clauses.

4. The machinery for establishing clearance and zoning schedules has broken down almost completely.

5. Long and troublesome procedure has weakened the effectiveness of Local Grievance Boards.

6. Price-cutting "wars" and excessive premium competition continued; attempts to control prohibited "Bank Nights" have brought confusion.

7. Creative effort spent by some of the industry's best minds in trying to keep the code's machinery functioning with some semblance of order has been lost to normal film business.

8. Machinery for establishing better relations between the agents and producers and between players and

the studios has broken down badly.

9. Hundreds of subsequent-run exhibitors are frankly belligerent.

10. Organized labor crafts in production and exhibition—almost always amply protected by union contracts—did receive further benefits from the code's wage scales and working schedules. But the industry is said to have been unable to increase admissions to keep pace.

11. On the other hand, unorganized labor and "white collar" workers of the "middle-class" of wage earner—especially theatre managers—have received little or no protection.

A self-regulating body within the industry may be of inestimable value in properly

(Continued on following page)

LACK OF "POLICING" POWER IS FELT

moulding intra-industry relations, but the independent and subsequent-run motion picture theatre is nurturing the belief—voiced by Nathan Yamins, exhibitor representative on the Code Authority—that "the time has now arrived for amending the code both as to substantive and administrative provisions," and this, it is held, "in order that the small enterprise—the little exhibitor—may get that measure of justice and protection to which he is entitled."

On the other hand, unofficial reports indicate that some NRA officials hold up the motion picture code as one of the few "which is satisfactory to both the government and a greater proportion of the industry."

MPPDA Cites Benefits

An official statement from New York headquarters of the Motion Picture Producers and Distributors, Will H. Hays, president, on Monday, cited benefits of the code in the first year. The statement said:

"The motion picture industry was among the first to join the major industries of the nation in the development of a code of fair competition under the National Industrial Recovery Act.

"Through the further step of self-government, a general increase in the industry's wage payrolls has resulted; working hours have been reduced; safeguards to assure fair trade practices throughout the industry were codified into a single document and the machinery of arbitration and conciliation developed over a period of many years, was extended to the industry as a whole."

Some Beneficial Results

The document has brought some beneficial results. Hundreds of workers have received additional wages and better working conditions.

Intelligent and patient efforts of some trade leaders have created the nucleus of machinery of arbitration and conciliation which some day might guide the orderly progress of the most complex and competitive industry in the United States.

A few selfish exhibitors who had overbought product with the intent or effect of depriving their competitors of such product were compelled to release these productions.

The benefits of the 10 per cent elimination clause are available if and when the exhibitor has met certain provisions.

Too, distributors are compelled to offer each theatre owner the Optional Standard License Agreement for which the owners had campaigned over a period of years.

The code now controls to a limited extent substitutions of pictures, and also has limited control over the forcing of shorts with feature sales.

Certain forms of "lottery" merchandising are prohibited, but to date there has been considerable confusion governing their control.

The code protects organized labor from interference of employers in the participation of union activities, even encouraging

JOHNSON WRITES NRA'S OBITUARY

"The NRA is as dead as the dodo, which is not only dead but extinct." So declared General Hugh S. Johnson, once the fighting champion of the Blue Eagle, in New York Monday.

The General, spending the day in a department store to promote the sale of some books he wrote while in the Army, interrupted autographing copies to tell reporters that the Recovery Administration had ceased to operate.

From Cleveland, Colonel Leonard P. Ayres, economist, declared abandonment of the National Industrial Recovery Act is necessary to recovery. Greater freedom in profit and price competition is essential, he said.

organization by prohibiting employers from interfering with such organization. Organized labor, too, is endowed with the right to bargain collectively—but those hundreds of non-union workers in the industry, principally engaged in exhibition—are not so certain of their rights. Their wage scales and working schedules may be specified in the code, but there are cases on record where these employees have been compelled to refrain from demanding their code rights for fear of dismissal.

The code is described in the official draft as not being designated—to oppress small enterprises—yet the small independent exhibitor still has to fight his own battles, against heavy odds, for product and preservation.

Lacks "Policing" Powers

The weakest part of the motion picture code, like others, is the lack of "policing" powers over convicted violators, and its inability in this connection to force compliance. Typical of this situation was the ineffectiveness of two code clauses which were intended to maintain right moral standards in production and advertising-publicity procedure. The industry finally found it advisable to establish its own machinery for maintaining such standards, independent of the code, by means of the Production Code Administration under Joseph I. Breen, and the Advertising Advisory Council under J. J. McCarthy.

The confusion created by the breakdown of the clearance and zoning structure has rarely been equaled in the stormiest days of exhibitor-distributor relations in connection with the establishment of field rules governing the priority of clearance of one theatre over another.

The first year of the code—which at the outset raised him from Broadway lawyer to the favored position of NRA Division Administrator over all amusements—brought to Sol A. Rosenblatt the encomium of "No. 2 man of the Recovery Administration," after his recent elevation to Director

of Field Administration and Enforcement.

Others whose names appeared in electric-light headlines at the beginning of motion picture code deliberations last summer, and during the early days of its application, are no longer active in this connection. General Johnson gave way to his critics and resigned in tears, turning later to the personal business of writing an autobiography of the Blue Eagle. Eddie Cantor, comedian for Samuel Goldwyn, is likewise conspicuously absent from code participations. An automobile ride with the President at Warm Springs, last November, and considerable talking for publication about the rights of his fellow actors in Hollywood netted Mr. Cantor a position on the Code Authority as the representative of the motion picture player. Last week Mr. Cantor sailed for a rest in Europe the while Hollywood's actors were engaged in battle with producers and Mr. Rosenblatt over their rights under the code.

Joseph M. Schenck, president of United Artists, who rode with Mr. Cantor and the President last fall during a code *tete a tete*, likewise has been absent from code participation, while Abbott Lawrence Lowell, president emeritus of Harvard University, another of the "first crop" of Presidential Code Authority appointees, gave up the job almost simultaneously with his appointment. Clare Booth Brokaw, who was appointed by the President to represent the public on the Code Authority, has not been heard from since.

Studios Still Deadlocked

The net effect of the code in Hollywood and the maze of production code committees created by it appears to be the establishment of a Standing Committee of Extras which is re-registering some 17,000 extras in a breakdown which will probably dislodge 14,000 players from the extra list.

A study of the present status of all of the code's 41 clauses which were drafted with the intension of establishing fair competition and eliminating unfair trade practices was made this week. Estimated values of the clauses are as follows:

Part 1—*Defamation of Character of Competitor, His Product Or Theatre*—In all probability this clause will continue dormant for the life of the code. In any event, it is a matter from which any complainant may secure more effective protection under libel law. The code cannot award monetary damages.

Part 2—*Circularizing of Threats of Legal Proceedings to Harass Competitors*—Meaningless, because a complainant must prove it was done not in good faith.

Part 3—*Securing Confidential Information Concerning the Business of a Competitor*—Likewise worthless, because here, too, a complainant must prove such information was secured not in good faith.

Part 4—*Controlling Excessive Salaries*—Aimed at Hollywood, this clause precipitated such a protest by talent and others that it was first made temporarily ineffective and later was admitted by the NRA to be impracticable.

Unfair Practices—Producers

Part 1—*To Prevent Producers from Raiding the Stage for Acting and Writing Talent*—The practice obviously cannot be controlled.

Part 2—*Conspiracy of Large Studios to Pre-*
(Continued on page 24)

RIGHT TO CANCEL 20 PER CENT IS NEEDED, CAROLINA EXHIBITORS TOLD

Kuykendall Declares for Greater Elimination; Terry Ramsaye Says Exhibitors Must Impress Producers; Picquet Reelected

By D. G. SPENCER

Charlotte Correspondent

The privilege of eliminating 20 per cent of feature product contracted for *en bloc* is necessary to conduct properly the business of running a motion picture theatre, in the opinion of Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America. Mr. Kuykendall, in his official capacity, this week told delegates to the North and South Carolina convention of Motion Picture Theatre Owners, meeting in the Hotel Charlotte at Charlotte, that efforts will be made at once to effect a revision of the code in order to give exhibitors double the elimination privileges now accorded in the 10 per cent cancellation clause. (List of those attending appears on page 13.)

One hundred active theatre owners of the Carolinas convened Monday and Tuesday, eager to discuss in the open their problems of buying and playing motion pictures and to arrive at practicable solutions. All of the usual problems of exhibition were thrown upon the table: Contractual relations with exchanges, anti-film legislation, clearance and zoning, the code, music taxes levied by the American Society of Composers and Authors, the Legion of Decency, merchandising methods and the like.

No time was lost in launching the movement for a code amendment to obtain a 20 per cent elimination privilege, the exhibitors appointing a committee to take the matter in hand.

Principally responsible for the new demand for increased cancellations was said to be a desire to offset the campaign of interests outside of the industry for Congressional abolition of block booking. Too, the 10 per cent elimination clause in its present form in the code is held to be too complex and has many strings attached. The code requires the exhibitor seeking the privilege per cent to have purchased all of the product offered to him at the one time by the distributor. Also, the average rental for the pictures contracted for must be less than \$250, and all of the exhibitor's contractual relations with the distributor under the contract must be in good standing.

Protest Free Shows

Keen opposition to free radio shows, to the exhibition of commercial films in schools, and to fees charged theatres by the American Society of Composers, Authors and Publishers for use of music under the copyright act, was expressed in resolutions adopted Monday.

A federal investigation of the music tax and repeal of the tax provision were advocated for relief from "this burdensome imposition."

The association opposed an anti-film program recently suggested by Mrs. Robbins Gilman of the National Congress of Parents and Teachers, whereby commercial motion pictures would be

(Continued on following page, column 3)



As exhibitors of North and South Carolina met in Charlotte Monday to discuss current exhibitor and industry affairs and problems. Seated, left to right, are Terry Ramsaye, editor of MOTION PICTURE HERALD; Charles W. Picquet, of Pinehurst, president of the MPTO of North and South Carolina; Ed Kuykendall, president of the national MPTOA; Edward Levy of New Haven, general counsel to the MPTOA. Standing, left to right, are Dave Palfreyman, MPPDA exhibitor contact; S. S. Stevenson, Henderson, N. C., vice-president of the Carolina association; Harry E. Buchanan, Hendersonville, and J. F. Miller of Hickory, directors.

"Tell Hollywood so it will stay told"

RAMSAYE TO CAROLINA EXHIBITORS

THE motion picture industry, including the exhibitor, was charged with being industriously busy in behalf of every aspect of business but the customers, in an address by Terry Ramsaye, editor of MOTION PICTURE HERALD, to the convention of the Motion Picture Theatre Owners of North and South Carolina in Charlotte this week.

"Every interest, every problem and every angle of every problem has its exponents and proponents and committees and contenders and guardians, everything, copyright, music tax, protection and zoning, admission tax, Sunday opening and what-have-you—everything and everybody is being attended to except the public which pays for it all," Mr. Ramsaye asserted.

"If the motion picture business had been doing any part of a job of public relations—and that means that at least 60 per cent of the responsibility is on the exhibitors—there would not have been occasion for the Legion of Decency campaign and there would not have been—or continue to be—those provocations upon which professional agitators and job makers continuously peg their drives.

"We can never hope to be free from the attacks of the professional attackers of the ilk we have had from Wilbur Crafts to William Harrison Short, because they ferment their own mash and generate their own provocations, but we must not take comfort or excuse in that, for it was a negligence of the common public interest and the accepted canons of mores and tastes which ultimately forced the hand of a great religious organization—an organization of admittedly wide tolerances—to lay down some law and gospel of conduct with respect to the screen to the followers of the faith.

"Lay aside all other considerations and you must admit it is bad business to get in wrong with so many customers all at the same time!

"The exhibitor has a big responsibility that is not to be evaded. He does not have to accept in silent acquiescence everything that Hollywood puts in the can.

"But do not be lazily content with complaining to the film salesman and the branch

(Continued on following page, column 1)

"Tell Hollywood so it will stay told"

(Continued from preceding page)

manager. What you say to them, or what you write to them gets no farther than their desks. They have enough bad news for the home office without enclosing yours.

"The motion picture audience is your audience. The public is your public. The pictures are on your screen and it is on your representations and invitations that they come in to see and hear.

"It is your job to tell the producers and distributors what your people, your customers, your community likes and dislikes. The public is inarticulate but you do not need to be.

"It is up to you to tell the picture makers and tell them so they will stay told.

"It is well that you should belong to such organizations as this and to go on record with resolutions and kindred declarations, but also individually you should get personal and direct in expressions. Write letters—hot letters. Hollywood gets lots of fan mail and almost no trade or exhibitor mail. Mostly they are highly sensitive to genuine box office expressions—their scrapbooks on 'What the Picture Did for Me' prove it.

"Send letters of opinion to stars, to directors, to producers and give them personal application and pressure.

"Mr. Ed. Kuykendall has remarked upon the useless and destructive effrontery so unexpected and unbecoming of Mr. Will Rogers which was embodied in a sequence interpolated in 'State Fair.' You can bet that if Mr. Rogers, our great homespun philosopher and exponent of the homely virtues, gets that complaint wrapped over his horny knuckles there'll be no more such audience affronts planted in his pictures.

"But tell it to Hollywood—personally—it's a personality business, filled with personal prides, vanities and ambitions. You can make them sorry for being dumb, ashamed of being dirty.

"This new era of the talking picture demands that the exhibitor do some talking, too—in behalf of the public, his public—your prosperity begins at home—not in Hollywood—if you are an exhibitor and not just a manufacturer's agent."

Kansas City Independents Drop Threat of Boycott

The proposal of Kansas City independent exhibitors to boycott Metro-Goldwyn-Mayer and other distributors whose product is shown first-run at admission prices competitive to the neighborhoods in the sector, this week appeared to have passed into oblivion. It was reported that the independents were awaiting action on the part of the Code Authority, with the hope that it will modify such first-runs' protection.

Jay Means, president of the Kansas City Independent Theatre Owners, who was the originator of the boycott plan, said this week the plan "was being held in abeyance." Despite Mr. Means' expressed indignation, he has been showing MGM product.

Although the association adopted the Means resolution to stand 100 per cent for a boycott, it developed that the move depended largely on support from Fox Midwest and exhibitors within a radius of 100 miles. Cooperation also was sought from the Kansas-Missouri Theatre Association. Only Kansas City independents seemed interested.

Millet Heads Empire State Operators' Union

Jack Millet has been elected president of the Empire State Motion Picture Operators' Union, in New York, to succeed Arthur Farkash. James Addressa, former vice-president, was elected to succeed Joseph Blatt as business agent.

Albert Shultz Dies

Albert Shultz, pioneer exhibitor, died last week in Staunton, Va. His wife, a son and a sister survive.

Loew's Votes Extra 75-Cent Dividend

At the annual meeting of Loew's, Inc., stockholders in New York on Tuesday, J. R. Rubin, chairman of the meeting, stated that the management would recommend to directors declaration of an extra dividend of 75 cents. C. C. Moskowitz was named a director.

It was revealed at the meeting that salary and bonus paid to Nicholas M. Schenck during the year was \$219,607, while David Bernstein, vice-president and treasurer, received \$148,664. Mr. Rubin, as an official of Loew's, received \$67,000, while Irving Thalberg, Louis B. Mayer and Mr. Rubin as officials of Metro-Goldwyn-Mayer, received salaries totaling \$287,000.

Further, the Mayer Company, comprised of these three, received \$741,738 as its share of MGM profits under their contracts, made at the time of the purchase of MGM by Loew's.

Loew Net in Toronto For 20 Months \$96,633

Marcus Loew's Theatres, Inc., Toronto, has reported net profit for the 20 months ended August 30, of \$96,633.63 after charges, including depreciation, taxes and interest. Gross operating earnings were \$264,811.50. Cash on hand last August was \$159,379, compared with a total for the equivalent period the year before of \$118,184.

Net of \$12,041, equal to 36 cents per share on 33,741 seven per-cent preferred shares, after depreciation, expenses and other charges, was reported by Loew's London Theatres, Ltd., of Canada for the period January 5 to August 30, 1934. Last year the net was \$19,594 for 12 months.

Business Better Carolinians Told

(Continued from preceding page)

exhibited in public school buildings and supported by taxation.

Disapproval of the present system of block booking of pictures was expressed, along with opposition to forced buying of short product with features.

The theatre owners thanked the producers for the "great improvement" in pictures produced in the last year, commended the Jesters Club for the entertainment provided, and voiced appreciation of the six years of service as secretary of Mrs. Walter Griffith, who resigned to become secretary of the Local Grievance and Zoning Board.

Charles W. Picquet, of Pinehurst, who for a decade has been president of the association, was re-elected. Other officers for 1935 will be H. R. Berry of Hartsville, S. C., first vice-president; S. S. Stevenson, Henderson, second vice-president; Miss Ruth Hardin of Charlotte, secretary and treasurer.

The new board of directors is composed of H. F. Kincey, of Charlotte; W. H. Hendrix, Greensboro; H. E. Buchanan, Hendersonville; J. F. Miller, Hickory; W. T. Culpepper, Elizabeth City; J. M. Gregg, Charlotte; M. F. Schnibben, Florence; Mrs. Kenneth Richardson, Seneca, and Albert Sottile, of Charleston.

Mayor Arthur H. Wearn welcomed the 100 exhibitors to Charlotte, and Mrs. Kenneth Richardson of Seneca, S. C., gave the response.

An invitation to hold the 1935 meeting in Charlotte next December, extended by Clarence O. Kuester of the Chamber of Commerce, was accepted.

Cites Improved Business

A much greater volume of business is in evidence in all sections and pictures are cleaner and better, said Mr. Kuykendall.

"We theatre people are not at odds with sincere efforts of the public to secure better pictures," he declared. "It is only the professional reformer who earns his salary by attacking movies or a wholesale boycott of theatres to which we object." He said the industry should not be condemned because 4 per cent of its output has not been approved.

Mr. Kuykendall said the "cleanup" movement has started so much discussion about pictures that it actually has resulted in bringing thousands of adults to theatres who had not been in the habit before. He emphasized the importance of "Family Nights" and urged each theatre owner to have at least one change of program each week suitable for the whole family.

"Exhibitors all over the country are writing in to ask about their rights and privileges under the code," said Edward Levy, speaking as general counsel of the MPTOA. "Four matters which interest them most are: (1) Use of premiums and give-aways; (2) compulsory buying of shorts with feature pictures; (3) premature advertising, and (4) non-theatrical competition."

M. A. Schlesinger of New York, president of General Talking Pictures, told how the music tax affects the several hundred theatres he operates in South Africa.

The Charlotte Jesters Club, of which John Kirby is president, had charge of the entertainment at the banquet Monday night. A floor show was given by an orchestra and group from Chicago. Afterwards a dance was held in the hotel ballroom.

Coast Exhibitors Prepare Fight on Legislative Front

California theatre interests this week were marshaling their forces to offer strong opposition to any possible program of taxation to be levied against the industry by the state legislature when it convenes on January 7. Sentiment among industry leaders in the territory reflected their fear of possible reprisals from the Upton Sinclair-Frank F. Merriam fight for the governorship, which was lost by the novelist, after stiff antagonism by the California film industry.

Mr. Sinclair's famous EPIC plan gave him nearly 900,000 votes for governor and although he lost, the plan proved sufficiently popular in the public mind to elect 27 EPIC assemblymen and obligated 11 more state officials who sought and accepted EPIC support in the election.

The film industry's chief fear from the forthcoming legislative session is that the Sinclair bloc, which has to secure only 14 votes in the legislature to control the new session, may start a program of taxation levied against the industry. Mr. Sinclair, in the last days before the general election, suddenly started a campaign against block booking and blind buying and offered his services to industry leaders, but was turned down.

Hulda McGinn, of San Francisco, secretary-manager of the California Theatre Association, will represent the industry at the session.

Eastman Official Sees Business More Favorable

The business of the Eastman Kodak Company has shown increased earnings in 1934 over 1933, according to Rudolph Speth, company executive. The volume of business also has indicated a substantial increase, he said. "We feel the business outlook is favorable, and that there is a gradual disappearance of pessimistic feelings, both as to domestic and foreign conditions," he said.

The company announced last week that it would pay a wage dividend to employees, the first such payment in three years.

Fox in Airline Tieup On Shirley Temple Film

Through a tieup with American Airlines, Fox dispatched prints of the Shirley Temple film, "Bright Eyes," to exhibitors in 16 cities this week.

RKO Home Office Employees Dance

Employees of RKO's home office are ushering in the holiday season with a dance Friday at the 58th Street Lodge Building, New York. Helen Doyle is chairman.

Kate Kent, 70, Dies

Kate Kent, known to virtually every casting director in the business since 1914, died in Hollywood Wednesday after being struck by an automobile. She was 70 years old and had been playing small parts for 20 years. She is survived by a son, Ted Kent.

AT CHARLOTTE SESSION

Among the exhibitors and others active in motion picture affairs who attended this week's convention of the North and South Carolina Association, at Charlotte, were the following:

B. Bishop, Jr.	Charlotte	G. E. Bailey	Wilmington
Randolph Elliott	Charlotte	F. A. Rohrs	Charlotte
J. H. Davie	Charlotte	C. B. Hubbard	Franklinton
Walter Lowee	Charlotte	C. A. Turnage	Washington, D. C.
L. A. Gregg	Durham	W. H. Eubanks	Rockingham
O. B. Honeycutt	Durham	H. C. Wall	Rockingham
H. H. Everett	Charlotte	W. C. Ormond	Ayden
Cluet Weyer	New York City	M. G. Wrenn	Charlotte
J. P. Clark	Philadelphia	D. M. Nichols	Charlotte
R. E. Helms	Charlotte	Terry Ramsaye	New York
A. B. Cheatham	Charlotte	Mrs. Chas. Piquet	Pinehurst
Ben Fish	New York City	H. F. Kinney	Charlotte
B. H. Rosenwald	Charlotte	J. E. Massie	Canton
G. W. Parr	Lancaster	L. W. Wilson	Roanoke Rapids
D. C. Hickson	Washington	M. M. Brand	Charlotte
W. E. Woodward	New York City	L. C. Sipe	Charlotte
W. C. Arial	Charlotte	Mrs. J. T. Gibson	Laurensburg
M. E. Wiman	Charlotte	Walter Griffith	Charlotte
D. A. Peterson	Washington, D. C.	Roger S. Mitchell	Charlotte
L. A. Patton	Charlotte	E. H. Crowell	Charlotte
Tom Little	Raleigh	J. H. Dillon	Charlotte
E. W. Street	Charlotte	Bert Adams	Charlotte
A. I. Kelly	Charlotte	F. P. Bryan, Jr.	High Point
T. L. Stallings	Asheville	A. E. Rook	Anderson
David Palfreyman	New York City	Bill Hobbs	Burlington
R. C. Price	Charlotte	T. C. Lambden	Charlotte
N. W. Pyle	New York City	L. A. Warren	Spartanburg
Ira Furman	Charlotte	G. LaBar, Jr.	Asheville
M. Schlossinger	New York City	Fred Curdts	Greenville
W. I. Culpepper	Elizabeth City	E. L. Hearne	Albemarle
R. L. McLean	Atlanta	C. R. Reagan	Bryson City
K. P. Bryan	Charlotte	Ben L. Strozier	Rock Hill
Phelps Dasseen	Charlotte	F. W. Beddenfield	Charlotte
Jack London	Charlotte	Albert Sottile	Charleston
J. S. Carscallen	Charlotte	L. Senn	New York City
J. E. Halston	Charlotte	Mayor A. H. Wearn	Charlotte
E. G. Stallings	Asheville	H. E. Buchanan	Hendersonville
Dean House	Charlotte	J. W. Sims	Charlotte
H. O. Duke	Atlanta	G. E. Schnibben	Florence
H. B. Moog	Atlanta	J. A. McCormick	Charlotte
D. M. Thomas	New York		
W. M. Richardson	Atlanta		
E. E. Heller	Charlotte		
F. E. Owen	Cooleme		
Fred Powell	Kannapolis		
John H. Vickers	Charlotte		
A. B. Huff	Kinstan		
E. G. Hill	Kinstan		
C. O. Kielster	Charlotte		
Hunter Perry	Charlottesville, Va.		
Louis Justin	New York City		
G. A. Hughes	Albemarle		
Miss J. M. Weber	Rome, Ga.		
O. C. Lane	Rome, Ga.		
A. Fuller Sams, Jr.	Statesville		
J. Kirby	Charlotte		
Geo. Roscoe	Charlotte		
H. K. Lucas	Charlotte		
R. M. Boovy	Charlotte		
H. A. Martin	Concord		
G. E. Ebersoll	Charlotte		
A. F. Sams	Winston-Salem		
Murphy Gregg	Charlotte		
R. D. Crover	Mooreville		
W. S. Crover	Raleigh, N. C.		
M. F. Schmeppen	Florence		
G. E. Cassidy	Charlotte		
H. W. Wynne	Greenville		
Ed. Levy	New Haven, Conn.		
Roy L. Smart	Charlotte		
W. P. White	Charlotte		
Charles P. Lester	Atlanta, Ga.		
R. M. Simrie	Atlanta, Ga.		
H. M. Gibbs	Franklinton		
Ed. Kuykendall	M. P. T. O. A.		
H. R. Berry	Hartsville		
J. E. Simpson	Gastonia		
S. S. Stevenson	Henderson		

Fire Destroys Interior Of Kentucky Theatre

Fire destroyed the interior of the new Ritz theatre in Hickman, Ky., last week and plunged the entire town into temporary darkness. The loss was estimated at between \$7,000 and \$8,000. Flames burst from the projection booth while 200 persons were awaiting the start of the second performance. There was a slight disorder among Negroes in the balcony, but no one was reported injured. The theatre was opened Thanksgiving Day.

Yates to Coast to Start Phonograph Record Plant

Herbert J. Yates arrived in Hollywood from New York last week for the second time in several months, for the purpose of establishing a phonograph record factory in Los Angeles to serve the territory west of Denver. Ralph D. Poucher, executive of Mr. Yates' Consolidated Film Industries, Inc., accompanied Mr. Yates.

Prepares Radio Series

Helen Hayes is preparing a series of dramatic sketches which she will present over the radio early in the spring. She will broadcast once each week over a national hookup from New York.

"THEY CAN'T TAKE IT," or "Crime Without Passion"

by ROY W. ADAMS

Dedicated to Ben Hecht and Charles MacArthur

Motion Picture Herald has the following record of events and documents in what possibly might be called a difference of opinion about product between an exhibitor and its producers.

The exhibitor is the able and long experienced Roy W. Adams of the Mason Theatre in Mason City, Michigan, famous among the followers of the Herald's "What the Picture Did for Me" department as a contributor of pithy, pungent and fair evaluations of pictures these many years. The producers are the most able Ben Hecht and Charles MacArthur, notably successful makers of amusement material for the printed page, the stage of Broadway and the screen.

At present the differences stand as follows:

From "What the Picture Did for Me," Herald issue of November 17.

CRIME WITHOUT PASSION: Claude Rains—The universal verdict is that this is the poorest picture ever seen in this town. They held their noses and walked out on it the first night, and the second night nobody came in. The title is terrible, and the picture is worse.—ROY W. ADAMS, Mason Theatre, Mason, Mich.

▽ ▽ ▽

Astoria, L. I., November 19th, 1934

Roy W. Adams, Mason Theatre,
Mason, Mich.

Dear Mr. Adams:

We read your criticism of "Crime Without Passion" in the Motion Picture Herald, and in reply would like to inform you that we consider you unfit to run a movie theatre. Your inability to appreciate great art and advertise same to your customers is one thing that is wrong with you nit-wit exhibitors.—Yours truly,

(Signed—in pencil) BEN HECHT and CHARLES MAC ARTHUR
Producers of "Crime Without Passion"

▽ ▽ ▽

Mason, Michigan, November 26, 1934

Messrs. Hecht and MacArthur,
Astoria, L. I.

Gentlemen:

Your letter of the 19th with reference to my report on "CRIME WITHOUT PASSION" has been received.

Your criticism of exhibitors is hardly justified in this instance, as I did get the customers into the theatre, but I could not make them like your picture.

Your letter is now on exhibition in the lobby of my theatre, where it affords my patrons much more entertainment than your picture did.

Thanking you for your favor, I am—Very truly yours,

ROY W. ADAMS

▽ ▽ ▽

(Note to Editor:—Believe it or not, the above correspondence is genuine. My criticism of the picture in question was not based on my own opinion, but on the fact that I received more scathing criticisms on it than on any other picture I have ever shown. We have the word of Messrs. Hecht and MacArthur that this picture is great art, but that doesn't cash in at the boxoffice. The first lesson in the exhibitor's primer of experience is that you can't sell art to the customers unless it is disguised as entertainment, and this opus doesn't qualify on that account.—ADAMS.)

The moral would appear to be that: A motion picture is as good as the audience sees it.

Here is indeed sharp cut demonstration of the fact that the great majorities are not ready for departures in technique, or any manner of story telling in which the manner of the telling becomes to them a confusing obtrusion.

"Crime Without Passion" has been deemed by many competent critics to be an excitingly interesting performance, and in fact drew from Fred Ayer of Motion Picture Herald's staff a notice of high approval. However, in Mr. Ayer's review, published August 25, he observed: "'Crime Without Passion' is fundamentally a director's picture. . . ."

—TR.

Relief Unit Plans Film Employment

The filming of various industrial projects and historical events for the United States government is part of a plan proposed by the Federal Employment Relief organization of California to alleviate widespread unemployment among Hollywood technicians, writers and directors. The employees will be paid by the state.

The American Society of Cinematographers has had delegates in Washington for the past two months promoting the plan in order to place idle cameramen and assistants.

Sales Managers Map Block Booking Fight

National sales managers of major distributors met at the New York Motion Picture Club Tuesday to map a line of defense in what is expected to be a bitter fight for retention of block booking.

Through the Motion Picture Producers and Distributors of America, the major companies are understood to have learned from Washington that included in what is assuming the proportions of a flood of adverse film legislation, one of the measures planned for consideration by the new Congress is a bill designed to eliminate block booking. Other conferences will be held later.

Reach Laboratory Code Agreement

Agreement on the provisions of the laboratory code was reached in Washington Tuesday after conferences between Deputy Administrator William P. Farnsworth and laboratory representatives.

The main features of the changes made in the agreement, it was said, are the provisions of a maximum working week of 38 hours for night forces, which are to receive the same pay as the 40-hour day workers. The code is now being prepared.

Sheehan In New York To Testify in Suit

Winfield Sheehan, Fox production chief, left Hollywood this week for New York to testify in a suit filed by James N. Cleary, Fanny Lurie and Gustave Oppenheimer against Fox Film and Chase National Bank.

The suit, which involves financing deals several years ago and concerned Fox Film, is now being tried in New York supreme court. The majority of the defendants are or have been connected with Chase National.

A. T. & T. Net Drops

Net operating income for the American Telephone & Telegraph Company showed a decrease in October as compared with last year, according to a report to the federal communications commission. The net this year was \$1,141,025. Last year it was \$1,466,587.

Club Holds Charity Show

The New York Motion Picture Club held its first "Monte Carlo Night" on Wednesday as part of its campaign to raise the club's quota for the Federation of Jewish Charities.

A child in a blue and white polka-dot shirt and blue pants is holding a large white bag. The bag has the text "IT'S IN THE BAG" printed on it in a bold, black, outlined font. In the bottom right corner, there is a pile of wrapped gifts, some with stars and holly leaves on them.

**IT'S IN
THE BAG**

IRENE DUNNE

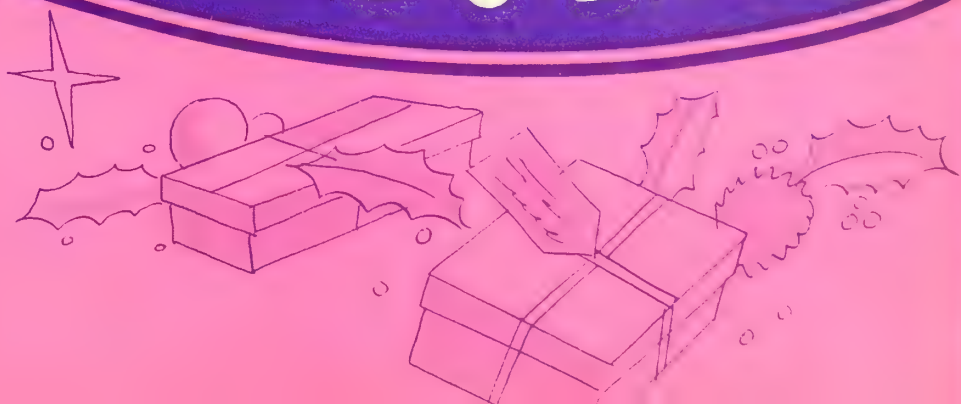
in Warner Bros.' Magnificent
Picturization of the Musical
Hit Broadway Acclaimed
for 63 Capacity Weeks . . .
MERVYN LEROY'S First
Musical Production Since
"Gold Diggers of 1933." . . .





10 GREAT SONGS

—Including the World-Famous
"Why Was I Born?" "Don't
Ever Leave Me," and "Lonely
Feet" and "We Were So
Young"—all by the Cele-
brated "Sweet Adeline"
Authors—Jerome Kern and
Oscar Hammerstein II . . .



TWELVE STARS

including Donald Woods,
Hugh Herbert, Ned Sparks,
Joseph Cawthorn, Louis
Calhern, Winifred Shaw, Phil
Regan, Dorothy Dare, Don
Alvarado, Jack Mulhall, Noah
Beery, in cast of hundreds . . .





IMMORTAL ROMANCE

—and the 1,000 Laughs and Thrills
of America's Most Glamor-
ous Decade—As You Ride a
Bicycle-Built-For-Two down
Memory Lane to the Rhythm
of Gorgeous Dance Numbers
Staged by Bobby Connolly of
"Flirtation Walk" Fame . . .

...make

SWEET

ADELINE

PICKED BY "ROXY"

to Open Philadelphia's Glorified

ROXY-MASTBAUM

Theatre Christmas Eve, Under Personal Direction of S. L. Rothafel

THE 1934 XMAS SHOW

PERSONALLY RECOMMENDED
TO YOU BY VARIETY DAILY—

"A rich, ample portion of sheer romance carried along on the spell of haunting, heart-stirring melody and lyric An offering to go to town with, and should do exceptional business everywhere Ingredients are made for popular appeal and are sure-fire Mervyn LeRoy has directed with feeling and artistry."

WARNER BROS. OFFER YOU THE ONLY BIG
MUSICAL RELEASED CHRISTMAS WEEK!

BRITISH BOX OFFICE VOTES ON PICTURES AND PLAYERS

How British Public Ranks the Players

MALE	FEMININE
1. George Arliss	1. Norma Shearer
2. Clark Gable	2. Marie Dressler
3. Wallace Beery	3. Greta Garbo
4. Clive Brook	4. Kay Francis
5. Robert Montgomery	5. Marlene Dietrich
6. Ronald Colman	6. Katharine Hepburn
7. Jack Hulbert	7. Gracie Fields
8. Lionel Barrymore	8. Janet Gaynor
9. Charles Laughton	9. Joan Crawford
10. Tom Walls	10. Claudette Colbert
11. Warner Baxter	11. Jean Harlow
12. Fredric March	12. Cicely Courtneidge
13. Conrad Veidt	13. Diana Wynyard
14. Herbert Marshall	14. Jessie Matthews
15. Leslie Howard	15. Joan Blondell
16. Jack Holt	16. Madeleine Carroll
17. Jack Buchanan	17. Mae West
18. Eddie Cantor	18. Ann Harding
19. Maurice Chevalier	19. Loretta Young
20. George Raft	20. Madge Evans
21. Ramon Novarro	21. Myrna Loy
22. Ralph Lynn	22. Constance Bennett
23. William Powell	23. Barbara Stanwyck
24. John Boles	24. Jeanette MacDonald
25. James Cagney	25. Helen Hayes
26. Richard Arlen	26. Elissa Landi
27. Gary Cooper	27. Fay Wray
28. Walter Huston	28. Ruby Keeler
29. Bing Crosby	29. Lilian Harvey
30. John Barrymore	30. Winifred Shotter
31. Douglas Fairbanks, Jr.	31. Irene Dunne
32. Paul Lukas	32. Sylvia Sydney
33. Spencer Tracy	33. Marion Davies
34. Lewis Stone	34. Ruth Chatterton
35. Charles Farrell	35. Elizabeth Allen
36. Paul Muni	36. Joan Bennett
37. Stan Laurel	37. Miriam Hopkins
38. Otto Kruger	38. May Robson
39. Oliver Hardy	39. Sally Eilers
40. Lionel Atwill	40. Constance Cummings
41. Cary Grant	41. Zasu Pitts
42. Lee Tracy	42. Carole Lombard
43. Ricardo Cortez	43. Anna Neagle
44. Dick Powell	44. Nancy Carroll
45. Edward G. Robinson	45. Ginger Rogers
46. H. B. Warner	46. Alison Skipworth
47. Franchot Tone	47. Victoria Hopper
48. Richard Dix	48. Frances Dee
49. Sydney Howard	49. Bebe Daniels
50. Gordon Harker	50. Mary Brough

Norma Shearer and George Arliss Lead in 124,837 Replies to Sidney L. Bernstein's Survey; Korda Tops Directors; Adventure and Musical Comedy Best Liked Subjects; "Cavalcade" Heads Pictures Chosen

Norma Shearer and George Arliss lead in popularity among British audiences, particularly of the deluxe theatres, as reflected in a direct-to-patron survey conducted by Sidney L. Bernstein, in ten of the theatres of his circuit, including these deluxe theatres: the Granadas at Tooting and Walthamstow, the Elite at Wimbledon, Regal at Watford and Plaza and Regent at Rugby. The three first mentioned are in the London area.

A total of 250,000 questionnaire blanks was distributed among the patrons and 124,837 were returned, filled out. From those replies a number of important facts of public taste were established, in addition to that of star popularity:

Adventure and musical comedy are the best liked types of productions.

More patrons attend the theatre twice a week than once a week.

Patrons want an organ solo as part of the program.

Double featuring is preferred by 84.5 per cent of the patronage, and particularly by women.

A three-hour program suits the majority, but the next largest group preference is for 3½-hour shows, the younger element swelling this part of the vote.

"Cavalcade" heads a list of pictures most liked, "I'm No Angel" the least liked, with its subject matter essentially American.

Alexander Korda is the most favored director.

Patrons would like to see the cast shown on the screen at the end of the picture as well as at the beginning.

Comparison of the results of Mr. Bernstein's canvass with those of MOTION PICTURE HERALD's annual poll of independent exhibitors on the Ten Money Making Stars of 1933-34 reveals several directions of similarity in British and American patrons' tastes, and at the same time points a contrast in role and theme.

Following are listed the six leaders among male stars in the Bernstein poll:

- | | |
|------------------|---------------------|
| 1. George Arliss | 4. Clive Brook |
| 2. Clark Gable | 5. Robt. Montgomery |
| 3. Wallace Beery | 6. Ronald Colman |

Gable and Beery were voted identical relative ratings in the "Money Makers." Will Rogers, first among the "Money Makers," and Joe E. Brown, fifth, were not among the 50 named in the British results. Both Rogers and Brown present types of comedy primarily American in foundation and presentation. Eddie Cantor, sixth among the men in the "Money Makers," ranked 18th in the Bernstein list.

On the other hand, George Arliss, first in

the Bernstein poll, was eighth of the men in the "Money Makers." Clive Brook ranked fourth in the British list, Robert Montgomery fifth and Ronald Colman sixth. Among the "Money Makers," Brook was 99th, Montgomery 16th and Colman 49th. Arliss, Brook and Colman were British players before coming to Hollywood.

Among the feminine players the contrasts were not so marked. Here are the six leaders as chosen by the British audiences:

- | | |
|-------------------|----------------------|
| 1. Norma Shearer | 4. Kay Francis |
| 2. Marie Dressler | 5. Marlene Dietrich |
| 3. Greta Garbo | 6. Katharine Hepburn |

Janet Gaynor, first among the women in the "Money Makers," won eighth place in the British survey. Mae West, second in the HERALD poll, was 17th in England; Joan Crawford, third "Money Maker," was 9th; Shirley Temple, fourth, did not appear among the 50 women named in Britain; Marie Dressler ranked fifth in the HERALD poll, and Miss Shearer was sixth.

Miss West's film portrayals have been of distinctively American subjects. The fact of later release of Hollywood product in England is reflected both in the high ranking of Miss Dressler, who died July 28, and in the absence of Shirley Temple from the British list. Mr. Bernstein distributed his questionnaires from May 7 to May 19, and they were collected June 13. Since that date the analysis of the results has been under way. Shirley Temple's three first features were released in the United States as follows: "Stand Up and Cheer," May 4; "Little Miss Marker," June 1, and "Baby Take a Bow," June 22. Taking into consideration the spread of time between American and British release, none of these features had been before the British audiences when the poll was made.

Surveys had been made previously by Mr. Bernstein in 1928 and 1932. Tabular comparisons of the three British polls are made on a succeeding page. Highlights are as follows:

Colman, winner in both 1928 and 1932, dropped to sixth this year, but Norma Shearer repeated her 1932 popularity. In the first survey Dolores Del Rio and Betty Balfour, who has not made American pictures as yet, shared top honors.

Arliss stood first with both men and

(Continued on following page)

PLAYERS PROPOSED FOR STARDOM

women patrons. Clark Gable, however, owed his second place largely to the women's vote. Gable rose from position 28 to second place, Beery from tenth to third. Warner Baxter, Herbert Marshall and Fredric March were among the women's favorites; Jack Hulbert, Charles Laugh-ton, Lionel Barrymore and Tom Walls scored heavily with the men. Hulbert and Walls are practically unknown in the States. On the other hand, Maurice Chevalier fell from fifth to nineteenth, paralleling his drop in the "Money Makers." John Boles dropped from 6th to 23d, but Boles improved his position in the HERALD survey.

Patrons younger than 21 years gave Clark Gable precedence, also a large vote for Jack Hulbert. The older patrons gave Clive Brook second place and demonstrated their great liking for the late Miss Dressler. (There were four age groups in the reply classification: Under 21, 21-40, 40-60 and over 60.)

More men than women voted for Marlene Dietrich, more women than men for Greta Garbo. Kay Francis and Jean Harlow stood high with the men, Katharine Hepburn with the women patrons. Constance Bennett dropped from second to 32d, Ruth Chatterton from 4th to 18th.

Another question in the Bernstein survey read: "Which film stars do you dislike most?" That the replies provide no gauge of public opinion at large is evidenced by the fact that Greta Garbo, winner of third ranking in popularity, also was second among the "disliked" players, second to Mae West, who won 17th place in popularity. Jean Harlow stood 11th among the best liked women players but was third among the "disliked." James Cagney and Lee Tracy, both among the winners among the men, were named with Adolphe Menjou as least liked. In all six of these instances, the players appear in distinctive types of roles that lend themselves to emphatic liking or lack of preference.

▽

Korda and Walls Lead

British directors were most preferred, with Alexander Korda and Tom Walls at the head of the list. The replies evidenced increasing interest in directors. A few years ago comparatively few patrons knew the names of half a dozen directors, those analyzing the survey reported. At the same time, it was not stated how many answered this question.

- | | |
|-------------------------|----------------------|
| 1. Alexander Korda | 12. Mervyn Le Roy |
| 2. Tom Walls | 13. Rouben |
| 3. Ernst Lubitsch | Mamoulian |
| 4. Victor Saville | 14. King Vidor |
| 5. Cecil B. De Mille | 15. James Whale |
| 6. Joseph von Sternberg | 16. Lloyd Bacon |
| 7. George Cukor | 17. Alfred Hitchcock |
| 8. Frank Capra | 18. Jack Buchanan |
| 9. Frank Lloyd | 19. Herbert Wilcox |
| 10. Basil Dean | 20. Jack Raymond |
| 11. Walter Forde | |

Naming productions best liked of the directors given the most votes, the patrons selected these:

ALEXANDER KORDA: "The Private Life of Henry the Eighth," "Wedding Rehearsal" and "Catherine the Great."



SIDNEY L. BERNSTEIN

TOM WALLS: "Cookoo in the Nest," Blarney Stone," "Turkey Time" and "Thark."

ERNST LUBITSCH: "Monte Carlo," "The Love Parade" and "Trouble in Paradise."

VICTOR SAVILLE: "The Good Companions," "I Was A Spy," "Sunshine Susie" and "Love on Wheels."

CECIL B. DE MILLE: "Ben Hur," "The King of Kings," "Orphans of the Storm," "Way Down East" and "This Day and Age."

JOSEPH VON STERNBERG: "The Blue Angel," "Shanghai Express," "Blonde Venus," "Song of Songs" and "The Scarlet Empress."

GEORGE CUKOR: "Dinner at Eight" and "Little Women."

FRANK CAPRA: "Lady For a Day" and "It Happened One Night."

FRANK LLOYD: "Cavalcade."

JAMES WHALE: "The Invisible Man."

Results compared with those of the 1932 questionnaire:

- | 1932 | 1934 |
|----------------------|-------------------------|
| 1. Ernst Lubitsch | 1. Alexander Korda |
| 2. Tom Walls | 2. Tom Walls |
| 3. Lewis Milestone | 3. Ernst Lubitsch |
| 4. Alfred Hitchcock | 4. Victor Saville |
| 5. D. W. Griffith | 5. Cecil B. De Mille |
| 6. Cecil B. De Mille | 6. Joseph von Sternberg |

▽

Twice-a-Week Attendance

"How often do you go to the pictures?" patrons were asked. "Twice a week," replied 42.7 per cent of those voting; "once a week," said 37.4 per cent; "three times a week," 11.8 per cent; "less than once a week," 5.1 per cent; "more than three times a week," 3 per cent.

▽

Where They Sit

More than half, or 52.8 per cent, said they preferred to sit in the "middle stalls," or center section of the main floor; 19.2 per cent in the "back stalls," main floor rear; 11.1 per cent in the front circle, mezzanine or first balcony; 10.1 per cent in the back circle, or second balcony, and 6.8 per cent in the front stalls, or orchestra.

More women than men said they used the

circle. More men than women preferred the back stalls. Strikingly fewer than average under 21 patrons and, similarly, decidedly more than average 21-40 patrons said they preferred the circle. On the other hand, patrons of both sexes belonging to the 40-60 age group were inclined to use the front stalls, a fact attributed to failing eyesight.

▽

Proposed for Stardom

The British audiences also expressed themselves on players who in their opinions should be starred. Leading the women were Una Merkel, Jean Parker and Glenda Farrell. Tied for first in this classification among the men were Frank McHugh and Guy Kibbee, followed by Franchot Tone and Otto Kruger. (Several of these since have been starred.)

MALE

1. Frank McHugh
2. Guy Kibbee
3. Franchot Tone
4. Otto Kruger
5. Herbert Mundin
6. Edward Everett Horton
7. George E. Stone
8. Robertson Hare
9. Lewis Stone
10. Anthony Bushell
11. Donald Calthrop
12. Donald Cook
13. John Loder
14. Dick Powell
15. Frank Lawton
16. Ned Sparks
17. Max Miller
18. Emyln Williams
19. Richard Cromwell
20. Ralph Bellamy
21. Robert Donat
22. Allen Jenkins
23. Hugh Williams
24. Robert Young
25. Eugene Pallette
26. Phillips Holmes
27. Paul Lukas
28. Charles Ruggles
29. Gregory Ratoff
30. Edmund Gwenn
31. Douglass

Montgomery

32. Jack LaRue
33. Kent Taylor
34. Stuart Erwin
35. David Manners
36. Eric Linden
37. William Gargan
38. Wallace Ford
39. Claude Hulbert
40. Lyle Talbot
41. Roland Oliver
42. Roscoe Ates
43. Aubrey C. Smith
44. Skeets Gallagher
45. Tom Brown
46. Russ Colombo

FEMININE

1. Una Merkel
2. Jean Parker
3. Glenda Farrell
4. Aileen McMahon
5. Dorothy Hyson
6. Frances Dee
7. Zasu Pitts
8. Merle Oberon
9. Ginger Rogers
10. Margaret Lindsay
11. Ida Lupino
12. Ruby Keeler
13. Edna May Oliver
14. Toby Wing
15. Helen Vinson
16. Una O'Connor
17. Tamara Desni
18. Lyda Roberti
19. Mary Carlisle
20. Dorothy Burgess
21. Florence Desmond
22. Mary Brough
23. Jane Baxter
24. Ruth Donnelly
25. Judy Kelly
26. Alice Brady
27. Karen Morley
28. Pert Kelton
29. Kay Hammond
30. Joan Bennett
31. Judith Allen
32. Joan Blondell
33. Helen Mack
34. Jean Muir
35. Beryl Mercer
36. Rochelle Hudson
37. Thelma Todd
38. Myrna Loy
39. Florinne McKinney
40. Patricia Ellis
41. Mary Boland
42. Wendy Barry
43. Binnie Barnes
44. Gloria Stuart
45. Winnie Lightner
46. Claire Dodd

▽

Adventure Films Lead

Society drama would have led all types of pictures in audience preference but for the vote of those under 21 years of age, and conversely the thriller-adventure kind, preferred by the younger patrons, lost ground with each succeeding older age group. Those under 21 alone preferred war pictures to travelogues.

In the tabling of votes which follows, a first

BOX OFFICE CHAMPIONS CHOSEN

preference was accorded 7 votes, second liking 6 votes and so on down to one vote for a seventh preference.

MEN'S PREFERENCES

1. Thriller-Adventure
2. Musical Comedy
3. Comedy
4. Society Drama
5. Love Romance
6. Travel
7. War

WOMEN'S PREFERENCES

1. Musical Comedy
2. Society Drama
3. Thriller-Adventure
4. Love Romance
5. Comedy
6. Travel
7. War

Analyzing these theme preferences according to age groups but for both sexes brings out the contrasts already noted.

Under 21	40 to 60
1. Thriller-Adventure	1. Society Drama
2. Musical Comedy	2. Musical Comedy
3. Love Romance	3. Love Romance
Comedy	Thriller-Adventure
5. Society Drama	5. Comedy
6. War	6. Travel
7. Travel	7. War
21 to 40	Over 60
1. Society Drama	1. Society Drama
2. Musical Comedy	2. Musical Comedy
3. Thriller-Adventure	3. Love Romance
4. Love Romance	Comedy
Comedy	5. Thriller-Adventure
6. Travel	6. Travel
7. War	7. War



Picture Preferences

Patrons were asked to write "Very Good," "Good," "Fair," or "Bad" opposite such of the following pictures as they had seen:

Aunt Sally	Strange Interval
Bitter Sweet	That's A Good Girl
Cavalcade	The Bowery
Cuckoo in the Nest	The Kid From Spain
Dinner at Eight	The Pride of the Force
I'm No Angel	The Private Life of
I Was A Spy	Henry the Eighth
Jack Ahoy	The Way to Love
King Kong	This Week of Grace
Night Flight	Three Cornered Moon
Paddy the Next Best	Tugboat Annie
Thing	Voltaire
Song of Songs	42nd Street

In the voting the first six films heading the list with the highest number of "Very Good" votes were:

1. Cavalcade.
2. The Private Life of Henry the Eighth.
3. I Was a Spy.
4. Tugboat Annie.
5. The Kid from Spain.
6. Voltaire.

Winners Compared in Three Years Of Bernstein Surveys in England

	MALE STARS	
1928	1932	1934
1. Ronald Colman	1. Ronald Colman	1. George Arliss
2. Richard Dix	2. Clive Brook	2. Clark Gable
3. Douglas Fairbanks	3. George Arliss	3. Wallace Beery
4. Adolphe Menjou	4. Robert Montgomery	4. Clive Brook
5. Syd Chaplin	5. Maurice Chevalier	5. Robert Montgomery
6. Charlie Chaplin	6. John Boles	6. Ronald Colman
	FEMININE STARS	
1928	1932	1934
1. { Betty Balfour	1. Norma Shearer	1. Norma Shearer
{ Dolores del Rio		
3. Clara Bow	2. Constance Bennett	2. Marie Dressler
4. Esther Ralston	3. Marie Dressler	3. Greta Garbo
5. Vilma Banky	4. Ruth Chatterton	4. Kay Francis
6. Florence Vidor	5. Janet Gaynor	5. Marlene Dietrich
7. Mary Pickford	6. Greta Garbo	6. Katharine Hepburn

The six films receiving the most unfavorable votes were:

1. I'm No Angel.
2. Dinner At Eight.
3. The Pride of the Force.
4. Three Cornered Moon.
5. Strange Interval.
6. King Kong.

Nine of the twelve pictures in the two classifications have been among MOTION PICTURE HERALD'S "Box Office Champions," named on the basis of largest receipts in key city theatres. Of those receiving the "Very Good" verdict from the British patrons the following were among the "Box Office Champions" for the calendar year 1933: "Cavalcade," "The Private Life of Henry the Eighth," "Tugboat Annie"

and "The Kid from Spain," while "Voltaire" was a Champion for the month of August, 1933. "I Was A Spy," British picture, did not have the breadth of American distribution to be a candidate for the "Champions."

At the same time, four of those receiving unfavorable votes in the Bernstein survey were "Box Office Champions" in America—"I'm No Angel," for the calendar year 1933, and "Dinner at Eight" and "Strange Interval" ("Strange Interval" was the title as released in Britain), for the first half of 1934. "King Kong" was a monthly winner among the "box office champions."



Favor Organ Solos

Young Britain is particularly in favor of having organ music with its screen fare, the vote showed; of the adults the women leaned toward organ numbers more than did the men, the total vote being 84.6 per cent favorable. Those under 21 were 9 to 1 for them, the 21 to 40 group 6 to 1, and those 40 to 60 years old voted 5 to 1 for use of the organ.



Chutes for Chocolates

When Mr. Bernstein in his questionnaire asked for "suggestions to make for the improvement of cinema entertainment generally," several proposals unusual, to say the least, found their way into the blanks.

Among the novel requests was one from a man of 65 who thought it would be "an excellent idea" if chocolates, cigarettes and ices could be delivered to patrons by means of a movable chute which would also collect the necessary payment. "Thus other patrons would not suffer disturbance from attendants," was the thought of the writer.

Another patron considered it "rather essential" that escalators be installed in place of the stairs leading to the circle, and that all gangways between seats should be constructed as moving platforms "to save people having to walk to their seats."

72, GOES TO SAME THEATRE EVERY DAY

Attendance seven times a week at motion picture theatres was revealed by several of those less than 21 years old who participated in Sidney L. Bernstein's survey in ten of his theatres in England.

One woman patron, age 72, wrote that she attended the same cinema, the Granada in Walthamstow, London suburb, every afternoon, thus seeing the program six days a week. "They all know me there and look after me," she explained.

A sizable number of those replying to the questionnaire urged that children and babies be barred from evening performances.

TRADE PRACTICE RESULTS ANALYZED

(Continued from page 10)

vent Independents from Renting Space in So-called "Major" Studios—Nothing can be done to compel large producers to rent studio space to anyone; complainant must prove conspiracy.

Part 3—Employing As Extras Members of Employees' Families or Persons Not in Need of Extra Work—Ineffective, especially because of the proviso which says such people may be employed as extras when "the exigencies of production require an exception to be made."

Part 4—Governing the Relations of Producers and Studios with Talent Agencies—After months of wrangling a committee finally completed a set of rules of fair practice. Two weeks ago the NRA ordered these rules abandoned because the committee "exceeded its authority."

Part 4-A—Governing the Relations of Producers and Studios with Directors, Writers and Actors—Committees of actors and writers have been working with production representatives to accomplish this end, and, two weeks ago, they reached a deadlock, actors threatening to strike if their demands for an "open shop" were not met.

Part 5—Preventing "Star Raiding" of One Studio's Talent by Another—In all probability this clause will never be made effective, the complex machinery for its enactment never having been set up.

Part 6—To Prevent "Raiding" of Cartoon Talent of One Cartoon Producer by Another—Unimportant.

Part 6-A—Preventing One Cartoon Producer from "Stealing" the Cartoon Character of Another—It is obvious that a complainant would resort to the courts if a competitive producer appropriated his cartoon property.

Unfair Practices—Producers-Distributors

Part 1—Pre-showing a Film Based on a Play When Contract for Play Rights Prohibits Such Showing—A trivial clause and one which will probably never be involved.

Part 2—Enticing an "Outside" Producer Away from Another Producer or Distributor—Meaningless.

Unfair Practices—Distributors

Part 1—Threatening to Build a Theatre to Intimidate an Exhibitor—Ineffective, because the exhibitor must prove that the distributor committed an overt act.

Part 2—Distributor's Employee Interested in a Theatre Who Interferes with Film Buying of a Competitive Theatre—Few distributors' employees are interested financially in theatres on their own, and no distributor's employee is considered to have an interest in any theatre affiliated with his distributor employer.

Part 3—Substitutions of Pictures—Involving only those contracts in which pictures are scheduled "no substitute," or in which a named star, named director or named "well known" author or named book or named play is specifically listed. There may be a difference of opinion over the starring status of a player. Too, the distributor may substitute any story, book or play which is not marked "No Substitute" and which is not based on a "well known" story, book or play. Furthermore, the producer has the right to change, as he sees fit, the construction of any story, book or play to any extent, and to change any title listed in the contract, or change a supporting cast.

Part 4—To Prevent Licensing of Product to Non-Theatricals—This clause has no "teeth." An exhibitor must individually make a specific complaint against the non-theatrical, leaving the responsibility of establishing competition as a non-theatrical on his shoulders. The clause is made further ineffective by the permission

CODE AUTHORITY PRAISES ROSENBLATT

Because Sol A. Rosenblatt, NRA Administrator, has fulfilled his duties "in an outstanding, capable, conscientious and impartial manner," the Motion Picture Code Authority unanimously has resolved "to record its formal expression of gratitude and appreciation to the Honorable Sol A. Rosenblatt for energy tirelessly expended, ability capably directed and a public service well performed," in connection with his activities as Division Administrator of the film code.

granted distributors, in a second section of the clause, to sell pictures to schools, churches and other institutions.

Part 5—Forcing a Short Subject Sale with a Feature Sale—This gives only partial relief, enabling the distributor to compel the exhibitor to buy as many shorts as the exhibitor can use on a basis proportionate with the number of features involved in the contract.

Part 6—Divulging Box Office Receipts—Wholly ineffective, because an employee may divulge receipts without the knowledge of the distributor and the distributor would not be held accountable.

Part 7—Fraudulently Transferring Assets—Intended to prevent a distributor from transferring his assets to another distributor in a fraudulent manner for the purpose of avoiding the delivery of product. Fraud must be proven.

Part 8—Rental Readjustments—This clause is intended to compel a distributor to make an adjustment of rentals on a block of pictures purchased on an average rental for the block when all of the pictures are not delivered. It can effect justifiable adjustments.

Part 9—Relief to Exhibitor from Designated Playdates—Distributors cannot demand specific playdates when specified days are not mentioned in the contract—but, they can and do get specified playdates when the contract specifies such playdates. The distributor, therefore, specifies such dates in the contract when it is negotiated.

The second section is intended to relieve an exhibitor from the showing of a picture on a certain day when he believes such picture is objectionable to his family trade. But, the distributor can compel the exhibitor to show the same picture at a later date.

Part 10—Withholding Feature Deliveries for Default in Short Subjects—The distributor cannot withhold such deliveries—provided the exhibitor has agreed to arbitrate all claims and controversies arising under ALL existing Optional Standard License Agreements, thereby weakening its effectiveness.

Part 11—Selling Specials—The distributor must first offer specials to his regular exhibitor client—but he does not have to make such offer if ALL of the client's contractual relations with the distributor are not in good standing. This weakens the effectiveness of the clause.

Part 12—Fire Regulations for Exchanges—Providing for fire drills and fire prevention and fire-fighting equipment at exchanges.

Unfair Practices—Exhibitors

Part 1—Selective Service Contracts—Governing the manner of making rejections under a selective buying contract, which practice usually only involves large downtown first run theatres.

Part 2—Overbuying—This clause has been

one of the most beneficial to exhibitors, giving them relief from situations in which competitors had overbought with the intent and effect of depriving them of product.

Part 3—Reduced Admissions, Rebates, Premiums, Prizes, Lotteries, Etc.—The reduced admission section prohibits an exhibitor from lowering admissions below the minimum specified in his contract. Premiums are permitted, unless 75 per cent of the exhibitors in a territory vote otherwise. Exhibitors in one territory so voted but resultant protests were so stormy that the ban was nullified and since then no other action has been taken.

Lotteries and "bank nights" are prohibited, but their prohibition, especially of "bank nights" has caused no end of confusion because of conflicting opinions of various boards and local and state governments. The lottery and "bank night" section has been one of the biggest "headaches" of exhibition trade practices. Complaint must be lodged against each individual "bank night" user to make the ban effective.

Part 4—Fraudulently Transferring Ownership of Theatres—Intended to protect distributors from exhibitors who would transfer ownership in order to avoid uncompleted film contracts.

Part 5—Advertising Conflicting with a Prior Run—Subsequent runs shall not advertise specific pictures before their appearance at a prior run, according to this clause—but subsequent runs still advertise contrary to the clause.

Part 6—Interfering with Theatre Leasing Negotiations—Admittedly unworkable and nullified last week.

Part 7—Midnight Shows—These are prohibited unless permission is obtained from the exchange—and, so, exhibitors secure the necessary permission.

Part 8—Miss-outs on "Circuit Shipments"—A clause that is rarely involved.

Unfair Practices—Distributors-Exhibitors

Part 1—Optional Standard License Agreements—Compelling distributors to have available for use by exhibitors a copy of the Optional Standard License Agreement and a copy of the distributor's own company contract and the exhibitor is given the right to accept either form. However, distributors' individual "sales policy provisions" may be made a part of the Optional contract, which enables the distributor to insert in the Optional contract any and all of the "sales policy provisions" which are included in his own company form of contract.

Part 2—Arbitration of Contract Disputes—If arbitration is agreed to, it must be according to the Optional Standard License.

Part 3—Fraudulently Breaching Contracts—Prohibiting commercial fraud wherein one distributor and an exhibitor conspire to break existing contracts with another exhibitor or another distributor. A clause that is rarely, if ever, involved, and embracing a matter that would require considerable effort to prove.

Part 4—Commercial Bribery—No distributor or exhibitor must give or offer a gratuity in order to procure advantages. Likewise involving a matter rarely up.

Part 5—Disclosing Box Office Receipts—And, again, neither the distributor nor exhibitor can be held responsible for disclosures made by agents.

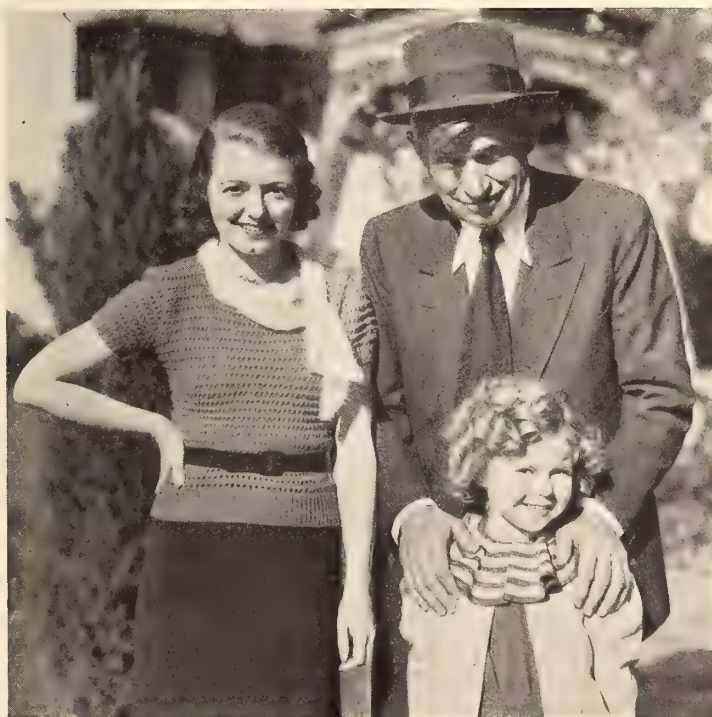
Part 6—Ten Per Cent Elimination Clause—Exhibitors are given the privilege of eliminating ten per cent of the pictures contracted for—provided, however, the contract is in good standing, pictures involved in the agreement do not average more than \$250 per film and, provided further, that the exhibitor purchased all of the pictures offered to him at the same time by the distributor.



THE CAMERA REPORTS



HEADLINERS view Mark Hellinger's Columbia picture, "Broadway Bill," at Radio City Music Hall—Harry Jans, Joe Penner, W. G. Van Schmus, Heywood Broun, Hellinger, Jack Pearl, Sam Harris, Walter Winchell, John Chapman, Herbert Bayard Swope, Richard Hyman.



WINNING ENSEMBLE. Three of the Herald's "Ten Biggest Money Making Stars of 1933-34," pictured at the Fox studio. Will Rogers topped the men, Janet Gaynor the women. And the first child to be so chosen was Shirley Temple.



GOING HOLLYWOOD. (Below) James Barton, former star of "Tobacco Road," leaving New York for the Coast (with Mrs. Barton) to make "The Taming of Zenas Henry" for RKO Radio.



BACK ON BROADWAY. (Left) Samson Raphaelson, Fox scenarist and author of "The Jazz Singer," whose new stage play, "Old Love," has gone into rehearsal for opening Christmas night.



JUNGLE LORE OR POLITICS? Frank Buck, animal film producer, and Col. Theodore Roosevelt, who once met in Singapore, meeting again at an AMPA luncheon in New York. And again Buck is off to Singapore to make another RKO Radio adventure film.



HEROISM WINS. What might have been a conflagration of widespread devastation was held to a fire affecting a relatively small area of the Warner lot, with a loss of a quarter of a million dollars, by the courage of studio workers. They fought the blaze until it was fully under control, aided only latterly by professional firemen. The pictures at the top of the page show the fire at its height, and Kay Francis, Warner star, surveying the ruins. The company has already begun its rebuilding.



RETURNS FOR OPERA SEASON. Lily Pons as she arrived in New York from Europe for her engagement at the Metropolitan. Later she will appear in a film for Radio.

TO SCREEN. Joe Cook, famed stage comedian, who has been signed by Educational for comedies.



AT PREMIERE. Betty Hamilton, featured in London Films' "The Private Life of Don Juan," released by United Artists, with Cayetano de Quesada, a guest at the New York opening.

CIRCUITS WIN FREE SHOW FIGHT; WILL BOOK STANDARD OIL TROUPE

Guy Lombardo Headliners Will Play Theatres as Added Attraction, with Circuits Paying Half of Salary Expenses

Capitulating to formidable opposition presented by the united fronts of three industries—the motion picture, legitimate theatre and newspaper publishing—through their Code Authorities, the Standard Oil Company of New Jersey on Monday agreed to abandon at once its project of blanketing the country with free radio shows. In addition, the motion picture interests effected arrangements whereby the oil company's troupe of headliners will be booked into theatres as added attractions, with the major circuits paying half the salaries.

Having disposed of the Standard Oil show problem, the film Code Authority, in cooperation with the Authority of the legitimate theatre, set about settling the problem of the broadcasters' utilization of former theatres, as well as radio studios, as places for free radio programs.

In the controversy over Standard Oil's free "advertising" show policy, the amusement industry, together with the publishers, negotiated an agreement that henceforth, whenever the oil group sponsors a radio show in a theatre or public auditorium, admissions comparable with those of first-run film theatres will be charged.

Standard Oil's free show was launched in New Haven 10 days ago and immediately brought protest from theatre and newspaper men. Theatre men cited the unfair competition of free admission to a two-hour variety entertainment with well known entertainers. The newspapers saw danger to their advertising revenue.

Standard Oil executives cooperated promptly with motion picture circuit, legitimate theatre and radio executives when they met Monday in the offices of the Motion Picture Producers and Distributors of America, in New York.

Plans for the tour of the Guy Lombardo-Esso Marketers were revised so that the show will work in actual cooperation with the theatres. It will be booked into theatres as an added stage attraction at regular admission prices. Others in the troupe are Pat Barnes, Cross and Dunn, Joan Abbott, the Mayfair trio and the O'Flynn quartet.

"The Esso Marketers" is the name used by the marketing organization of the Standard Oil companies of New Jersey, Louisiana and Pennsylvania, and the Colonial Beacon Oil Co.

New Plan Already Effective

The new plan went into effect on Monday at Schenectady, where, instead of playing a rented auditorium, the show went into RKO's Proctor theatre.

Solution of the unique situation came quickly, once the theatre interests combined forces.

"We want to cooperate with the theatre interests—not oppose them," said J. C. Donan, advertising manager of Standard Oil of New Jersey, who was at the MPPDA meeting. "As

PATRONS PREFER SINGLE FEATURE

At the instigation of Thomas Saxe of Saxe Amusement Management, Inc., Milwaukee, L. W. Orlove, manager of the Uptown theatre, recently experimented with a single feature and strong shorts, in contrast to the usual double feature program. A trailer was prepared, informing the audience one week in advance of the plan. During the week of the single feature each member of the audience was asked to fill out a card which would indicate the preference for duals or single features. The result had the youngsters expressing a preference for double bills, but 90 per cent of the adults favored a single feature and good short subjects.

soon as it was pointed out to us that our original 'free show' plan was interpreted by theatre owners as unfair competition, we looked around for some other plan, and that plan developed at Monday's meeting."

Dates and Bookings

Dates and bookings for the remainder of the troupe's present tour are as follows:

December 12, RKO Palace, Albany; December 13, Loew's State, Syracuse; December 14, Loew's Palace, Rochester; December 15, Paramount Hippodrome and Great Lakes, Buffalo; December 17, Warners' Warner, Erie; December 18 and 19, Warners' Stanley and Loew's Penn, Pittsburgh; December 20, Capitol (Warner-Paramount), Wheeling, W. Va.; December 21, Warners' Virginia, Parkersburg, W. Va.; December 26, booking assumed jointly by Loew's and RKO, White Plains, N. Y.

Undated bookings and the circuits include Philadelphia, two nights, Warner; Baltimore, Warner and Loew's, jointly; Washington, Warner, Loew's and RKO; Richmond, Loew's; Norfolk, Loew's; Wilmington, Warner and Loew's; Trenton, RKO; Raleigh, N. C., Paramount; Charlotte, Paramount and Warner; Columbia, N. C., Paramount; Memphis, Loew's and Warner; Chattanooga, Paramount; Little Rock, Ark., Paramount; Shreveport, La., Paramount; New Orleans, two nights, Paramount, Loew's and RKO; Harrisburg, Pa., Loew's; Nashville, Tenn., Paramount and Loew's, and Newark, three nights, Loew's, RKO, Warner and Paramount.

Those representing the film industry in the MPPDA meetings were Ed Kuykendall, president of the Motion Picture Theatre Owners of America; Harold S. Bareford, alternate for Harry M. Warner on the Code Authority; Charles L. O'Reilly, president of the New York Theatre Owners Chamber of Commerce; Major Leslie E. Thompson, RKO. Merlin Hall Aylesworth, president of the National Broadcasting Company and chairman of the board of Radio-Keith-Orpheum, represented the radio broadcasting industry, while Henry Moskowitz and William A. Brady acted for the legitimate theatre. F. M. Williams represented the newspaper Code Authority.

Several months ago the Code Authorities of the motion picture and legitimate theatre had appointed committees to meet with a similar

Film Industry Now Turns to Final Settling of Problem of Free Radio Broadcasts Using Theatres for Purpose

committee of the broadcasters' Code Authority, to stamp out free broadcasts in radio studios and regular theatres. The radio committee agreed to make a thorough survey and sent questionnaires to broadcasting studios, to be submitted to their public. The radio committee did not report, and this week, despite assurances from the motion picture Code Authority that it had received word from the radio group that the results of its survey would be made known in the "immediate future," major and independent circuits launched their own move and conferences were held in New York.

Labor officials, musicians and actors joined the move. On a committee of six appointed last week by Charles L. O'Reilly, all interests are represented. This committee consists of Harold S. Bareford, films; M. R. Runyon, radio; Dr. Henry Moskowitz, legitimate theatres; Frank Gillmore, Actors' Equity; Joseph N. Weber, American Federation of Musicians; George Browne, International Alliance of Theatrical Stage Employees. John C. Flinn, executive secretary of the film Code Authority, was appointed executive secretary of the committee. The committee will be a permanent one.

A proposal to boycott players who appear in free shows was made at the initial conference of this committee Friday. It was urged that theatres refuse to play attractions in which these blacklisted performers appear, and that studios decline to sign them for pictures.

Warner Rebuilds After Studio Fire

The reconstruction of the devastated area at the Warner Hollywood studio, following last week's fire, will be started immediately, Jack L. Warner, vice-president in charge of promotion, said late last week. He declared about 15 acres of the 80-acre plant were burned, estimating the damage before an inventory at \$300,000. Shops at the Sunset Boulevard plant and the old Vitagraph plant will be used during repairs.

Paramount and United Artists were among the first competitive companies to offer their studio facilities to Warner after the fire. Adolph Zukor and Joseph M. Schenck, of Paramount and United Artists, respectively, offered their plants in the event production was hampered because of the fire.

Warner is installing six new 33,000-volt transformers, capable with present equipment of generating more electrical power than any other plant, at the Coast studio. Frank Murphy, head of the electrical department, is in charge of the installation, which is being rushed for use on the forthcoming "A Midsummer Night's Dream," "Go Into Your Dance," "Black Fury" and "Gold Diggers of 1935." The new transformers weigh 15,000 pounds each and will generate power for the four new sound stages now under construction.

Press Commends Results of Films' Self-Regulation

The press of the land is daily presenting evidences of an appreciation of the motion picture industry's self-regulative efforts at a general improvement of the level, morally and culturally, of the merchandise which gets 78 cents of every American amusement dollar. Herewith are presented some typical expressions from clippings that have come over the editor's desk:

Uplift in Tone

"There seems to be evidence that the emphatic protest which went over the country last summer is bearing fruit in a decided uplift in the tone of the major motion picture productions released of late . . . the constructive work which Mr. Hays has done in the past is having its reward in the immediate results which are coming from Hollywood. . . . We believe praise should be given to Mr. Hays because his efforts have had no small part in making the industry responsive to this call for better pictures."—Philadelphia, Pa., *Presbyterian*, Nov. 22, 1934.

Their Houses in Order

" . . . Following the campaign of the Legion of Decency, the picture producers have put their houses in order under the direction of Will Hays' organization . . ."—Hackensack, N. J., *Evening Record*, Nov. 23, 1934.

A First-Rate Job

"*Editor and Publisher* has in the past condemned vulgar, indecent and misleading motion picture advertising in newspapers, and we now wish to acknowledge the excellent clean-up that followed the change of front at Hollywood when religionists started to boycott all movie houses exhibiting immoral films. . . . We wish to acclaim as a first-rate job the internal clean-up of the past few weeks."—New York City, *Editor & Publisher*, Nov. 24, 1934.

Prestige Enhanced

"The improvement in the tone of motion pictures during the past year has been commented upon by many critics. Any number of objectionable features have been eliminated from the new pictures with the result that the prestige of the screen has been enhanced. . . ."—Providence, R. I., *Visitor*, Nov. 23, 1934.

Industry Well Regulated

"Declaring that the movie industry has so well regulated itself that the need for a censorship or court interference had been reduced to a minimum, Judge Joseph L. Kun, of Municipal Court, yesterday congratulated the members of the Motion Picture Theatre Owners' Association of Pennsylvania, Delaware and Maryland on their efforts to present clean amusement. . . ."—Philadelphia *Inquirer-Public Ledger*, Nov. 24, 1934.

Helped Box Office

"The motion picture profession is beginning to learn that the trend toward decency in pictures . . . has not only helped their collective conscience, but their box office receipts.

"Reports that business is going ever onward and upward over the country, are borne out by the box office figures right here in Springfield. . . .

"Juvenile attendance is creeping back and the more elderly straight-laced class . . . are coming back to the movies again to find out what really is going on. And they're liking it. . . ."—Springfield, Mo., *Leader & Press*, Nov. 21.

PASTOR PATROLS MAE WEST FILM

The Reverend James A. Smith, pastor of St. Lawrence's Roman Catholic Church, in Sayville, Long Island, last Sunday took upon himself the duties of pledge enforcer as well as pledge giver. After having read the Legion of Decency motion picture pledge at four masses, the pastor made sure that his parishioners strayed not from the path of the Legion, by taking up a picketing position at the box office of Joseph Phelps' Sayville theatre, the only one in town, where Mae West's "Belle of the Nineties," listed in Class B, was showing. He met many of his 500 parishioners during his militant pacing to and fro, but strangely enough they were all just walking, none having any intention of seeing Mae West. The pastor finally decided it was safe to leave—and Manager Phelps agreed with him.

American Seating Net \$95,579 for Nine Months

The American Seating Company has reported for the nine months ended September 30, a consolidated profit of \$95,579 after depreciation, interest and other charges, but before federal tax. The net compares with \$64,143 for the corresponding period last year.

For the quarter ended September 30 the profit was \$216,358 before taxes, which compares with a net loss of \$39,474 in the preceding quarter and a profit of \$184,604 before taxes in the third quarter of 1933.

Reade Opens Astor

Walter Reade reopened the Astor theatre on Broadway this week with MGM's "Babes in Toyland," at popular prices. Mr. Reade also operates the Mayfair on Broadway. Mr. Reade and Nicholas M. Schenck concluded an agreement canceling the 10-year MGM lease on the Astor.

BUSINESS FIGHTS NRA REENACTMENT

An attempt to enlist the aid of business men and industries in 12 states in the central west in fighting reenactment of the National Industrial Recovery Act in its present form has been started by the Kansas City Chamber of Commerce.

The move aims to obtain the support of Congressmen and Senators to vote for certain changes in the present Act when it is brought up at the coming session of Congress. The most important change would be to give the government no authority in making codes, its authority to be limited to either approving or rejecting a code set up by any industry. Letters expressing the local chamber's opposition to the NRA are being sent to chambers of commerce in many states.

Catholics Again Sign Pledges of Legion of Decency

Thousands of Catholics last Sunday again signed the Legion of Decency pledge to stay away from motion pictures adjudged indecent. The pledge will be repeated annually on the same Sunday in the Catholic church year.

Explanatory of the Legion's new move were the remarks of Archbishop John T. McNicholas of Cincinnati, the Legion's founder, who said that while he understood that the Production Code Administration, under the guidance of Joseph I. Breen, had made great improvement, a mass pledging of all Catholics would ultimately bring about complete elimination of salacious films.

The Episcopal Committee on Motion Pictures, appointed by the Catholic Bishops of the United States, requested that the call be sounded again in every parish.

Coincidentally, the Legion issued a list of more than 100 "A," "B" and "C" motion pictures.

This week it was indicated in New York that there is a widespread feeling in the diocese against the weekly listing of classified pictures as described above. Many dioceses, including Brooklyn, are using a list of approved pictures only.

San Francisco Film Board Of Trade Elects Officers

The annual meeting and election of officers of the San Francisco Film Board of Trade was held last week. Officers chosen were L. E. Tillman, Columbia, president; G. William Wolf, RKO, vice-president, and Chas. H. Muehlman, Warner, secretary-treasurer. These officers, with the addition of George Ballentine, Fox, and Grover C. Parsons, MGM, make up the board of governors.

Jack Bettencourt, former manager for Paramount, tendered his resignation and has been succeeded by George Smith, the new manager at San Francisco.

Botsford New Scenario Editor for Paramount

A. M. Botsford, executive assistant to Emanuel Cohen, in charge of Paramount production on the Coast, has been named head of the scenario department, following the resignation of Merritt Hulburd to join Samuel Goldwyn.

Bogart Rogers is scenario editor, and William Wright, former production assistant to B. P. Schulberg, has taken over Mr. Botsford's production activities in addition to assisting Mr. Cohen.

1,000 at Variety Club Dance

More than 1,000 attended the fourth annual motion picture relief dance and show sponsored by the Variety Club in Kansas City last Monday night at the Pla-Mor. Arthur Cole of Paramount was general chairman, assisted by George Baker of the Newman Theatre; Irwin Dubinsky, Laurence Lehman of the Mainstreet and Stanley Chambers of the Uptown Theatre.

**THE MOST EAGERLY
AWAITED PRODUCTION
IN YEARS COMES THIS
HOLIDAY SEASON TO
GLORIFY THE SCREEN
AND GLADDEN THE
HEARTS OF MILLIONS!**



Her

More thrilling, more disturbing, more fascinating than ever . . . the screen's supreme star brings you the story that made Sir James M. Barrie great . . . the stage play that made Maude Adams famous . . . the romance that has touched the hearts of millions . . .

NOW THE PICTURE THAT CROWNS THE CAREER OF THE IDOL OF ALL AMERICA



SIR JAMES M. BARRIE'S

THE LITTLE MINISTER

JOHN BEAL ★ WITH ALAN HALE

DIRECTED BY RICHARD WALLACE ★ A PANDRO S. BERMAN PRODUCTION



HEPBURN

—as Barrie's dark-eyed gypsy "Babbie" in one of the great love stories of the ages... painted on a burning background of turbulence and conflict!

"THE LITTLE MINISTER"

NATIONWIDE HOLIDAY WEEK
PRESENTATION IN KEY CITIES
BACKED BY NATIONAL CAMPAIGN
OF FULL AND HALF-PAGE ADVER-
TISEMENTS IN LOCAL NEWSPAPERS

RKO-RADIO PICTURE

10,265 Theatres Took \$415,153,000 U.S. Report Shows

Coinciding closely with the estimates made by MOTION PICTURE HERALD, final figures on the theatrical industry for 1933, made public this week by the United States Census Bureau at Washington, show a total of 10,265 theatres with box office receipts of \$415,153,000.

The bureau's final calculations differed from those of the HERALD only in the case of motion picture and vaudeville theatres, where two additional returns showing receipts of \$775,000 were filed after the conclusion of the canvass. As a result, the totals for this group were increased from 642 houses with receipts of \$49,451,000, as reported by the HERALD, to 644 houses with receipts of \$50,226,000.

A total of 75,993 persons received employment in the theatrical industry last year, their compensation totaling \$85,422,000, it was shown. The number of full-time employees averaged 63,136 and their payroll was \$80,519,000, while there was an average of 12,857 part time employees who received \$4,903,000.

The 10,265 theatres of the country were operated by 8,294 proprietors, it was disclosed. A break-down of the figures revealed that the 9,499 motion picture houses had 8,024 proprietors and an average of 54,030 full-time employees receiving \$67,009,000 and 11,698 part-time employees receiving \$4,442,000, the total payroll being \$71,451,000. The 644 motion picture and vaudeville theatres had 191 proprietors and an average of 7,924 full-time employees receiving \$10,053,000 and 711 part-time workers receiving \$252,000, the total payroll being \$10,305,000.

The legitimate theatres, 122, had 69 proprietors and an average of 1,182 full-time employees receiving \$3,457,000 and 448 part-time workers receiving \$209,000, the total payroll being \$3,666,000.

The report showed that of every dollar spent in the country for various services, slightly over 15 cents went into the theatre box office, the motion picture houses receiving 12.91 cents, motion picture and vaudeville 1.82 cents and legitimate 0.31 cent.

Trans-Lux Head Accuses Andrews

The management of Trans-Lux Daylight Picture Screen Corp. is striking back at a group trying to seize control and accuses Archibald M. Andrews of again being the moving spirit in the fight.

The charge was made in a letter to stockholders over the signature of Percy N. Furber, president, who appealed for proxies for the annual meeting December 19.

"Investors face a serious threat to the safety of their securities through unwarranted and baseless allegations by so-called independent reorganization committees," the letter stated. Mr. Furber referred to Mr. Andrews as a "promoter."

SCHULBERG OR WANGER IN PARAMOUNT TALKED

Schulberg Declares He Will Return to Post or Produce Independently of Any Studio

B. P. Schulberg may return to his former post of managing director of all Paramount production activity, according to reports of unofficial discussions recently held in Hollywood between the producer and "people from New York," presumably representatives of the trustees of Paramount Publix or the company's bankers.

It was reported also that Walter Wanger, former Paramount production executive, is likewise being considered for the top studio position. He is now making six features for Paramount.

If Mr. Schulberg were to enter the official Paramount production picture, he would succeed Emanuel Cohen, who in June of 1932 took over the company's production reins from Mr. Schulberg, who had just resigned to enter independent production.

Either That or Independent

Mr. Schulberg arrived in New York over the weekend for a three weeks stay. En route from Hollywood he stopped over in Kansas City for a half hour and, interviewed by the HERALD's correspondent, said "there are such rumors." He explained that he was going to New York in connection with Paramount's production affairs, and added:

"I will either take over Paramount production entirely or, if that falls through, will produce entirely independently of any studio, releasing through the major distributor who offers me the most advantageous terms."

Accompanying Mr. Schulberg east was Howard Spellman, former story editor for RKO Radio Pictures, who said in Kansas City that he will be Mr. Schulberg's assistant, if Mr. Schulberg takes over Paramount production.

"It is significant that I am going east with Schulberg," Mr. Spellman said. "I very likely will be with him in his future activities."

On Tuesday in New York, Mr. Schulberg again said there had been certain discussions in Hollywood pertaining to future production activity in connection with Paramount. There also had been "certain rumors," he declared, and "I have heard some of them myself."

Await Reorganization Approval

It is considered highly improbable in well informed circles that anything of an official nature can be concluded with Mr. Schulberg until Paramount is cleared of its bankruptcy and placed in the hands of its already partially formed new board of directors. There is to be a public hearing of the reorganization plan, December 27, after which court approval is expected.

The only open opposition to date against the plan has been voiced by Samuel Zirn, said to represent bondholders of less than \$50,000 of debentures, and by Archibald Palmer, counsel for bondholders of Allied Owners, one of the largest Paramount

creditors. Both interests object to the proposed board of directors.

Selection of three additional directors, to reach the minimum of 12 members, is under way, and is expected to be completed before December 27.

Federal Judge Goddard in New York made final decision on the amounts of fees to be paid the three Paramount trustees—Charles E. Richardson, Charles D. Hilles and Eugene W. Leake—allowing them each \$32,500. Judge Goddard also fixed interim allowances of \$175,000 for Root, Clark, Buckner & Ballantine, counsel for the trustees.

J. M. Bettencourt this week became sales manager of the Paramount exchange in San Francisco, with the transfer of George Smith from Cincinnati to managership of the coast branch. J. J. Oulahan, Washington salesman, succeeds Smith in Cincinnati.

Tax Rule to Check Cutting of Prices

Tax regulations issued by the Internal Revenue Bureau in cooperation with the amusements division of the NRA are designed to reduce price-cutting by requiring collection of the admission tax at the regular price of the theatre, rather than at the price at which admission is given under "throw-aways," "two-for-ones" and other offers.

Feeling that the code provisions against price cutting thus would be given "teeth," the NRA had appealed to the Internal Revenue Bureau.

The NRA announced in Washington that it will begin an investigation of salaries paid to motion picture Code Authority members. Salaries of code executives come out of assessments, W. A. Harriman, NRA executive said, and in some cases investigation has disclosed the heads of certain code authorities draw large salaries from trade associations.

Because of his conscientious work on the code, John C. Flinn, executive secretary of the film Code Authority, last week was given a salary increase of \$8,000 annually, bringing his annual remuneration to \$20,000.

Eleven months' operation of the Code Authority has cost \$181,498, of which \$24,478 was spent during November, the authority reported this week. This figure includes the expenditures of its various agencies.

Termination of the national clearance and zoning stalemate was reported close at hand, with the Code Authority concentrating on two schedules—Kansas City and New Haven. Indications were that New Haven's schedule may be the first of the two to receive the Code Authority's official sanction.

A number of amendments to the vaudeville provisions of the motion picture code will be discussed at a public hearing in Washington December 19.

Edward Horne Dies

Edward A. Horne, manager of Radio's print department for the past 15 years, died last week at his home in New York. Burial was in Gate of Heaven Cemetery, Valhalla, N. Y.

PAY OR GET NO FILM, BRITISH RENTERS SAY

Distributors Also to Refuse Product to Exhibitors Showing Over 3½ Hours

By BRUCE ALLAN
London Correspondent

Two new announcements by the Kinematograph Renters' Society are likely to have a very big influence on the future conduct of the British industry. The first defines, and the second sets out to limit, what is regarded by distributors as the illegitimate credit taken by many exhibitors in rental payments.

The Society based its survey on the principle that the industry "is in reality a cash one," and that it has been "drifting towards one of credit," so that "some exhibitors recently have made the granting of long credit a condition of doing business."

Now the society has decided that from information already in its possession, certain exhibitors will be classified in three groups:

1. Those who will pay twice a week.
2. Those who will pay twice a month on definite dates.
3. Those who will pay once a month on a definite date.

"Failure to pay . . . would result in delivery of the next program being withheld," said the statement, which also made it plain that the system would be controlled by the Society, so that "renters individually are relieved of any discrimination by exhibitors whose payments are controlled, or from any opprobrium, the reason being that the Society itself is the clearing house."

It is added that a fourth classification of exhibitors who will pay weekly will be made if necessary.

The policy amounts to one of a classification of British theatres on the basis of the credit which they safely can be allowed. If it were practicable to apply the cash principle in a 100 per cent form there is no doubt that the workings of the industry in all its branches would be eased enormously, and it is probable that the KRS, which is directed with intelligence and a sometimes rather drastic efficiency, is working towards that end.

At the present moment, the exhibitor is the only person obtaining maximum benefits from the circumstance that the patron at the box office not only pays cash but pays it all.

There is therefore no logical reason why all rentals should not be collected in seven days—nor, since we are being logical, why renters themselves should not also pay cash to all their creditors. That millennium receives no mention in the K.R.S. statement.

▽

Program Time Limit Effective

The exhibitor is certainly getting plenty of regulation these days. Another KRS *communiqué* of the week announces that the recent decision that 3½ hours should be the maximum program time has proved fully effective. Inasmuch as any theatre which exceeds this limit will find its film supplies abruptly cut off, the rule is unlikely to be broken.

British patrons are satisfied with a three hour show, or less, but crazy competition in certain districts was greatly extending this limit and,

CEA resolutions notwithstanding, there was no saying where it would have ended if the KRS had not stepped in.

▽

Britain and America

The extremely bright B.I.P. house organ, the *British Motion Picture News*, though it no longer features John Maxwell's astonishing demonstrations of what a Scottish solicitor can do with the law of libel, continues to deal with trade problems with a candor rarely found in the professional press. Unfortunately its outspokenness is limited by a rather blinkered view of some of these problems; it simply cannot, for instance, get the American market in a correct focus—which is rather surprising in a publication presumably reflecting the views of Arthur Dent, distributing chief of B.I.P.. Wardour, a highly practical British executive who has sold films to America.

According to the *British Motion Picture News*, the statement of a Sunday paper critic that the American market is "standing open, high, wide and handsome" is "just so much mottled tosh." The real truth about America, it says, is that "all British producers can hope for are just a few crumbs."

The point is, surely, quite other. If British films are being successfully sold in the States today, as they are, it is because their producers have realized that their fate is in the hands of American exhibitors and not of American distributors. But perhaps these producers expected something more than "crumbs?"

▽

Patron Strike Threat

The Manchester and Salford Trades Council, acting on threats already made by the National Association of Theatrical Employees, has, as expected, passed a resolution calling upon Trades Union members in the area "to patronize only those places that conform to Trade Union conditions."

This is a sequel to the failure of local exhibitors to arrive at an agreement as to wages and working conditions with the Association.

It was asserted at the Trades Council meeting that 95 per cent of cinema patronage came from trade unionists.

▽

"Overbuilding"—a Reaction

The CEA's booklet exposing Overbuilding has undoubtedly had a big effect already. To the thinking of some exhibitors it has had too much. Speaking at the banquet of the Birmingham branch of the Association, W. S. Clift, chairman, said that the attitude of some local licensing authorities now was: "We have one cinema in this town and we think that is sufficient."

Mr. Clift urged the CEA to make it plain that it was not desired to afford the owner of a small and out of date cinema protection against a modern building.

▽

Production News

Britain's first big color film, "Radio Parade of 1935," is in the cutting room.

* * *

The big train wreck scene has been shot for "Mr. What's His Name," at Warner-F. N. Teddington studio.

* * *

Sir James Barrie watched Bergner scenes for "Escape Me Never" being shot at B. and D., Elstree.

* * *

Fay Wray is beginning work as a lead in "Alias Bulldog Drummond" opposite Jack Hulbert at G.-B.'s Shepherd's Bush studio. Hers is regarded as the first of a series of American signings by British Gaumont.

First Division Signs Garyn, McConnell For "Time" Selling

Fred J. McConnell has been named eastern sales manager, and Walter P. (Pat) Garyn western sales manager for the "March of Time" short subject news series which First Division is to release. Both are well known executives, Mr. McConnell having been with Universal in charge of short subject sales and later with Van Beuren. Mr. Garyn, former theatre operator, was assistant to Winfield Sheehan when he was Fox sales manager, later was an MGM sales executive, and subsequently was general sales manager and then executive assistant to Herman Robbins, president of National Screen Service.

John A. Curtis, vice-president and treasurer of First Division, arrived in Hollywood from New York last week preparatory to the establishment of the company's own production unit. He also is working on plans to establish exchanges in the west. Al Friedlander is expected in Hollywood about January 10 to assist Mr. Curtis.

The company last week announced new exchanges in Detroit, Washington, and one in the south. An office in Chicago is expected to be opened shortly. Milton Cohen has been named manager of the Detroit exchange. W. M. Richardson, with Universal for several years, has been named district manager in the south.

First Division has concluded arrangements for distribution of films of the London-Shikat wrestling match at Madison Square Garden in New York this week.

Warner Holders Name 5 Directors

Stockholders of Warner Bros. Pictures, Inc., named five members to the board of directors without opposition at their annual meeting in Wilmington, Del., Monday. Four of the five were re-elected.

The directors named are Charles S. Guggenheimer, Stanleigh P. Friedman, Sam E. Morris and Morris Wolf, re-elected, and Samuel Carlisle, who succeeds former Judge John P. Laffey, of Wilmington. Judge Laffey requested his name be omitted from nomination because of ill health.

Ivan Culbertson, Wilmington attorney, presided at the meeting in the absence of former Federal Judge Hugh E. Morris, company attorney.

Abel Klaw and John E. Krauss, Wilmington inspectors of elections, announced that 2,383,909 shares had been voted for the new directors.

Abel Cary Thomas, secretary and general counsel for Warner, announced that a special meeting will be called within a short time to merge the Stanley Company of America with Warner Brothers. Mr. Thomas said there will be no reorganization of the company under the common stock, in response to a direct question on the subject.

Mr. Thomas said Warner hopes to put a home miniature talking picture projector on the market.

TRAVELERS INDUSTRY JOINS IN WAR AGAINST CRIME

DOUGLAS FAIRBANKS is in New York from California.

PAUL MUNI plans to arrive in New York about January 1, having just completed "Black Fury" for Warners.

IAN HUNTER arrived in New York from England en route to Hollywood for Max Reinhardt's film version of "A Midsummer Night's Dream."

ARTHUR W. KELLY, United Artists vice-president in charge of foreign distribution, returned to New York after an eight-month world tour.

ADOLPHE MENJOU is in New York.

MRS. HUGH HERBERT left Hollywood for a vacation in Japan.

ROBERT HUREL, French producer, arrived in New York from France.

CRESSON W. SMITH, Radio mid-western sales manager, is in Chicago conferring with WALTER PRANSON, mid-west business manager.

NICHOLAS M. SCHENCK was scheduled to leave Hollywood for New York the end of this week.

HARRY C. ARTHUR, of Fanchon & Marco, returned to New York from a trip to St. Louis.

PAUL SLOANE, director, is in New York on business.

AL SUCHMAN, booker for Consolidated, returned to his desk in New York after a bout with the 'flu.

LOUISE HENRY left New York for the MGM studios in Culver City.

DOROTHY LEE returned to the United States after a trip to Europe.

MARSHALL NEILAN is in London discussing a production deal.

ROBERT GILLHAM, Paramount advertising and publicity head, left New York for a ten-day trip to Hollywood.

J. R. McDONOUGH and PANDRO BERMAN, of RKO Radio Pictures, arrived in New York from the Coast.

JANE BAXTER, British player, who arrived in New York this week from the Coast, sailed for England.

JUNE KNIGHT and her new husband, PAUL AMES, returned to Hollywood after a New York visit.

FRANK W. LOVEJOY, Eastman Kodak president, sailed for Bermuda.

FRANKIE THOMAS, juvenile player who recently appeared in the stage play "The First Legion," left New York for the Radio Studios.

GEORGE ARLISS left New York for the Coast.

MAURICE L. MEARDI, one of the owners of *Compania Nacional De Espectaculos*, S. A., San Salvador, comprising 17 theatres, is in New York.

DAVE GOULD, MGM Puerto Rican manager, returned to his headquarters after a trip to New York for his health.

FRANK BUCK arrived in London.

JOHN A. CURTIS, vice-president of First Division, is in Hollywood.

HUGH WALPOLE sailed for England.

JOHNNY WEISMULLER and LUPE VELEZ arrived in Hollywood from New York.

AL LICHTMAN, United Artists sales manager, is in Hollywood on business.

HARRY BRANDY, I.T.O.A. head, left New York for a Florida vacation.

HOWARD SPELLMAN, writer, arrived in New York from the Coast.

B. P. SCHULBERG is in New York.

R. H. COCHRANE, Universal vice-president, accompanied by WILLARD S. MCKAY, general counsel, is in Hollywood.

JACK COHN, Columbia vice-president, returned to New York after Coast conferences with his brother, HARRY, on European conditions.

BERT GLENNON, Fox film cameraman, is en route to South America by plane to photograph backgrounds for "Adios Argentine."

BARNEY and JOHN BALABAN were in New York last week.

Milliken Presents Five-Point Program and Screens First of "Character Building" Films

By FRANCIS L. BURT
Washington Correspondent

Full cooperation of the motion picture industry "in the detection of crime and the apprehension of criminals through the use of motion picture technique" was offered this week to the Attorney General's Conference on Crime in Washington by the Motion Picture Producers and Distributors of America, as part of a five-point program of educational and repressive work.

Called by Attorney General Cummings to coordinate efforts to prevent crime, the conference was attended by a large number of enforcement officials, educators, representatives of religious organizations, leaders of the bar and various industries. The motion picture industry was represented by former Governor of Maine Carl E. Milliken, secretary, and an attorney, of the MPPDA.

In submitting the industry's five-point program, Mr. Milliken had screened for the conference the first of a group of "character building" pictures which will be offered to deepen in the minds of the public a sense of personal responsibility, with the expectation that the same type of pictures specially pointed will serve also the cause of crime prevention.

Other points in the program were: The use of every available source of scientific information to the end that the content of motion picture entertainment and particularly the method of presenting dramatic material on the screen shall not contribute to the making of crime and criminals or to the undermining of character; the continuation of definite and specific efforts to present within the proper scope of artistic creation the best and most scientific methods of crime suppression by police and other law enforcement agencies; and cooperation in any national program that may be undertaken to arouse public opinion to the needs of law enforcement and crime prevention.

Formation of a National Crime Research Institute, to work in conjunction with the Department of Justice, was proposed by Mr. Milliken, to "integrate into authoritative form data now available, encourage the prosecution of further studies and, as studies are made, present to the public the information thus provided concerning the causes and deterrents of crime."

"An institution established in this way might well be the means for correlating and presenting the results of scientific research in crime causation," he commented.

Cooperation with Police

"Speaking for the motion picture industry, we not only suggest, but urge this method of providing findings for those who are engaged in the production of motion pictures in order that such pictures may be adequately safeguarded in form and in content."

A definite field of cooperation with the police authorities is opened up by Mr. Milliken's pro-

posal for the use of motion pictures in the apprehension of criminals.

"The motion picture industry would be glad to cooperate with law enforcement authorities in the detection of crime and the apprehension of known criminals through the possible use by such agencies of motion picture technique," he declared.

"The present practice of photographing convicted criminals and the use of such photographs for purposes of identification at a later date may be improved by the use of motion picture apparatus.

"The motion picture camera, if installed by police departments, could record the features of the offender in mobility and give a truer likeness. Also the use of sound recording, with the offender required to speak, would identify peculiarities of speech and voice tones.

Stills for Bulletins

"Still photographs made from these motion pictures could continue to be used for bulletins in post offices and other public places and for general distribution to the press, but the greater additional value would come in the search for notorious criminals, whose crimes command nationwide attention and who are being sought throughout the country. Talking pictures have the power to familiarize the nation, in fact the world, with the features and recognizable characteristics of notorious offenders, in animation and sound, as an effective means of aiding public authorities in their prompt apprehension."

Four of the character-building pictures, described by Mr. Milliken, which were compiled by the Committee on Social Values in Motion Pictures, of which Dr. Howard Le Sourd, dean of the Graduate School of Boston University, is chairman, were privately shown to the conference delegates at the Hotel Mayflower Tuesday afternoon.

Character Situations Chosen

Relating to the new type of picture, designed specifically to aid educational authorities in building character, Mr. Milliken said:

"Studies of the subject made it evident that the type of picture most widely approved was one which presented a life situation or problem that could be discussed. The plan now evolved by expert opinion is to take character situations from existing photoplays which depict a series of everyday problems of character education, presented without obvious effort to improve and educate.

"Specifically, we are pleased to advise the Conference of the proposed preparation of a similar series of pictures designed to aid crime prevention."

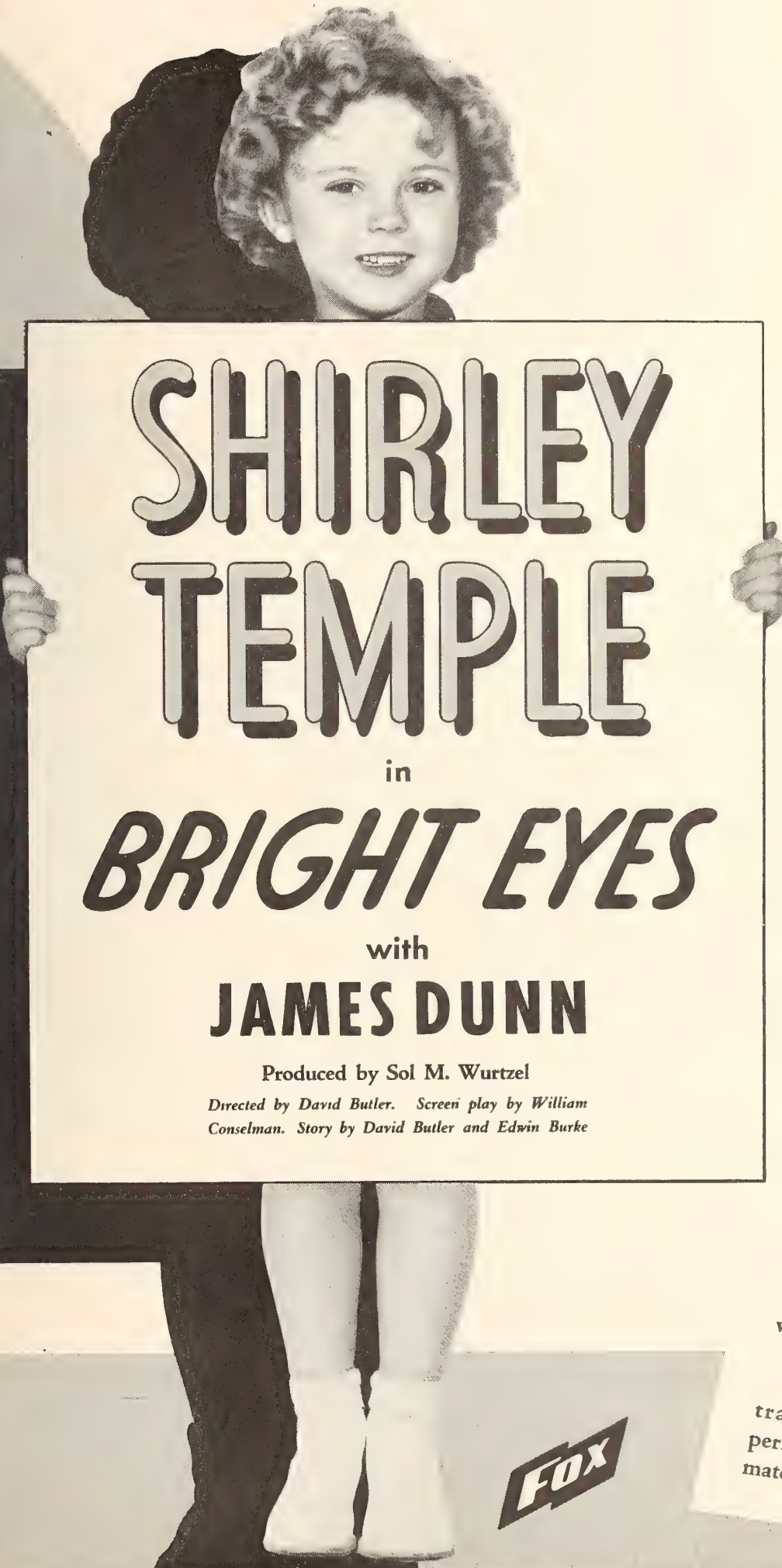
Mooney to Head B. & D. Promotion

Paul C. Mooney is en route to New York from London, to take charge of sales promotion for British & Dominions in the United States. The English company is headed by Herbert Wilcox.

Mr. Mooney was originally a Cleveland newspaper man. He later became branch manager for Fox in Cleveland, and subsequently was sales manager for Louis B. Mayer and then a vice-president of Producers' Distributing Corporation.

START YOUR NEW YEAR WITH A NEW RECORD!

It's easy! Date "Bright Eyes" on its release date . . . December 28th. Give the little girl the big campaign she deserves. Wake up on January 1st serene in the knowledge that you are starting the year right!



SHIRLEY TEMPLE

in

BRIGHT EYES

with

JAMES DUNN

Produced by Sol M. Wurtzel

Directed by David Butler. Screen play by William Conselman. Story by David Butler and Edwin Burke

in the words of

Variety Daily: "Shirley Temple scores again in "Bright Eyes." Picture is a sure bet for feminine audiences, which means real box office sock."

Showmen's Round Table: "Little Shirley delivers again! A cinch for real big money. Shirley the sweetest draw in the business today."

Motion Picture Daily: "This sure-fire attraction will draw in any locale. The type of film for which Shirley Temple customers are waiting."

The Exhibitor: "Ace attraction for the holiday period and afterwards. Estimate: Dough."



Everywhere...

critics are singing its praises...crowds
are sighing to its romance...exhibitors
are humming the merry tune of money
in the bank!

Music by Jerome Kern.
Lyrics and Libretto by
Oscar Hammerstein, 2nd

Music in the Air

GLORIA SWANSON
and JOHN BOLES
DOUGLASS MONTGOMERY
JUNE LANG

Al Shean • Reginald Owen
Joseph Cawthorn • Hobart Bosworth

An Erich Pommer Production. Directed by Joe May.

Continuity by Robert Liebmann, Screen play by Howard
I. Young and Billie Wilder. Dances by Jack Donahue.



New Wisconsin Exhibitor Unit

Theatre owners in Wisconsin, dissatisfied with the present structures of the two state associations, met at Milwaukee late last week to construct from the local MPTO and Allied units a new statewide group which would not have any national affiliations. The present organizations would be dissolved upon formation of the new unit on January 1st.

Working on the new structure is a committee of ten, including E. F. Maertz, Charles Washicheck, James J. Boden and John Honthaner, representing Allied; George Fischer, A. C. Gutenberg, A. D. Kvoil and Ernst Langemack, representing the state MPTO, and Ross Baldwin and B. K. Fischer, acting on behalf of exhibitors not affiliated with either group.

Meanwhile, Allied in Illinois, at a special meeting held at Chicago, was understood to have raised its dues from 20 cents to 40 cents per seat annually.

The Independent Motion Picture Theatre Owners of Delaware and Eastern Maryland will meet on Thursday at Harrington, Del., to formulate a protest against the 10-day clearance given theatres of Wilmington and Washington.

Some 100 exhibitors of Louisiana are meeting at New Orleans to talk with Sidney E. Samuelson, president of Allied, about a new state Allied organization.

Mr. Samuelson also presided at a directors meeting of the national Allied association. He predicted affiliated theatres would make an attempt to force 25-cent minimum admissions on independent houses, which, he said, can make a profit on 10 and 20-cent admissions. Abram F. Myers, Allied counsel, urged a firm stand on the Tri-Ergon patent situation.

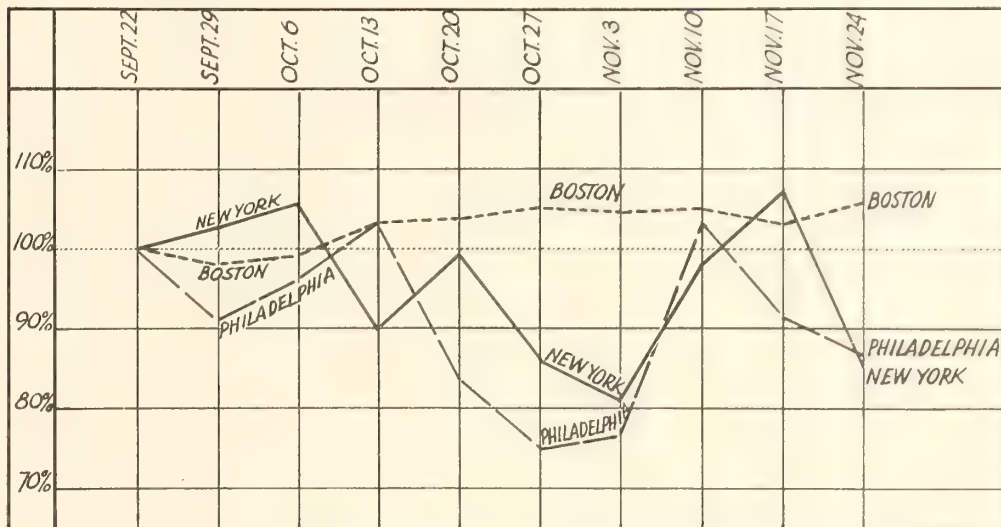
Also in session in New Orleans was the Georgia theatre owners association, which talked about petitioning the government for a reopening of the code. They charged the code in its present form is unfair to independents, and that code boards are controlled by "major circuits."

The Independent Theatre Owners Association of New York was in session on Wednesday at the Hotel Astor on Broadway, Harry Brandt presiding. Preliminary announcements said Senators Borah and Nye would speak.

Allied Amusements of the Northwest were outlining a campaign against adverse legislation, principally taxation.

Demands Workers' Standards Kept Up

An amendment to the code which prohibits exhibitors from entering into "any agreement, directly or indirectly, for services of a kind usually and customarily performed by theatre employees directly compensated by exhibitors, unless such agreement provides that no person actually engaged in rendering such services shall be employed at a lower standard provided for" in the code, "except under contracts entered into prior to the effective date of the amendment," was submitted to the industry this week by Deputy Administrator William P. Farnsworth.



The chart, based on Motion Picture Herald's tabulation of box office grosses, indicates the trend of business in three Atlantic Coast key cities during the ten week period from September 22 to November 24, 1934. In each city, the gross for that city during the first week of the period is taken as 100 per cent.

Godsol, Former Film Head, Dies

Frank J. Godsol, at one time president of Goldwyn Pictures Corporation, died in Lausanne, Switzerland, last week, according to word received in New York.

Mr. Godsol originally came from Cleveland, then joined Pathe of France many years ago, and later was associated with the Shuberts. He became purchasing agent in the United States for France during the war. He was the founder of Tecla Pearls.

Once a member of the board of directors of the Goldwyn company, Mr. Godsol obtained control and became president, as Samuel Goldwyn, one of the founders of the company, retired. Mr. Godsol acted for the Goldwyn Company in the merger which developed into Metro-Goldwyn-Mayer.

He was believed to have been 61 when he died, having lived in Switzerland for many years for his health.

Glass Loses Suit Against Hoblitzelle

R. Z. Glass, independent neighborhood exhibitor of Dallas, this week lost his suit for an injunction to prevent price-fixing and alleged monopoly, against Karl Hoblitzelle, Interstate Circuit, Inc.; R. J. O'Donnell, Southern Enterprises, Inc.; Paschall-Texas Theatres, Inc., and Dent Theatres, Inc.

Judge W. M. Taylor in 14th district court, Dallas, ruled that protection on Class A product for major first-run houses did not prevent independents from getting the ordinary run of product. Protection, he decided, is necessary to maintain fair prices for higher class pictures and thus obtain a continuation of product for all theatres and for the public.

Judge Taylor said he was unable to find actual proof that the plaintiff would sustain injury as a result of the protection agreement.

Double Bill Ruling Seen This Month

Trial of the Harry Perelman suit to force major distributors to eliminate the new season contract clause banning double features reached its conclusion last Thursday in Federal Court, Philadelphia. The sole question to be decided, according to Judge George A. Welsh, was whether the unity of action of the defendants in using double feature clauses in contracts has resulted in collusion and restraint of trade.

Judge Welsh is expected to hand down a decision before the Christmas holidays. Both sides were given until December 21 to file briefs.

On the last day of the trial, three exchange men testified that their companies had enforced restrictions against double bills at various times between 1930 and 1932 as a result of complaints made against the Venice theatre.

In summing up for the plaintiff, his counsel, Benjamin Golder, quoted from a California decision restraining collusion in fighting double features. In rebuttal, Morris Wolf, defense attorney, denied the existence of collusion, asserting double features tended to cut down attendance at film theatres and reduce interest in films on the part of patrons.

Robert E. Long, Publicist, Dies

Robert Edgar Long, for years associated with David Wark Griffith in charge of publicity for the director, died late last week at the Hospital for the Ruptured and Crippled in New York, following a brief illness.

A veteran of theatrical and motion picture publicity, Mr. Long handled that work for many noted producers, including William A. Brady, the Aborns, Earl Carroll and Russel Janney.

SHOWMEN'S REVIEWS



This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public



Bright Eyes

(Fox)
Comedy-Drama

"Bright Eyes" should prove a genuine Christmas present for every exhibitor who plays it. Also its presentation should be all of that for the public, both the regulars and those who show up only upon special occasions. The reasons therefore are many.

First, and unquestionably the most significant of its many commercial and entertainment merits, is Shirley Temple. Second is story quality. That, fully of appealing heart-interest, blends practically all the elements that audiences like to see in a picture. Consistently human, its drama is potent without being theatrically melodramatic. Its comedy is natural. Both are charmingly combined. The pathos of the drama, playing upon sentiment, emphatically amplifies the value of the comedy. There is pulse-quickenning thrill, also a clever admixture of hokum and realism.

Expertly acted and intelligently directed, the picture tells an elevating and sympathy inspiring story. Though interest is always upon little Miss Temple, there are times when all the others of the cast are in the spotlight and occasions when Jane Withers and Charles Selton almost steal the show.

Early sequences firmly establishing its character, the picture actually gets underway when the loop aviators arrange a Christmas party for fatherless Shirley. Her mother accidentally killed en route to the happy event, it is the fate of Loop, Shirley's idol, to break the news. That he does by taking her up into the air. In the clouds, he tells her that that they are near heaven, where his father and mother are, where her daddy is too, and where, because she was so lonely for him, Shirley's mother has come.

Then it's Shirley in the Smythe household; sequences marked by the outstanding performance of Joy as the spoiled brat and the biting comedy of irascible old Uncle Ned Smith. Sympathy, already strong for Shirley, is intensified by their performances as well as the cruel and avaricious demeanor of Mr. and Mrs. Smythe.

The story runs to its climax as Uncle Ned announces plans to adopt the child who has won a high place in his supposedly hard old heart. To finance his claim to Shirley, godfather Loop undertakes a hazardous flight. Shirley, who has run away from home, stows herself away in the plane. In the air she appears to Loop, who already has been informed via radio that he is accused of kidnaping the child. An accident forces the pair to bail out, their parachute landing just on the edge of a cliff.

In court, the judge asks Shirley with whom she would like to live and she points out Loop, Uncle Ned and Adele Martin, a girl who once had jilted Loop. The judge dismisses all the others. Adjourning to his chambers, Loop and Adele, inspired by Shirley, are made to see the light and the picture fades out in an atmosphere that assures all that Uncle Ned will take ample care of its heroes.

That "Bright Eyes" should be an outstanding commercial success requires only a furtherance of the quality of showmanship which as applied during the last few months has made Shirley

Temple one of the industry's best drawing cards.—McCARTHY, Hollywood.

Produced and distributed by Fox. Producer, Sol M. Wurtzel. Directed by David Butler. Screen play by William Conselman. Story by David Butler and Edwin Burke. Photographer, Arthur Miller. Sound S. C. Chapman. Art directors, Duncan Cramer and Albert Hogsett. Music, Richard A. Whiting. Lyrics, Sidney Clare. Number staged by Sammy Lee. Gowns, Royer. Aeronautics advisor, Bob Blair. Musical director, Samuel Kaylin. P.C.A. Certificate No. 427. Running time, when seen in Hollywood, 85 minutes (to be cut). Release date, Dec. 28, 1934. General audience classification.

CAST

Shirley Blake.....	Shirley Temple
Loop Merritt.....	James Dunn
Mrs. Higgins.....	Jane Darwell
Adele Martin.....	Judith Allen
Mary Blake.....	Lois Wilson
Uncle Ned Smith.....	Charles Selton
Thomas.....	Walter Johnson
Joy Smythe.....	Jane Withers
J. Wellington Smythe.....	Theodor von Eltz
Anita Smythe.....	Dorothy Christy
Higgins.....	Brandon Hurst
Judge Thompson.....	George Irving

Helldorado

(Fox-Lasky)
Adventure

From a showmanship as well as audience topical interest point of view, the reported discovery of gold in territory adjacent to the locale in which this picture was made looms up as an unusual exploitation asset. "Helldorado" is the story of a 1934 gold strike. Dolled up with drama, romantic love interest, comedy, thrill—much of which, as far as patron interest is concerned, bears little relation to the basic idea—the yarn ramifies in many directions.

Self-appointed leader Ryan browbeats a bunch of auto travelers into rescuing themselves from a spectacular cloudburst. Leading snobbish Glenda, Ulysses and pickanniny Sam Ed into the grotesque sanctuary of ghost town Helldorado, the picture assumes a fantastic atmosphere as old Prospector Abner, for whom time had stopped years ago, mistakes Ryan for an old pard and Glenda for his wife. The hero believes he has discovered a new bonanza, which he promises to share with the entire party of truck drivers, salesmen, show girls and business tycoons.

Leading Glenda and the tolerant but reserved Fan Avery from their isolation, Ryan tells the ready listening townfolk of his find. Despite the fact that an assay proves the ore fool's gold, a modern gold rush ensues, via auto, airplane, ox-cart and by foot. Finding nothing, the disappointed prospectors are ready to rend Ryan limb from limb, when Glenda, who returned to Helldorado with the mob, thumbing through old papers discovers the locale of the mine. As

there will be riches for all who stake claims, Glenda suddenly discovers that beneath Ryan's eccentric and domineering exterior and his penchant for exaggeration there is a real heart.

The cast being hardly of the power that will inspire box office rushes, and H. B. Walthall's performance being probably the only feature that will be talked about, the problem of selling the attraction resolves itself into how topical exploitation can be adapted in whetting patron curiosity. With gold as the subject, and all that man has done to get it as the embellishing feature, the show is wide open for alluring exploitation.—McCARTHY, Hollywood.

Produced and distributed by Fox. Producer, Jesse L. Lasky. Directed by James Cruze. Screen play by Frances Hyland. From the story by Frank Mitchell Dazey. Adaptation by Rex. Taylor. Photographed by John Seitz. Sound, Clayton Ward. Art director, Max Parker. Costumes by William Lambert. Musical director, Louis De Francesco. P. C. A. Certificate No. 464. Running time, when seen in Hollywood, 75 minutes. Release date, Dec. 21, 1934. General audience classification.

CAST

Art Ryan.....	Richard Arlen
Glenda Wynant.....	Madge Evans
J. F. Van Avery.....	Ralph Bellamy
Sam Barnes.....	James Gleason
Abner Meadows.....	Henry B. Walthall
Miss Fife.....	Helen Jerome Eddy
Mae.....	Gertrude Short
Flo.....	Patricia Farr
Truck driver.....	Stanley Fields
Sam Ed.....	Lucky Hurlie
Ulysses.....	Stepin Fetchit

Enchanted April

(Radio)
Comedy-Drama

More than one obstacle must be skilfully overcome if this production is to be developed into a popular audience attraction. Its potential entertainment comes under no general heading. Essentially something for the intelligentsia, the picture is of that type which most exhibitors, other than those playing to sophisticated clientele, have indicated is beyond the understanding and appreciation of their audiences. As dialogue is the principal interpreting medium, action, save in one or two instances, is at a minimum. Additionally, because of the abstruse story trend, illusion that would permit audiences to exercise imagination only vaguely permits an anticipation of what is to follow.

In the spirit of the show, the acting is good. However, rather than being a well-fused whole, the performances assume the aspect of excellent solo character portrayals. Thus usual exploitation methods are difficult to apply. In many cases, word-of-mouth advertising probably will prove effective. Generally, nevertheless, the power of clever, smart printed words is to be relied upon.

On a rainy English afternoon, Lotty talks Rose into renting a sun-drenched, flower-smothered Italian villa. The two middle aged women yearn to go adventuring in search of the gayness they lost when youth had fled. Principally they want to get away from their husbands; Mellersh, a former museum clerk who has become a best selling author with an army of feminine fans, and Frederick, a triviality-worshipping solicitor.

At the villa, enjoying the acme of their dreams, even though they have some comedy tinged difficulties with their paying guests, Lady Caroline and Mrs. Fisher, the story is

RETAKES FOR "PAINTED VEIL"

Since the publication, in the Herald issue of November 10, of the Hollywood review of MGM's "The Painted Veil," starring Greta Garbo, several retakes were made in the film, particularly affecting the earlier sequences, to accelerate the pace.

that of two amazed women living in another world. With the arrival of Frederick, the atmosphere turns ridiculously comic in the scenes where he takes a hot bath and in the family tree tracing sequence with Lady Caroline. Then arrives Mellersh, to find that his current flame, Lady Caroline, is domiciled under the same roof as his wife, Lotty. Nothing tense or dramatic happens. Caroline seems infatuated with landlord Briggs. The Arbuthnots appear to have discovered a new understanding and appreciation. And Mellersh is semi-awed to realize that Lotty is a far more fascinating and glamorous woman than any of the alluring creatures of whom he has written.

Naturally the Ann Harding fan following will find much in her work and the story to admire. But the ordinary folk most likely will like the antics of Reginald Owen, supplemented to the comedy contrasts provided by Jessie Ralph, Charles Judels and Rafaela Ottiano. As the major appeal of the picture undoubtedly will register most effectively with the women, special efforts should be exerted towards whipping up advance interest among feminine patrons.—MCCARTHY, Hollywood.

Produced and distributed by RKO Radio. Producer, Kenneth Macgowan. Directed by Harry Beaumont. Screen play by Samuel Hoffenstein and Ray Harris. From the novel by Elizabeth. Dramatization by Kane Campbell. Photographed by Edward Cronjager. Art directors, Van Nest Polglase and Carroll Clark. Musical director, Roy Webb. Recorded by John L. Cass. Edited by George Hively. Running time, when seen in Hollywood, 78 minutes (to be cut). Release date, Jan. 25, 1935. Adult audience classification.

CAST

Lotty Wilkins.....	Ann Harding
Mellersh Wilkins.....	Frank Morgan
Rose Arbuthnot.....	Katharine Alexander
Frederick Arbuthnot.....	Reginald Owen
Lady Caroline.....	Jane Baxter
Peppo Briggs.....	Ralph Forbes
Mrs. Fisher.....	Jessie Ralph
Domenico.....	Charles Judels
Francesca.....	Rafaela Ottiano

Jealousy

(Columbia)

Drama

Entertainment with a novel twist, this yarn of the green-eyed monster and the tricks he can play on an otherwise sane and satisfactory young man, is likeable product, set in part in the lively atmosphere of the squared circle. The surprise conclusion bids fair to create a fair amount of word-of-mouth selling. This fact, coupled with the fact the picture is well-paced and mixes action, romance, drama and comedy, should prompt every effort to getting the patrons into the house.

The exhibitor has Nancy Carroll, popular and attractive, in the feminine lead, and George Murphy opposite. Murphy, comparatively new to the films, is personable and definitely capable, indicating that stress on his name in the cast will be no mistake, both from the standpoint of immediate appreciation by the audience, and as a buildup for probable future appearances. In addition, chiefly in support, are Donald Cook and Arthur Hohl, both familiar names.

The tragedy and heavily dramatic episodes of the picture are all part of the mental concoction of a young boxer under the influence of five clenched fingers encased in a glove, and while his cheek is adjacent to the canvas, but the theatre patrons do not know that until the closing minutes. When they do discover it, it comes as a surprising and unusually pleasing revelation.

Murphy, successful young pugilist, is engaged to Miss Carroll, secretary to Cook, executive of a jewelry firm. Miss Carroll finds it impossible to cure Murphy of his short-tempered jealousy, and after an argument in Cook's office, Miss Carroll returns his ring. He reports just in time for a bout. Miss Carroll, contrite, goes to the bout with Cook, and Murphy, seeing them and startled, is lowered to the canvas not too gently via a strong right.

Later, after the knockout, he and Miss Carroll are married, while Murphy starts a comeback. Financially embarrassed, Miss Carroll goes to work, obtaining a job as manager of

a store Cook owns. Through a misunderstanding, Murphy finds her one evening at the apartment of Cook, and the resulting fight ends in the death of Cook. Murphy, temporarily losing his mind, wanders the country, while his wife goes on trial for murder. Coming to, he arrives at the courtroom in time to save his wife by confessing his guilt. As he is led to the electric chair, he falls, and awakens in that same early bout, listening to the count of nine. Up again, a lesson learned, and with Miss Carroll at the ringside, he wins the fight, and sees the light with respect to Cook.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Roy William Neill. From the story by Argyll Campbell. Screen play by Joseph Moncure March and Kubec Glasmon. Assistant director, C. C. Coleman. Cameraman, John Stumar. Sound engineer, Glenn Rominger. Film editor, Ray Snyder. P.C.A. Certificate No. 356. Running time, 60 minutes. Release date, Nov. 20, 1934. General audience classification.

CAST

Jo Douglas.....	Nancy Carroll
Larry O'Rourke.....	George Murphy
Mark Lambert.....	Donald Cook
Phil.....	Raymond Walburn
Mike.....	Arthur Hohl
Penny.....	Inez Courtney
Jim.....	Robert Allen
Mrs. Douglas.....	Clara Blandick
Smith.....	Arthur Hoyt
Laura.....	Josephine Whittell
Tony.....	Arthur Vinton
Hook.....	Ray Mayer
Line.....	Ray Cooke
Sinker.....	Huey White

Gambling

(Fox)

Drama

In this adaptation of a stage play by the expert and experienced George M. Cohan, which is produced by Harold B. Franklin, Mr. Cohan is once again the "whole show." Just what importance the regular run of film theatre patronage over the country will attach to the appearance of Mr. Cohan in the starring role of a picture is problematical. Perhaps the exhibitor himself, knowing best his own community and his own patronage, will be best able to answer that question. Mr. Cohan appeared last year in "The Phantom President."

The man who talks out of the side of his mouth brings a certain individualism to his screen role. His name may be used for what it may be worth. The only other names which appear to be familiar to the motion picture public generally are those of Wynne Gibson and Dorothy Burgess. The Six Spirits of Rhythm, colored band, appear briefly.

The theme is indicated by the title, with a born gambler taking the buffeting of fate in the gambling spirit, and clearing up a disturbing mystery by playing his hunches to the limit. He dabbles in romance, a pseudo-romance, done for a definite purpose, then discovers that there is still a desire for affection left in his makeup. Thus romance and revenge are dual elements in the structure of the story, with the clever and theatre-wise Cohan entirely dominating the picture.

There is, naturally enough, a limited amount of action, and the pace which is usually so necessary to the motion picture designed for popular consumption, appears to have lost out to the careful and studied mannerism of Cohan.

Cohan, as a well-known gambler of New York, operates a fashionable gambling place for the wealthy, with elaborate devices to make fruitless the raids of persistent police patrols, and a deep and consuming affection for a daughter, studying in Europe and about to return home. At the boat, Cohan finds no daughter but a note saying she is eloping with Theodore Newton, whom she met on the boat, and who, Cohan learns, is a young man about town of considerable wealth. Later Cohan learns the girl has been found dead in a New York hotel.

Despite the protestations of innocence on the part of Newton and his insistence that he loved the girl and would not harm her, the broken-hearted gambler sets about to accomplish what the police apparently are unable to do. Miss Gibson, fast young woman living with Miss

Burgess, and Miss Burgess, who had been maintained in an apartment by Newton, visit Cohan's place with a mutual friend. Cohan cultivates the friendship of the gold-digging Miss Gibson, and makes love to Miss Burgess.

Playing his game slowly and carefully, he learns that Miss Burgess is married to Newton and that he planned to get a divorce in order to marry Cohan's daughter. With the connivance of a friendly police inspector, he plans a fruitful raid on his gambling resort, and arranges that the two girls be present. He and the inspector confront Miss Burgess with evidence, and she weakens. Cohan goes to Newton, exacts a confession that he killed Cohan's daughter by accident when she fell. Newton kills himself, and Cohan, through with gambling and the mystery cleared, finds he and Miss Burgess really have a mutual feeling.—AARONSON, New York.

Distributed by Fox Film. Produced by Harold B. Franklin. Directed by Rowland V. Lee. From the stage play by George M. Cohan. Screen play by Garrett Graham. Photographed by Jack Mackenzie. P.C.A. Certificate No. 0181. Running time, 80 minutes. Release date, Nov. 3, 1934. Adult audience classification.

CAST

Al Draper.....	George M. Cohan
Maizie Fuller.....	Wynne Gibson
Dorothy Kane.....	Dorothy Burgess
Ray Braddock.....	Theodore Newton
Inspector Freehook.....	Walter Gilbert
Mr. B.....	Percy Ames
Mrs. Seeley.....	Cora Witherspoon
Jack Herron.....	David Morris
Maurice.....	E. J. DeVarney
Mr. Winthrop.....	Robert Strange
Inspector Barton.....	John T. Doyle
Joe.....	Joseph Allen
Lathrop.....	Fred Miller
Mr. Patterson.....	Hunter Gardner
Ben Connelly.....	Harold Healy

Six Spirits of Rhythm

Sweet Adeline

(Warner)

Dramatic Romance

Light dramatic romance, tinged with specialty music, played against an atmospheric beer-garden and theatre background of the Spanish War era, embellished by one striking silhouetted trick "swing number," is this picture's entertainment essence.

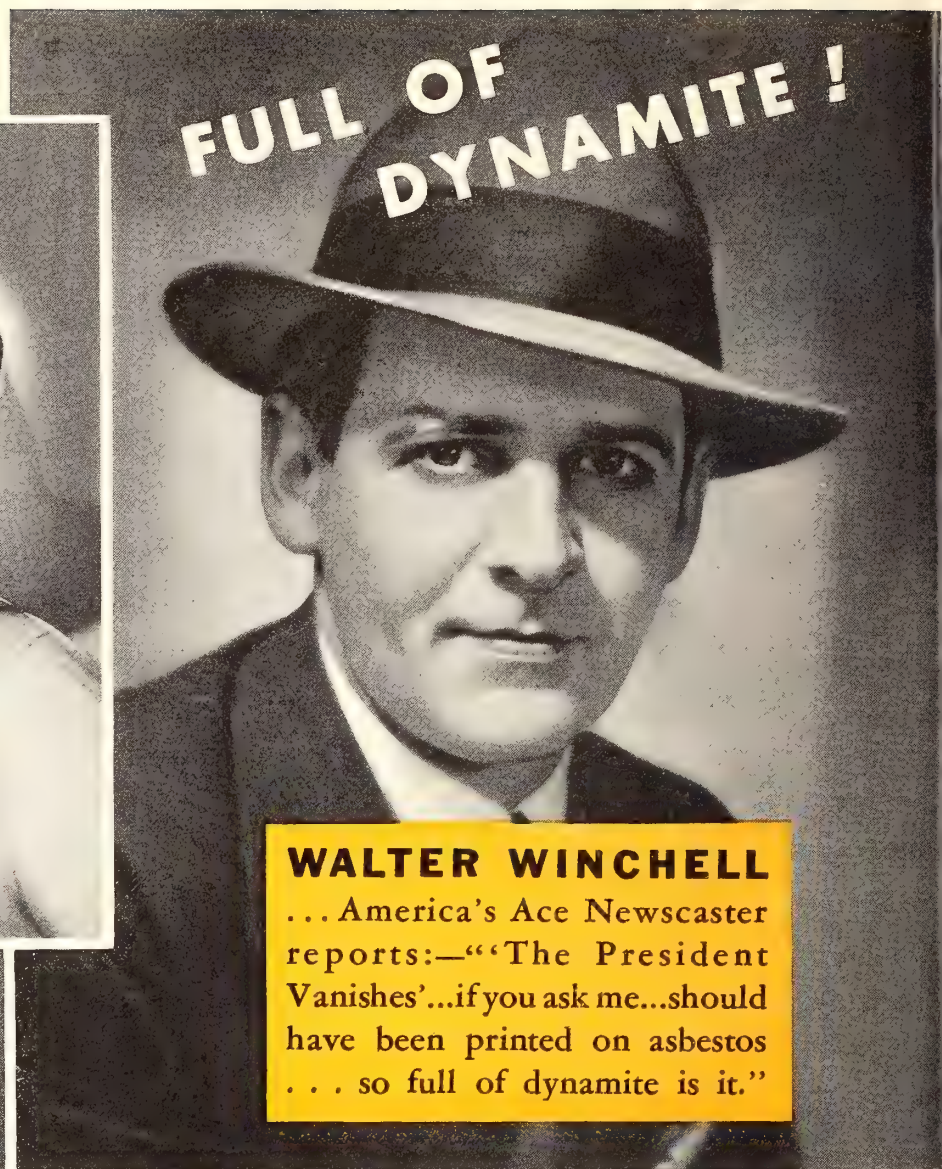
The motivating story is pretty much familiarized, yet it is not without a catchy novelty. It is wholesome material, pitched to a tempo which strives to capture the homey Nineties spirit. Departing markedly from the vivid glamour as utilized by this company in previous musical productions, it nevertheless is not lacking in eye and ear appeal. Noticeable in the spectacle sequences is the full gowned costuming of the chorus girls, effective to the point where it is the trim ankle rather than the full body that constitutes the lure.

Comedy, both incidental to the theme and interpolative in its resurrection of old gags, assumes an important part in keeping the picture moving and providing a vivid contrast to the romantic and dramatic premise. Love interest is made more poignant by introduction of the tried and true triangle element.

Barnett is an embryo composer-playwright, in love with Adeline, but persona non grata to her father, Oscar Schmidt. Insisting that she replace the imported siren Elysia in the leading role in the Rockingham sponsored show, he makes it possible for the war idol, Major Day, to ace himself into Adeline's affections. Then as the breach between Barnett and Adeline becomes wider, the bond between her and the Major becomes tighter. With Adeline's singing and the typical comedy of stage director Herzig and Rockingham intervening, the yarn follows the well charted course until the first girl glamour staircase number, quickly succeeded by the trick silhouette swing feature. Then with the combination female spy-menacing woman, Elysia, intervening with some revengeful dirty work, swinging Adeline is catapulted into the orchestra pit and injured. Recovering, the story picks up with another back stage sequence which, in revealing that it is the finale of Barnett's new show in rehearsal, serves as the medium of making Adeline and



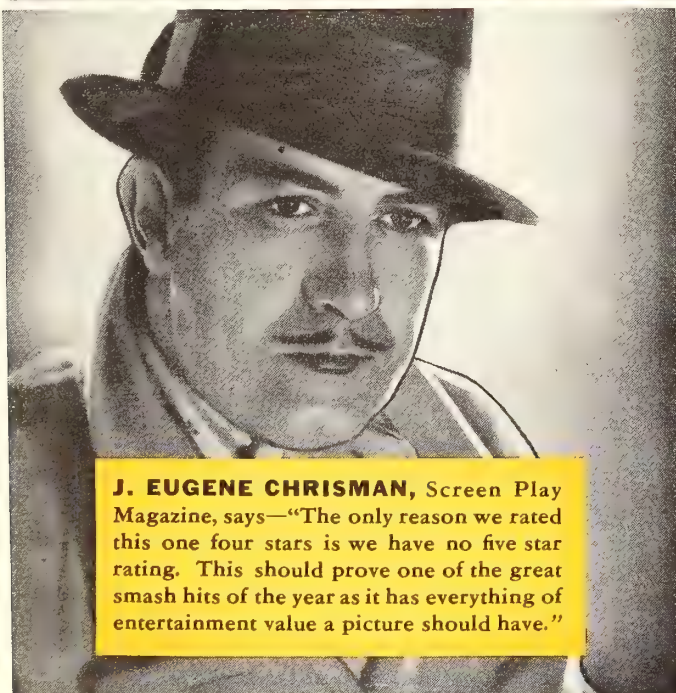
MOLLIE MERRICK ... Famed Hollywood Correspondent says:—"The President Vanishes' is an assured success... Put this picture on the list of films you just can't afford to miss!"



FULL OF DYNAMITE!

WALTER WINCHELL

... America's Ace Newscaster reports:—"The President Vanishes'...if you ask me...should have been printed on asbestos ... so full of dynamite is it."



J. EUGENE CHRISMAN, Screen Play Magazine, says—"The only reason we rated this one four stars is we have no five star rating. This should prove one of the great smash hits of the year as it has everything of entertainment value a picture should have."



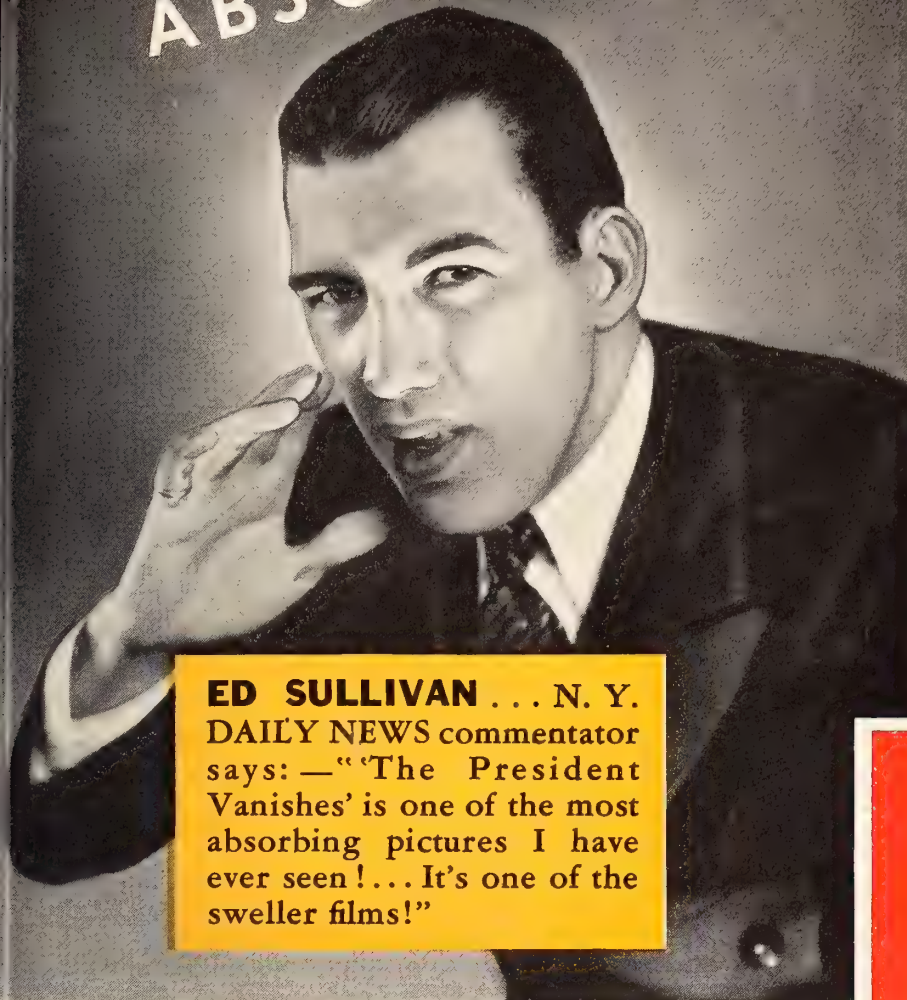
RUTH WATERBURY

... Editor of Movie Mirror says: "The most intelligent, exciting film ever made about American politics."

The President Vanishes

A Walter Winchell
Directed by
A Paramount

ABSORBING!



ED SULLIVAN . . . N. Y. DAILY NEWS commentator says:—" 'The President Vanishes' is one of the most absorbing pictures I have ever seen! . . . It's one of the sweller films!"



BEN HECHT . . . renowned author says:—" 'The President Vanishes' should be a landmark in American movies. It is the strongest . . . most unconventional and exciting melodrama that I have ever seen!"



—**Liberty Magazine**

... 'The President Vanishes' remains the most violent, exciting... fearful film of this or any other season. For a truly thrilling and intelligent evening of rough-riding action, we give it our unqualified recommendation."

ident shes"

Wanger Production
William A. Wellman
ount Release



KATHERINE DOUGHERTY... Publisher of Photoplay reports: " 'The President Vanishes' deserves the term sensational."

Barnett, prompted by a Herzog line of wise-cracking, realize that they love each other.

Exploitation for this show should seek to capitalize the aura and atmosphere of the Gay Nineties. The title, which almost automatically suggests the picture to be a glorification of the heroine of the convivial good fellows' hymn, is the girl's name. The song is featured only as an accompaniment to the credits. To get over to the patrons what to expect, concentration should be on the angle that this attraction carries them back to the "good old days" when everything was supposed to be happy and gay.—Mc-CARTHY, Hollywood.

Produced and distributed by Warner Bros. Directed by Mervyn LeRoy. Assistant director, Gordon Hollingswood. Story by Jerome Kern and Oscar Hammerstein II. Screen play by Erwin S. Gelsey. Music and lyrics by Jerome Kern and Oscar Hammerstein II. Photographed by Sol Polito. Supervisor, Edward Chodorov. Film editor, Harold McLernon. Art director Robert Haas. Gowns by Orry-Kelly. Ensembles directed by Bobby Connolly. Vitaphone orchestra conducted by Leo F. Forbstein. P.C.A. Certificate No. 416. Running time, when seen in Hollywood, 82 minutes. Release date, Dec. 29, 1934. General audience classification.

CAST

Adeline	Irene Dunne
Sid Barnett.....	Donald Woods
Rupert Rockingham.....	Hugh Herbert
Dan Herzog.....	Ned Sparks
Oscar Schmidt.....	Joseph Cawthorn
Major Day.....	Louis Calhern
Elysia	Winifred Shaw
Nellie	Nydia Westman
Dot	Dorothy Dare
Singer	Phil Regan
The Sultan.....	Noah Beery
Renaldo	Don Alvarado

The Marines Are Coming

(Mascot)
Comedy-Drama

A lively comedy drama, with comedy taking a large share of the entertainment credit, this picture again brings William Haines, who once enjoyed a sound popularity, back to the screen in a wise cracking, smart aleck sort of role as the dashing romantic marine, who is in continuous conflict with his captain and who captivates and is captivated by every woman he sees.

Comedy, drama, romance and action have their places in the picture's structure, in a combination which makes for mass entertainment. The action, unfortunately, is subordinated, hardly measuring up to what the audience might be led to expect from the energetic title.

Besides Haines, there are Esther Ralston, Conrad Nagel and Armida in chief support, while Edgar Kennedy supplies most of the straight comedy. Haines is continuously in hot water, especially with his superior, but when it comes to a showdown, he does the right thing, sacrificing his real feeling for the girl, knowing she will be happier in the long run with his more stable and serious rival.

Haines returns from another of his romantic sojourns, to meet the disapproval of Nagel, his superior officer. On his heels comes Armida, fiery Spanish miss, who refused to accept the run-out which Haines had tried on her. Haines is also heavily in debt to tailors and the like, bills which he is ordered to pay by the colonel. Nagel is visited by his fiancée, Miss Ralston, and Haines loses no time in making himself attractive to her.

Nagel threatens Haines unless he ceases to see Miss Ralston. Haines refuses and when Haines, still pursued in comic episodes by the persistent Armida, is forced to resign from the Marines because of the unpaid bills, he blames Nagel for having used his position to be rid of a rival for the hand of his fiancée. Haines and his orderly, Kennedy, re-enlist as privates and are sent to South America with American forces fighting a marauding bandit. They are assigned to Nagel's company, and the old conflict is renewed.

When Nagel is captured by bandits and Haines is approached to desert to the rebel forces by reason of his expressed enmity for Nagel, he accepts, goes to the bandit camp, and there, after a hectic action sequence, frees Nagel and the two break up an ambush for American troops. Haines, with Armida still

in pursuit, refuses to listen to Miss Ralston's protestations of affection and goes with the Spanish girl, leaving Nagel to make his fiancée happy.—AARONSON, New York.

Produced and distributed by Mascot. Directed by David Howard. Supervised by Colbert Clark. Story by John Rathmell and Colbert Clark. Technical adviser, Major W. W. MacIlvain. Screen play by James Gruen. Film editor, Thomas Scott. Recorded by Terry Kellum. Photographers, Ernie Miller and William Nobles. P. C. A. Certificate No. 451. Running time, 70 minutes. Release date, Nov. 20, 1934. General audience classification.

CAST

Bill Traylor	William Haines
Dorothy	Esther Ralston
Captain Benton	Conrad Nagel
Rosita	Armida
Buck Martin	Edgar Kennedy
Colonel Gilroy	Hale Hamilton
The Torch	George Regas
Captain Manning	Broderick O'Farrell
Laredo	Michael Visaroff
Admiral	Dell Henderson

Cross Streets

(Chesterfield)
Drama

A dramatic effort which carries what appears definitely to be an unnecessarily tragic ending, something of a millstone about the neck of the production, this independent film cannot be said to offer much in the way of unusual exploitation or selling opportunity for the exhibitor.

It tells the story of a brilliant college graduate, who, thrown over by his fiancée, goes from bad to worse, is helped out of the gutter by a former classmate, but fails finally, dismally, although his going out has been set in heroic vein. The film might well have been titled "The Man Who Couldn't Take It," and the idea is not pleasant.

The leading players are Johnny Mack Brown and Claire Windsor, with Anita Louise and Kenneth Thomson in chief support.

Brown, about to graduate from medical school, is the honor boy of his class, having worked his way through school and merited the athletic and scholastic honor heaped upon him. He is engaged to Miss Windsor who, rather than share the struggle of the early years of a young physician, turns to Niles Welch, wealthy young classmate of Brown, and marries him, which throws Brown into a state of dejection from which he cannot emerge. Instead of practicing he becomes a broken tramp and drunkard. Stumbling into a garage, he meets Thomson, another classmate whom he once befriended. Thomson gives him a home and clothes, and the two revisit the college of their youth.

There Thomson talks much of the greatness of the surgeon, Brown, who, he says, has been working at a famous European clinic. He makes a proposition to the dean that he will endow a new medical building if Brown is made head surgeon. At the reunion, Brown meets Miss Windsor and her husband again, and Miss Windsor attempts to renew their love, after some 20 years. But Brown is falling in love with their daughter, Miss Louise, who is engaged to a young student. At the dinner, Brown refuses the appointment as head surgeon, and bares his life story, which is partially told in flashback. Miss Windsor and Miss Louise go to his room after the dinner, and Welch, finding him there, shoots Brown. Before he dies, Brown grasps the gun, making it appear a suicide, leaving a general reconciliation among those who had loved him.—AARONSON, New York.

Distributed by Chesterfield. Produced by Invincible. Directed by Frank Strayer. Screen play and dialogue by Anthony Coldewey. Assistant director, Melville Shyer. Art director, Edward Jewell. Sound engineer, L. E. Clark. Photographed by M. A. Anderson. Story by Gordon Morris. Running time, 67 minutes. Release date, Jan. 22, 1934. General audience classification.

CAST

Anne Clement	Claire Windsor
Adam Blythe	Johnny Mack Brown
Clare Grattan	Anita Louise
Mort Talbot	Kenneth Thomson
Ken Barclay	Matty Kemp
Dean Todd	Josef Swickard
Jerry Clement	Niles Welch

'Neath Arizona Skies

(Monogram)
Western

Besides its fair share of the riding, shooting, fighting action which the fans of the western film seem thoroughly to enjoy, this picture has in the lead the lively and young John Wayne, who has a substantial following.

The selling, with concentration on Wayne and a strong play for the youngsters, appears to call for nothing unusual, the exhibitor probably getting his best results from the type of exploitation which has proved most successful in his community with previous westerns with the same star. In support are Sheila Terry, and such western standbys as Yakima Canutt, Buffalo Bill, Jr., and George Hayes.

The story has Wayne, young cowboy and guardian of a small Indian girl, defending the child from marauders who seek to capture her and kill the man who deserted the child's mother years before, in order thus to obtain a large amount of money due the child for oil wells in which her Indian mother held a share.

Canutt, as usual, is the villain of the piece, working with his henchmen to do away with Wayne. Escaping, and sending the child on ahead, Wayne engages the pursuing bandits. Wounded and lying unconscious, he is found by Wilsey, who just has robbed the express office. Wilsey changes clothes with the wounded man in order to throw suspicion on him. Wayne is found by Wilsey's sister, Miss Terry, who assists him and believes the story he tells. The child, meanwhile, has been befriended by Hayes. He locates the girl's father, who prepares to defend his daughter. Wayne and Hayes come upon the body of Wilsey, who has been killed by his robbery partner in a double-crossing maneuver.

Wayne, the child and her father are cornered in a ranch house besieged by Canutt and his gang. A ruse permits them to turn the tables momentarily, when Hayes arrives with the sheriff and the expected and welcome posse. The romance and the safety of the child feature the conclusion of the film.

Straight action material, the picture belongs in the action position—the weekend.—AARONSON, New York.

Produced and distributed by Monogram. Produced by Paul Malvern. Directed by Harry Fraser. Recorded by Ralph Shugart. Story and screen play by Burl R. Tuttle. Edited by Carl Pierson. Photographer, Archie Stout. Running time, 52 minutes. Release date, Dec. 28, 1934. General audience classification.

CAST

Chris Morrell.....	John Wayne
Clara Moore.....	Sheila Terry
Jim Moore.....	Jay Wilsey (Buffalo Bill, Jr.)
Nina	Shirley Ricketts
Matt Downing.....	George Hayes
Sam Black.....	Yakima Canutt
Vic Byrd.....	Jack Rockwell
Hodges.....	Phil Keefer
Express Agent.....	Frank Hall Crane

Maryjka

(Principal Film)
Drama

Out of Poland and the Muza-film studio at Warsaw has come a poignant drama of life in a backward community of the Carpathian Mountains. Superstition and fear of the unknown is the backbone of the plot, which carries as well the strong material centering about the public persecution of a young girl.

It is in the native Polish language. Theatres in communities of that racial stock, and metropolitan houses interested in foreign films, have something unusual to show their patrons. For others there are plentiful superimposed translations of dialogue, which make understanding of the story a simple matter.

One of the chief assets of the film, in so far as public appreciation in this country is concerned, is the wealth of pictorial beauty which almost characterizes the picture. The mountain region in which the film has been made forms a striking background for a simple story of a people almost too simple. Native customs, as they are pictured, lend an atmosphere of travel

interest to the story itself. The performers do their work capably.

The film opens as Dmetro is married. In the midst of the wedding feast he goes out, sees Maryjka, native girl whose personal attractiveness to men has made her the object of the envy and hatred of the remainder of the community, and attempts to force himself upon her. She, afraid of his strength, agrees to meet him that night. When she is promised a new embroidered jacket, she goes with him happily. But when two cows die almost at the same time, the women insist the animals have been bewitched by Maryjka and demand she be driven out.

The mayor, wanting the attractive girl for himself, offers to stop the chatter against her, if she will be more congenial. She refuses, and lives a hounded life as a result. There comes to the town a stranger who sees Maryjka at the village fair. Tall and handsome, he impresses the villagers and Maryjka by his feats of strength. When he wins from the angry Dmetro at dice, they fight, the stranger is wounded but kills Dmetro. The stranger is found by Maryjka, who nurses him in her cabin, while the villagers scour the country for him. The village idiot, prying, sees them together, notifies the village, and Maryjka sends him off through the forest, while she stays to meet the enraged villagers.

Kicking and beating the girl, they drag her to be punished, while the idiot, somehow repenting his act, goes to open the dam to flood the village and save the girl. The stranger tries to stop him, learns the reason and goes after the girl. The daughter of Dmetro's widow, caught in the flood, is rescued by the stranger before the eyes of the horrified villagers. Now ashamed of their treatment of the girl and the stranger, they leave them alone.—AARONSON, New York.

Distributed in the United States by Principal Film Exchange. Produced by Muza-film, Warsaw. Directed by Jan Nowina-Przybylski. Musical score by Jan Maklakiewicz. Running time, 65 minutes. Release date, Dec. 1, 1934. Adult audience classification.

CAST

Maryjka Ina Benita
Jur Zbigniew Staniewicz
Dmetro Fliks Zukowski
Horpyna Jaga Boryta
Wojt Zygmunt Chmielewski
Glupi Wasyl Stanislaw Sielanski

Spring in the Park

(Universal)

Entertaining

An entertaining number of the Oswald cartoon series, in which the little hero, as a policeman, flirts with the nursemaid, impelled by the springtime, until the sergeant arrives to replace him with the nursemaid. Oswald, forced to walk the baby, substitutes in the carriage, and the fun begins.—Running time, 7 minutes.

Going Places

(Universal)

Interesting

Going places with Lowell Thomas, the audience is engagingly entertained with scenes from many lands, while the voice of Mr. Thomas adds a definite effectiveness to the interest of the subject. Aztec ruins in Mexico, the famed Isle of Malta, Indians fishing in the rushing torrent of the Columbia River, unhampered by licenses, by virtue of an old treaty made between the Indians and the United States; the tortuous ascent by college men of Mt. Crillon, Alaska's almost impassable, snow and ice-covered highest peak. A good short subject.—Running time, 10 minutes.

Henry's Social Splash

(Universal)

Fair Comedy

Comedy in the noisy fashion of the excitable Italian performer, Henry Armetta, this has its moments for those who like this near-slapstick type of excitement. Henry's wife, a social climber, forces him to go with her to Newport, there hoping to annex a baron for their daughter. The annoyed Henry gets into trouble with-

out loss of time, nearly killing his valet, and knocking out the baron, who is discovered by the police to be a notorious crook. If you like Henry and his antics.—Running time, 21 minutes.

BRITISH PICTURES SHOWN IN LONDON

BLIND JUSTICE

Produced by Twickenham Film Productions and released by Universal. Directed by Bernhard Vorhaus. Features Eva Moore, Frank Vosper and John Stuart.

This is a good adaptation of Arnold Ridley's play, its notable feature being the acting of Eva Moore as an old family servant who makes a convenient mistake in preparing a drink and poisons a guest who is blackmailing her young master. Plot values good.

WHAT'S IN A NAME?

Produced by Warner-First National Pictures and distributed by First National. Directed by Ralph Ince. Features Carol Goodner, Barry Clifton and Ernest Sefton.

A quota offering with a backstage story but too slow-moving and unconvincing to have much general appeal.

A GLIMPSE OF PARADISE

Produced by Warner-First National and distributed by First National. Directed by Ralph Ince. Features Eve Lister and George Carney.

Good acting by George Carney, British variety star, in thinnish story of ex-convict who outwits a woman-blackmailer of his daughter. Otherwise not of much interest outside of quota requirements.

BIG BUSINESS

Produced by Warner-First National and distributed by Warner Bros. Directed by Cyril Gardner. Features Eve Gray and Claude Hulbert.

Claude Hulbert as a down-and-outer who poses as a big business man, for criminal purposes, but actually puts the business on its feet and makes good. The star appeal is its main asset.

OPEN ALL NIGHT

Produced for and distributed by Radio Pictures. Directed by George Pearson. Features Gillian Lind and Frank Vosper.

This is a cleverly constructed story against the background of a big hotel. Frank Vosper puts up a good performance as an ex-Russian aristocrat and night manager of the hotel who straightens out various love affairs and accepts responsibility for a murder of which he is not guilty, before committing suicide because there is no place in the world for him. Well directed with good characterization and acting.

THE SCOOP

Produced for and distributed by Paramount. Directed by P. Maclean Rogers. Features Anne Grey and Tom Helmore.

Mystery drama, with the original story angle that a reporter detailed to investigate a murder is the actual criminal. Treatment is not ambitious enough to make it usable outside England.

THE SILENCE OF DEAN MAITLAND

Produced in Australia and distributed by Radio Pictures. Directed by Ken G. Hall. Features Charlotte Francis and John Loder.

The book title and the fact that Australian backgrounds are used are the chief appeals, while the central dramatic situation of a clergyman confessing, from the pulpit, to a crime for which another man has paid the penalty has a value with some publics.

Stranger Than Fiction

(Universal)

Of Interest

This, Number 4 of the series in which James Wallington, well known radio voice, handles the accompanying explanation, is up to standard as regards subject matter, highlighted by shots of an old Spanish gun with a barrel 12 feet long, a road constructed of a cotton sheet in the South, the ice caves of New Mexico, in one section of which eggs may be fried on the ground, the colored boy of Los Angeles, born without arms, who is absolutely a wizard in shooting marbles with his toes. The subject is of general interest.—Running time, 9 minutes.

Spice of Life No. 2

(Columbia)

Jokes from the Press

In the second edition of cullings of humor from *Literary Digest*, Doc Rockwell introduces and closes the reel with "Minute Man" patter that has one or two bright spots but otherwise adds nothing to the picture. The humor jottings are varied, with something for varied tastes.—Running time, 10 minutes.

Knickerbocker Knights

(Universal)

Entertaining

A vaudeville show on the screen, and entertaining with the word-twisting Roy Atwell acting as master of ceremonies, introducing Gypsy Nina, playing the accordian and singing; the Pearl Twins, in a bit of eccentric dancing; Hayes, Haig and Howe, in novelty dancing and acrobatics; Jerome Mann, whose impersonations of such as Winchell, Durante, Ben Bernie and Joe Penner are expert. The Cecil Mack Choir sing the negro spiritual, "Roll Dem Cotton Bales," to conclude the subject, which has varied entertainment.—Running time, 20 minutes.

Stranger Than Fiction

(Universal)

Par Value

Number 5 of this interesting series, the material herein rates par with others of the group, while the voice of James Wallington, as always, is pleasant and inviting. Featured in this number are the Tennessee boy who is a crackshot with the old sling shot, America's only diamond mine, at Murfreesboro, Ark. Running time, 9 minutes.

The Whole Show

(Universal)

Entertaining

The entertainment which is inherent in this novelty subject from Mentone comes chiefly as a result of the work of the unusually clever James Barton, whose skits are amusing and entertaining. With the assistance of several he first appears in a Mexican sketch, then in a barroom scene, as an Arkansas mountaineer and as the accented proprietor of a music store, who tries to sell a zither to a man who wants to buy a flute. Barton's versatility definitely makes him "the whole show."—Running time, 20 minutes.

Going Places

(Universal)

Traveling via Screen

Under the guidance of the voice of Commentator Lowell Thomas, the camera carries the audience here and there, into Algiers, colorful city of northern Africa; to New York, Genoa, Italy, and Oregon, there to see strangely fashioned ships that never sail the seas; a peek into a jewel case containing fabulous wealth in famous diamonds, in a case which automatically closes and locks at a tap on the showcase glass; a little trip to Nassau, in the West Indies, where the climate is a delight. Variety assures general audience appeal in the subject.—Running time, 9 minutes.

Dear Folks:
Just a line*
(and what a line)



to let you know that Claudette
production of Fannie Hurst's
is breaking records at the N

* A MEMO FROM
CARL LAEMMLE

112,018 paid admissions at the Roxy



Colbert in John M. Stahl's
"Imitation of Life"
at the Roxy and Everywhere

Universal



theatre for the first week!

THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO

Hollywood Correspondent

A GENTS came in for verbal lashings by the colony this week.

In general, agents were accused of being heartless and thoughtless of their less fortunate co-workers. Were it not known that agent incomes, 10 per cent from creative workers' salaries, range in some instances higher than those of the highest paid star, producer or director, the epithets hurled would have been less vehement.

Hollywood, large and small, gave emotional outlet to the revelations that since the start of the motion picture division of the Community Chest drive, with every other group—actors, writers, directors, producers and white collar help—going over their quotas, the agents had contributed the grand total of close to \$35, not even one-tenth of one per cent of their quota.

▽

All's Well Again

Will Rogers contributed to the news of the week with an after dinner speech at a banquet to Banker-man Winthrop Aldrich and his associates from New York's Chase National, tendered by Fox officials at Movietone City. The press was *not* invited.

Both Will Rogers and Irvin S. Cobb, who flanked the representatives of the Rockefeller interests, tossed good-natured sallies at the banking fraternity, and while most of the money-men took good-naturedly what Will and Irv handed out good-naturedly, it was only after Will rose again to speak at the very conclusion of the festivities, that the guests sensed from his humorous epilogue that someone had been nettled. Will's tact at the finale cleared the air, and Will and Irv's credit is good again.

▽

News Flashes

Darryl Zanuck's forthcoming production of "Call of the Wild" will be filmed mostly in the wilds of the Canadian Rockies. William Wellman, assigned to direct, is now enroute there to line up locations.

* * *

Shortly after that spectacular fire at the Warner studio in Burbank, an alarm was sent in for a blaze at Radio, but through the alertness of studio employees it was extinguished before the fire department arrived. The fire started among tapestries on the "Roberta" set. Loss was less than \$1,000.

* * *

At the request of Admiral Byrd from Little America, Darryl Zanuck has shipped him prints of "The Bowery," "Moulin Rouge" and "Gallant Lady."

* * *

Paramount promises to put five new productions into work between now and Christmas.

* * *

Harold Bell Wright, with whom Sol Lesser had considerable litigation over the

dialogue rights to "When a Man's a Man," is now engaged as a technical advisor on the picture.

▽

Arthur Stebbins has filed suit in superior court, Los Angeles, against Berg, Stebbins, Allenberg and Blum, Inc., over a branch employment contract said to total \$175,000, prorated at \$500 per week. Mr. Stebbins charges the agreement was unduly dismissed. He declared he does not plan to reenter the agency business.

▽

Captain Otto Ellinger, 45, assistant chief of police at the MGM Coast studios, was fatally shot, and Ruby Michael, 43, wardrobe department employee, was seriously wounded last week as they left the studio. Captain Ellinger had been escorting Mrs. Michaels home when they were accosted by a man who shot them following an argument.

▽

Carl Laemmle has promoted Phil Cahn, film editor, to director at Universal. His first assignment will be "I've Been Around," featuring Chester Morris and Rochelle Hudson.

▽

Lois Kent, 8, small dancer, singer and pianist, has been signed by Paramount, the contract approved by the court. Her parents are Mr. and Mrs. Nelson O. Maybelle.

▽

Columbia has renewed its option on Andy Clyde for another series of comedies.

▽

Artclass Film Exchanges, Inc., plans the immediate reissue of four Harry Carey productions, originally released on the state rights market several years ago. The four are western features.

▽

Venetian Productions, of which Angelo De Vito is director, has signed Don Casanova, Italo-American dancer, for the male lead in "The Greatest Love," first of a series of Italian pictures.

▽

Sam Van Runkel, former producer of shorts for Universal, has signed a contract with Carl Laemmle to produce 24 short subjects for the current program, starting January 1. Twelve will feature Henry Armetta, while the remaining 12 will feature Sterling Holloway.

▽

John Curtis, vice-president of First Division, this week in Hollywood leased the Sennett Studios for his production program, which will start January 15 with the first of a series of four Hoot Gibson pictures, with four dramas to follow.

▽

Robert Donat has been signed to a long term contract by Warner. The English player, who last appeared in "The Count

of Monte Cristo," will arrive in Hollywood about April 1. His first starring film will be "Captain Blood," by Rafael Sabatini.

▽

Greta Garbo and Fredric March will be starred in MGM's picturization of Tolstoi's "Anna Karenina," with David O. Selznick as producer and George Cukor as director.

▽

Helen Flint has succeeded Claire Dodd in the cast of Warner's "While the Patient Sleeps." Miss Dodd was unable to play because of illness. Ray Enright is directing.

▽

MGM has signed Constance Bennett to a three-year contract providing for a 40-week guarantee the first year with two one-year options providing for the same output.

▽

Five Start, Five Completed

The production graph dipped sharply as the five new pictures starting this week were balanced by five completed. Fox is credited with two new pictures, the others accruing to 20th Century, Monogram and Columbia. Features completed are two at Warner and one each at Monogram, Liberty and Columbia.

The two Fox features starting seem to be in the important class. First is "Dante's Inferno," in which Spencer Tracy, Claire Trevor, Henry B. Walthall, Seigfried Rumann, Nick Foran and Alan Dinehart occupy the principal roles. "Life Begins at Forty" will star Will Rogers, with Rochelle Hudson, William Stelling, George Barbier, Thomas Beck, Jane Darwell, Roger Imhof and Slim Summerville in support.

At Columbia "Once a Gentleman," featuring Lilian Harvey, Tullio Carminati, Tala Birell, Hugh Williams, Ferdinand Gottschalk and Luis Alberni got underway. 20th Century started "Folies Bergere de Paris," the cast for which includes Maurice Chevalier, Merle Oberon, Ann Sothorn, Reginald Owen, Robert Greig and Walter Byron. The list of newly started pictures is completed by Monogram's "Great God Gold," with Sidney Blackmer, Edward Maxwell, Martha Sleeper, Regis Toomey, Gloria Shea and Ralf Harolde.

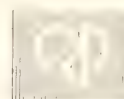
Completed at Warner was "Black Fury." The cast is headed by Paul Muni and Karen Morley. Other players are William Gargan, Tully Marshall, J. Carrol Naish, Sara Haden and Effie Ellsler. Also completed, "Living on Velvet" will present Kay Francis, George Brent, Warren William, Helen Lowell, Russell Hicks, Maude Gordon, Samuel Hinds and Martha Merrill.

Monogram's contribution to the finished quota is "The Nut Farm," in which Wallace Ford, Bradley Page, Joan Gale, Oscar Apfel, Spencer Charters and Florence Roberts will be seen. At Liberty, "Sweepstake Annie," featuring Tom Brown, Marian Nixon, Wera Engels, Inez Courtney, Ivan Lebedeff, Dorothy Peterson and William Janney, was completed. Columbia finished "Carnival," which has Lee Tracy, Sally Eilers, Jimmy Durante and Fred Keating.

THE CUTTING ROOM



Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau



COPY CATS TOWN TALK (Tentative Titles) MGM

The combination of name and unique story values points the way to this production's showmanship. Clark Gable, currently in "Forsaking All Others," and Constance Bennett, last seen in "Affairs of Cellini" and "Outcast Lady," are teamed in the leads. The principal supporting cast possesses more than usual strength, with Stuart Erwin, Billie Burke, now in "Forsaking All Others"; Katherine Alexander, featured in Radio's forthcoming "Enchanted April," Harvey Stephens, one of the highlights of "Evelyn Prentice," and Henry Armetta.

The original story is by Laurence Stallings, noted among his other accomplishments for "What Price Glory" and "The First World War," and Dale Van Every, author of the recent "Poor Rich" and "Love Birds" and also remembered for "The Spirit of Notre Dame." Direction is by Robert Z. Leonard, maker of "Outcast Lady," the Michael Arlen story, "Green Hat," which featured Miss Bennett.

The story is modernly atmosphered. It has Gable as a go-getting newspaper reporter, a rough and ready lover and an A-1 woman tamer. Sans much of the exciting get-the-news hysteria characteristic of the formula gentlemen of the press yarns, the story is given a sophisticated tinge. On the trail of sensational news, Gable discovers he can get his story only through Miss Bennett, ritzy Park Avenue socialite. Introducing her to the thrill of printer's ink, the hero solves a murder mystery, exonerates the accused, and having a taste of how the upper crust lives through a girl glamorous yachting party, culminates his romantic rise in his profession and life by marrying the girl.

On paper a spirited work, the story in a measure restores to Gable some of the unique glamour that marked his earlier successes. Similarly, Miss Bennett is presented in a role which promises much.

I MURDERED A MAN (Tentative Title) Universal

This story is straight-away melodrama. It's the yarn of a perfect crime, so perfect, however, that it backfired to the ruination of its perpetrator. The original story is by Colin Clements and Florence Ryerson, adapted by Karen De Wolf and Rufus King, with the screen play by Leopold Atlas and Robert Tasker, who was the author of "Grimhaven" and associate scenarist of "Hell's Highway." Direction is by Edward Laemmle.

To interpret the story, the producers have chosen a cast whose best screen work has been in pictures similarly realistic and grim. The two principals, Charles Bickford and Sidney Blackford, are supported by Helen Vinson, Onslow Stevens, Dudley Digges, John Darrow, John Larkin, Evelyn Selbie and Alice Ardell.

Features of the story, which is modernly timed and located in a southern city, are the series of conflicting romantic situations which establish the motive for the killing; the cleverly

The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.

The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product.

"The Cutting Room" is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.

This department's survey of pictures in no way anticipates or supplants the functions of the Showmen's Reviews which are prepared when the finished product is made available.

planned and executed murder that cast suspicion upon an innocent woman; the dramatic court trial with its jury disagreement. The whole is climaxed by a situation wherein the murderer, seeking to remove the last possible vestige of suspicion, so entraps himself that confession is inevitable.

Essentially a potential attraction for the crime fans, the yarn, while providing no mystery, is nevertheless an exposition of the efficacy of the circumstantial evidence theory, whether actual or planted, as a means of establishing guilt.

THE MYSTERY OF EDWIN DROOD Universal

Probably the most intriguing value of the production of this Charles Dickens' classic will be the mystery of Edwin Drood. As it is being faithfully produced in the manner written by Dickens, with everything just as it is in the novel, the feature is being carried to the point where its author left it incomplete. The mystery of Edwin Drood has been solved, but it is a closely guarded studio secret which will be revealed only in the picture itself. This unique quality, supplementing the Dickens vogue and prestige, plus the acknowledged strength of the cast names, permits not only the adaptation of all the tried and true tricks for dramatic mystery yarns, but also makes possible much that is different.

Based on an unfinished novel, the adaptation is by Leopold Atlas and Bradley King, with the screen play by John L. Balderston and Gladys Unger. The director, Stuart Walker, is experienced in interpreting Dickens' works through the recent "Great Expectations."

The cast is of exceptional merit as its talents apply to this type of entertainment. Central and perhaps most menacing influential character, a Dr. Jekyll and Mr. Hyde character, is Claude Rains, currently appearing in "The Man Who Reclaimed His Head" and recently in "Crime Without Passion." Figures who in dramatic conflict precipitate the mystery are Douglass Montgomery, featured in "Little

Women," "Little Man, What Now" and "Music In The Air," and David Manners. Romantic interest is concentrated in Heather Angel. Three players seen in "Great Expectations"—Valerie Hobson, Francis L. Sullivan and Forrester Harvey—are included in the cast. Other important names are E. E. Clive, Walter Kingsford, Effie Ellsler, J. M. Kerrigan and the juvenile star George Ernest.

GREAT GOD GOLD

Monogram

This story is a semi-exposure of the receiver-ship racket. For unusual topical value the story dramatically illustrates the methods whereby unscrupulous attorneys establish a false ethical front; the means whereby they wreck shaky corporations to their own profit, and the ruin of stockholders, coloring the whole with one real romance and another illegitimate affair.

The original story is by Albert J. Meserow and Elynore Dalkhart, with the screen adaptation by Norman Houston, who did "Sixteen Fathoms Deep" and "Monte Carlo Nights." Direction is by Arthur Lubin.

The cast is of exceptional strength. The leading role is played by Sidney Blackmer, currently in "The President Vanishes," also "The Count of Monte Cristo." Important in the cast both from a point of romantic love interest as well as being the one who exposes the crookedness is Martha Sleeper, now featured in Radio's "West of the Pecos." She and Regis Toomey, newspaper reporter, provide the love interest. Portraying the shady lawyers are Edwin Maxwell and John T. Murray. Other players are Gloria Shea, Ralf Harolde and Maria Alba.

Because of the recent wide publicity given such financial debacles as the Insull case, as well as the experiences that a vast number of common people had in the stock market collapse, the story, which dramatically capitalizes such occurrences, has a familiar significance that opens the door wide for personal exploitation. With the title serving as a basis for such showmanship, there seem to be endless opportunities for concentrating attention upon this picture in unique and forceful ways.

New Theatre Planned For Uptown Manhattan

The Van Dyck Amusement Corporation, New York, has leased property at the corner of Broadway and Dyckman street, in uptown Manhattan, and plans to erect a motion picture theatre and stores. It is expected the theatre will be ready by May 1.

Shamrock Takes Studio

Bert C. Fassio, president of Shamrock Pictures Corporation, Detroit, has taken over the studio formerly occupied by Wilding Picture Company. The Shamrock Company moves this week.

Takes Over Theatre

The Princess theatre, Marlboro, Mass., has been taken over by the Netoco Marlboro Theatre, Inc., which also operates the Marlboro locally. The Princess will be operated by the M & P Theatres Corporation.

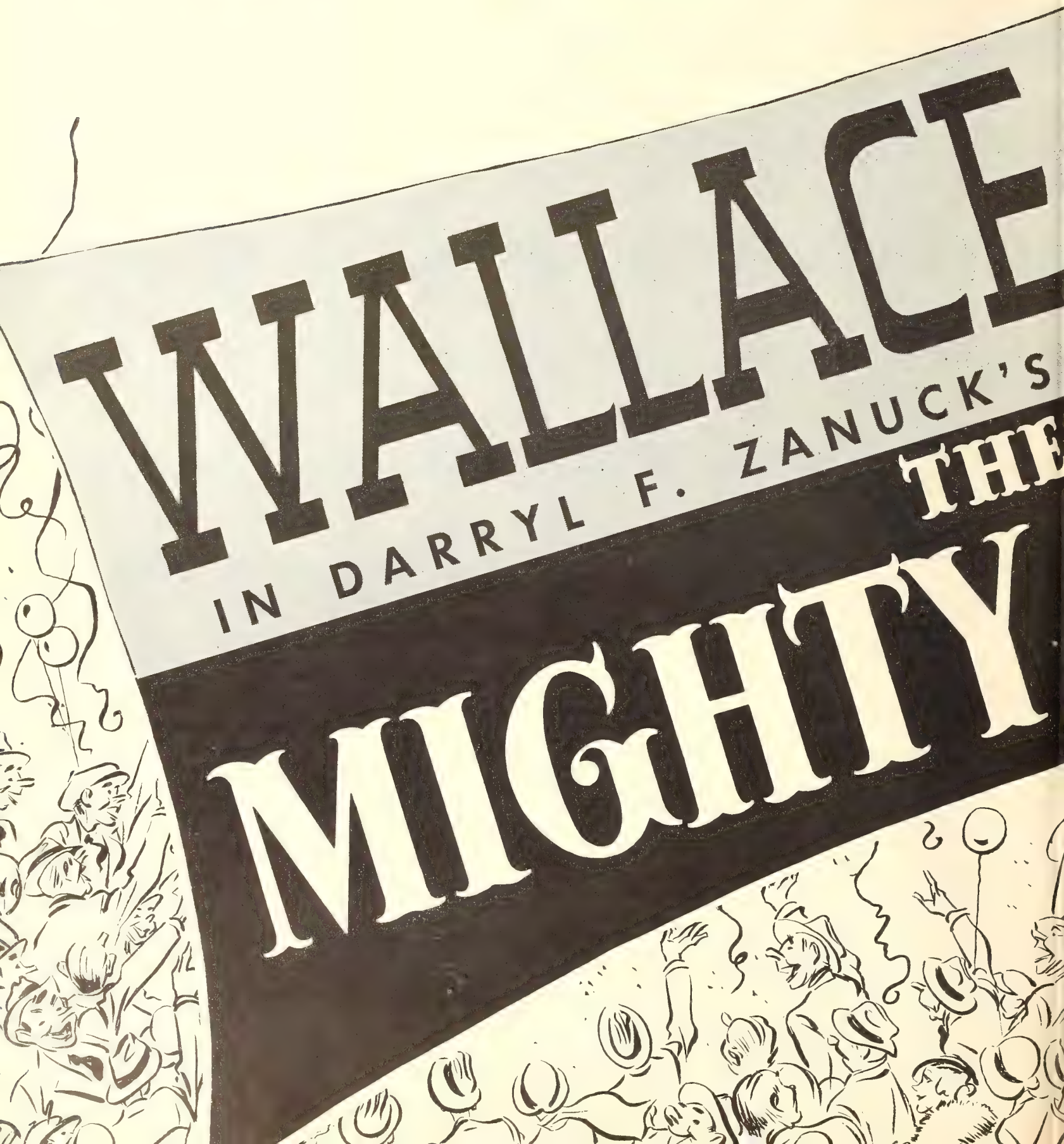
**"THE GREATEST SHOW ON EARTH!
THE GREATEST ENTERTAINMENT
IN AGES!"**

—says New Movie Magazine

WALLACE

IN DARRYL F. ZANUCK'S

**THE
MIGHTY**





BEEERY
MIGHTY PRODUCTION

BARNUM

20TH
CENTURY
PICTURE

**"Should do one of the greatest
grosses of all time!"**—says *Hollywood Reporter*

presented by JOSEPH M. SCHENCK
with

ADOLPHE MENJOU

VIRGINIA BRUCE • ROCHELLE HUDSON • JANET BEECHER

Released thru

UNITED ARTISTS

THE CODE QUESTION BOX

by JAMES P. CUNNINGHAM

No. 94—ASCAP'S MUSIC TAX HAS NOTHING TO DO WITH CODE

QUESTION—I operate a small theatre, and the American Society of Composers, Authors and Publishers wants me to pay a license fee of \$13.75. Must I pay this fee, and do all other theatres pay it? I don't have anything but pictures—no other music. Business is poor and I don't have the money to see a lawyer.—MARY-LAND.

ANSWER—The American Society's license arrangement is a matter that is entirely outside the jurisdiction of the motion picture code and is the private business of Ascapi and the exhibitor.

All motion picture theatres must pay the license fee charged by Ascapi, or else stand in violation of the United States Copyright Act, which carries a penalty of as much as \$250 for each violation. And this regardless of whether or not the exhibitor uses a piano, organ or whole orchestra, because music rendered by means of the sound system in connection with the projection of a motion picture is a public reproduction of copyrighted music and as such is subject to the society's license fee.

If any exhibitor refuses to pay this fee, the society can bring him to court charging violation, and damages may be awarded.

▽ ▽ ▽

No. 95—PROCEDURE FOR HEARING LABOR COMPLAINT

QUESTION—On November 1, 1934, Local Board in Washington for settlement of a wage dispute between members of that local and a circuit of theatres. Can you tell me when this case will be heard, and, if you cannot, can you tell me about how long does it usually take to settle such disputes?—GEORGIA.

ANSWER—We cannot tell when this case will be heard, nor can we tell how long it will take before the hearing is held and a settlement ordered, because this information is not obtainable from the National Labor Board at Washington. The board usually acts quickly in these matters.

▽ ▽ ▽

No. 96—ELIGIBILITY FOR ELIMINATION UNDER 10% CLAUSE OF CODE

QUESTION—Am I allowed the tenth-picture cancellation of a 100 per cent contract on 1933-34 products? Warner contracts are in question. They claim that I have no right to cancel any pictures under the code unless a picture is undesirable, etc., since I signed the contract prior to December, 1933, and most of the pictures on the contract were released prior to July 15, 1934.

Does national release date count, or the availability date furnished by the exchange?—ARKANSAS.

ANSWER—Under the motion picture code, the 10 per cent elimination clause is applicable to pictures actually released after December 7, 1933, even though they were contracted for prior to that date.

This means that the 10 per cent elimination clause is applicable only to those 1933-34 pictures which were actually released after December 7, and that it is not applicable to those 1933-34 pictures which were released before December 7, 1933. If thirty out of forty 1933-34 pictures were released before December 7, then the exhibitor is entitled to cancel 10 per cent—or one picture—of the remaining 10 released after December 7.

Of course it must be understood that in order

to obtain the benefits of the 10 per cent elimination clause in the code, (1) the exhibitor must have purchased under the specific contract all of the feature motion pictures that were offered to him at the same time by the distributor; (2) that the average rental price must be less than \$250 per picture; (3) that the contract must be in good standing; and (4) in order to exercise this privilege, the exhibitor must give to the distributor written notice of each motion picture to be excluded within 14 days after the general release of that picture in the exchange territory out of which the exhibitor is served. The exhibitor may exclude without payment one picture out of each group of 10, provided he has paid for the other nine. But, if the exhibitor does not wish to cancel the tenth picture of any group, he may play and pay for it, and cancel a later picture of another group.

STORY SALES

(Week Ending December 1st)

COMPANY	SOURCE OF MATERIAL ORIG- INAL	BOOK	PLAY	TOTAL FOR WEEK
Fox	..	..	1	1
London Films (U.A.)	..	1	..	1
Paramount	1	1	..	2
Radio	..	1	..	1
Warners	1	..	..	1
TOTALS FOR THE WEEK	2	3	1	6
TOTALS SINCE SEPTEMBER 1	94	80	22	196

FARMER TAKES A WIFE, play, Frank and Marc Connelly, purchased by Fox for Janet Gaynor and Spencer Tracy.

PIONEER WOMAN, book, by Stan Dagver, purchased by Paramount, which assigned writing research work to Harry Leon Wilson, Jr.

SIR TRISTRAM GOES WEST, book, purchased by London Films (United Artists), for Alexander Korda's production and to star Charles Laughton.

THIN AIR, original, by Mildred Cram, purchased by Warners.

TWO FOR TONIGHT, original, by Max Lief, purchased by Paramount.

VILLAGE, book, by Phil Strong, purchased by Radio, which assigned direction to John Robertson.

(Week Ending December 8th)

COMPANY	SOURCE OF MATERIAL ORIG- INAL	BOOK	PLAY	TOTAL FOR WEEK
Chesterfield ..	1	..	..	1
Columbia	..	1	..	1
Fox	..	1	..	1
London (U.A.) ..	..	1	..	1
Metro	1	4	..	5
Paramount	..	2	..	2
Universal	1	2	..	3
TOTALS FOR THE WEEK	3	11	..	14
TOTALS SINCE SEPTEMBER 1	97	91	22	210

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

AMBULANCE CALL, original, anonymous, purchased by Metro.

BROKEN ROAD, book, by A. E. W. Mason, purchased by London Films (United Artists), for production by Alexander Korda.

CRIMSON ICE, book, by Rex Deane, purchased by Paramount, for production by Charles R. Rogers, who assigned adaptation to Mr. Deane.

GAMBLER'S MAXIM, book, anonymous, purchased by Paramount as a probable vehicle for George Raft.

GREAT IMPERSONATION, book, by E. Phillips Oppenheim, purchased by Universal for Jane Wyatt.

HAPPINESS C.O.D., original, by Robert Ellis and Helen Logan, purchased by Chesterfield. I MURDERED A MAN, original, by Colin Clements and Florence Ryerson, purchased by Universal for Charles Bickford, Helen Vinson, Dudley Digges and Sidney Blackmer.

MODERN LADY, book, by Grace Perkins, purchased by Columbia.

RENNIE PEDDIGOE, book, by Booth Tarkington, purchased by Metro.

SAY GOODBYE AGAIN, book, by Ursula Parrott, purchased by Universal for Margaret Sul-lavan.

SHINING ADVENTURE, book, by Dana Burnett, purchased by Fox for Shirley Temple.

SUZY, book, by Herbert Gorman, purchased by Metro.

TALE OF TWO CITIES, book, by Charles Dickens, purchased by Metro.

WILD OATS, book, by Florence Ryerson and Colin Clements, purchased by Metro.

DuWorld Increases Imports

DuWorld has increased its schedule of imported films from 20 to 40, according to Irving Shapiro, general manager. "The Man Who Changed His Name," produced by Julius Hagen at Twickenham Studios, London, is the first.

Opens Costume Business

Frank H. Hicks, former assistant manager of the Park Plaza theatre in New York, has opened a theatre costume, uniform and gown firm, the Royal Costume Company, at 264 West 40th street, New York.

Universal Signs Eole Galli

Eole Galli, singer, dancer and revue actress, has been signed by Universal and is en route to Hollywood, where she will make her screen debut.



**RING OUT THE OLD!
RING IN THE NEW!**

TRAILERS
conceived, produced, distributed by
METRO-GOLDWYN-MAYER

Starting the New Year right!

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 8, 1934, from 106 houses in 18 major cities of the country, reached \$1,140,139, an increase of \$46,113 over the total for the preceding calendar week, ended December 1, when 107 houses in 18 major cities of the country aggregated \$1,094,026.

(Copyright, 1934: Reproduction of material from this department without credit to MOTION PICTURE HERALD expressly forbidden)

Theatres		Current Week		Previous Week		High and Low Gross
Boston		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)
Boston	2,900	25c-50c	"The Captain Hates the Sea" (Col.)	"Lady By Choice" (Col.)	19,000	High 1-13-34 "Fog" 23,500
Fenway	1,800	30c-50c	"It's A Gift" (Para.) and "Peck's Bad Boy" (Fox)	"Chu Chin Chow" (Gaumont-British) and "Ready for Love" (Para.)	10,500	Low 3-11 "Topaze" 11,000
Keith's	3,500	25c-65c	"Anne of Green Gables" (Radio)	"The White Parade" (Fox)	20,500	High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal" 15,000
Loew's State	3,700	35c-50c	"The Painted Veil" (MGM)	"Kid Millions" (U. A.)	20,000	Low 7-9 "She Had to Say Yes" and "Arizona to Broadway" 6,000
Metropolitan	4,350	30c-65c	"Flirtation Walk" (F. N.)	"College Rhythm" (Para.)	33,500	High 12-2 "Little Women" 28,000
Paramount	1,800	30c-50c	"It's A Gift" (Para.) and "Peck's Bad Boy" (Fox)	"Chu Chin Chow" (Gaumont-British) and "Ready for Love" (Para.)	10,000	Low 3-11 "When Strangers Marry" 12,000
Buffalo						High 1-7 "Strange Interlude" 23,000
Buffalo	3,500	30c-55c	"Evelyn Prentice" (MGM)	"College Rhythm" (Para.)	18,700	Low 3-11 "Men Must Fight" 11,000
Century	3,000	25c	"Peck's Bad Boy" (Fox) and "Gridiron Flash" (Radio)	"The Dragon Murder Case" (F.N.) and "Dude Ranger" (Fox)	5,300	High 11-4 "I'm No Angel" 44,500
Great Lakes	3,000	25c-40c	"Kid Millions" (U. A.)	"The Painted Veil" (MGM)	8,500	Low 8-4-34 "Notorious Sophie Lang" 26,000
Hippodrome	2,100	25c-40c	"Anne of Green Gables" (Radio)	"Flirtation Walk" (F. N.)	11,400	High 2-25 "Dangerously Yours" and "Deception" 17,000
Lafayette	3,300	25c	"Lady by Choice" (Col.) and "Down to Their Last Yacht" (Radio)	"Great Expectations" (Univ.) and "Cheating Cheaters" (Univ.)	6,800	Low 8-18-34 "Housewife" and "She Learned About Sailors" 7,000
Chicago						High 12-9 "Dancing Lady" 31,000
Apollo	1,400	25c-50c	"What Every Woman Knows" (MGM) (2nd week)	"What Every Woman Knows" (MGM) (2nd week)	9,000	Low 3-25 "Our Bette" 9,800
Chicago	4,000	25c-68c	"Limehouse Blues" (Para.)	"College Rhythm" (Para.)	42,000	High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon" 8,100
Garrick	900	25c-40c	"College Rhythm" (Para.)	"One Night of Love" (Col.) (4th week)	5,800	Low 12-16 "Solitaire Man" and "Day of Reckoning" 3,500
Oriental	3,940	25c-40c	"365 Nights in Hollywood" (Fox)	"Student Tour" (MGM)	25,000	High 11-4 "I'm No Angel" 50,000
Palace	2,509	25c-50c	"Anne of Green Gables" (Radio)	"Kentucky Kernels" (Radio) (5 days)	8,000	Low 3-17-34 "Miss Fane's Baby Is Stolen" and "Easy to Love" 5,200
Roosevelt	1,591	25c-50c	"Flirtation Walk" (F. N.)	"The Merry Widow" (MGM) (3rd week)	9,000	High 5-19-34 "The House of Rothschild" 18,000
State-Lake	2,776	20c-35c	"Age of Innocence" (Radio)	"Gridiron Flash" (Radio)	13,000	Low 7-28-34 "Here Comes the Navy" 4,800
United Artists	1,700	30c-60c	"We Live Again" (U. A.) (10 days-2nd week)	"We Live Again" (U. A.) (1st week)	18,000	High 3-10-34 "It Happened One Night" and "Before Midnight" 16,700
Cleveland						Low 11-17-34 "Jane Eyre" and "Young and Beautiful" 4,200
Allen	3,300	20c-40c	"Peck's Bad Boy" (Fox)	"St. Louis Kid" (W. B.)	5,200	High 9-2 "Goodbye Again" 75,000
Hippodrome	3,800	30c-44c	"Flirtation Walk" (F. N.)	"The White Parade" (Fox)	12,000	Low 4-29 "Central Airport" 22,000
RKO Palace	3,100	30c-60c	"Anne of Green Gables" (Radio) (30c-44c)	"Marie Galante" (Fox)	9,000	High 10-14 "I'm No Angel" 50,000
State	3,400	30c-44c	"College Rhythm" (Para.)	"The Painted Veil" (MGM)	11,000	Low 12-16 "A Man's Castle" 10,000
Stillman	1,900	20c-40c	"Babes in Toyland" (MGM)	"What Every Woman Knows" (MGM)	3,000	High 9-9 "Morning Glory" 37,000
Warner's Lake	800	20c-25c	"Blind Date" (Col.)	"Wagon Wheels" (Para.)	1,700	Low 4-28-34 "Glamour" 11,500
Denver						High 9-15-34 "Dames" 23,000
Aladdin	1,500	25c-50c	"Great Expectations" (Univ.) (5 days)	"There's Always Tomorrow" (Univ.)	2,000	Low 8-18-34 "Paris Interlude" 6,000
Denham	1,500	25c-50c	"The Firebird" (W. B.) (2 days)	"The Richest Girl in the World" (Radio)	3,000	High 9-8-34 "Most Precious Thing in Life" 19,000
Denver	2,500	25c-50c	"College Rhythm" (Para.)	"We Live Again" (U. A.)	4,500	Low 2-18 "Lucky Devils" 4,500
Orpheum	2,600	25c-50c	"Flirtation Walk" (F. N.)	"Kansas City Princess" (W.B.)	5,000	High 5-5-34 "The House of Rothschild" 30,000
Paramount	2,000	25c-40c	"Evelyn Prentice" (MGM)	"The Case of the Howling Dog" (W. B.) (3 days)	600	Low 3-18 "Perfect Understanding" 6,800
Hollywood						High 11-11 "Private Life of Henry VIII" 12,000
Chinese	2,500	30c-65c	"Big Hearted Herbert" (W. B.) (3 days)	"The Case of the Howling Dog" (W. B.) (3 days)	600	Low 3-4 "Infernal Machine" and "Exposure" 1,800
Pantages	3,000	25c-40c	"One Exciting Adventure" (Univ.) and "Their Big Moment" (Radio) (4 days)	"Student Tour" (MGM) (4 days)	900	High 10-21 "East of Fifth Avenue" 30,000
W. B. Hollywood	3,000	25c-65c	"The Merry Widow" (MGM)	"We Live Again" (U. A.)	11,400	Low 6-10 "Circus Queen Murder" 2,900
Hollywood						High 1-13-34 "Roman Scandals" 17,500
Chinese	2,500	30c-65c	"The Merry Widow" (MGM)	"We Live Again" (U. A.)	11,400	Low 12-16 "The World Changes" 3,000
Pantages	3,000	25c-40c	"Imitation of Life" (Univ.)	"Gridiron Flash" (Radio) and "I'll Fix It" (Col.) (4 days)	2,500	High 2-17-34 "Hi, Nellie!" 19,500
W. B. Hollywood	3,000	25c-65c	"Flirtation Walk" (F. N.)	"St. Louis Kid" (W. B.)	7,500	Low 6-10 "Zoo in Budapest" 3,700
Hollywood						High 4-1 "The Kid From Spain" 7,000
Chinese	2,500	30c-65c	"The Merry Widow" (MGM)	"We Live Again" (U. A.)	11,400	Low 10-6-34 "Pursued" and "Our Daily Bread" 1,200
Pantages	3,000	25c-40c	"Imitation of Life" (Univ.)	"Gridiron Flash" (Radio) and "I'll Fix It" (Col.) (4 days)	2,500	High 9-9 "Dinner at Eight" 36,656
W. B. Hollywood	3,000	25c-65c	"Flirtation Walk" (F. N.)	"St. Louis Kid" (W. B.)	7,500	Low 12-1-34 "We Live Again" 11,400
Hollywood						High 1-7 "Handle With Care" 13,000
Chinese	2,500	30c-65c	"The Merry Widow" (MGM)	"We Live Again" (U. A.)	11,400	Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500
Pantages	3,000	25c-40c	"Imitation of Life" (Univ.)	"Gridiron Flash" (Radio) and "I'll Fix It" (Col.) (4 days)	2,500	High 3-25 "42nd Street" 26,000
W. B. Hollywood	3,000	25c-65c	"Flirtation Walk" (F. N.)	"St. Louis Kid" (W. B.)	7,500	Low 1-27-34 "The Big Shakedown" 7,000

The old man with the whiskers is
going to put his arms around you



This year let Frank Capra be your Santa Claus . . .
and the cycle-making miracle man of the screen will
fill your stocking with the greatest box-office tak-
ings you have ever experienced. "Broadway Bill,"
Capra's latest, drew unanimous raves from the New
York critics, made Radio City Music Hall ring with
excited cheers and won a holdover at the world's
finest theatre. To smart showmen this means two
things . . . book "Broadway Bill" December 27th,
and set aside extended playing time for it! In the
words of Variety Daily, "Capra has done it again"
. . . and that means a "Merry Xmas" for you!

•

WARNER
BAXTER

MYRNA
LOY

Broadway Bill

A FRANK CAPRA Production

by Robert Riskin

—

Based on the story by Mark Hellinger

with WALTER CONNOLLY — HELEN VINSON

RELEASED NATIONALLY—DECEMBER 27TH

A
**COLUMBIA
PICTURE**



[THEATRE RECEIPTS--CONT'D]

Theatres		Current Week		Previous Week		High and Low Gross		
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)		
Indianapolis								
Apollo	1,100	25c-40c	"The White Parade" (Fox).....	2,000	"Girl of the Limberlost" (Mono.) (10 days)	3,750	High 8-4-34 "Handy Andy".....	7,000
Circle	2,800	25c-40c	"It's A Gift" (Para.).....	7,500	"College Rhythm" (Para.).....	3,500	Low 12-8-34 "White Parade".....	2,000
Indiana	3,133	25c-40c	"Flirtation Walk" (F. N.).....	7,000	"Imitation of Life" (Univ.).....	5,500	High 8-19 "She Had to Say Yes".....	12,000
Lyric	2,000	25c-40c	"I Am A Thief" (W. B.).....	5,000	"Gentlemen Are Born" (F. N.)..	6,500	Low 3-4 "The Sign of the Cross".....	2,500
Palace	3,000	25c-40c	"Kid Millions" (U. A.).....	6,000	"The Painted Veil" (MGM).....	6,000	(2nd run)	
Kansas City								
Mainstreet	3,049	25c-45c	"Anne of Green Gables" (Radio) (9 days)	9,800	"Kentucky Kernels" (Radio)..... (5 days)	5,500	High 6-23-34 "Glamour"	23,000
Midland	4,000	15c-40c	"The Painted Veil" (MGM).....	8,700	"Kid Millions" (U. A.).....	13,400	Low 5-20 "Sweepings"	4,000
Newman	1,800	25c-40c	"College Rhythm" (Para.)..... (8 days)	9,000	"The St. Louis Kid" (W. B.)....	6,500	High 1-7 "Strange Interlude".....	30,000
Tower	2,200	25c	"One Exciting Adventure" (Univ.)	6,800	"Desirable" (W. B.).....	7,800	Low 4-15 "Perfect Understanding".....	4,900
Uptown	2,000	25c-40c	"Music in the Air" (Fox)..... (6 days)	2,200	"Marie Galante" (Fox)..... (5 days)	3,500	High 10-21 "I'm No Angel".....	20,000
Los Angeles								
Four Star	900	30c-55c	"Chu Chin Chow"	3,250	"Outcast Lady" (MGM)	3,000	Lot 5-27 "Picture Snatcher".....	2,800
Loew's State	2,416	30c-55c	(Gaugmont-British) "The Merry Widow" (MGM)....	16,000	"We Live Again" (U. A.).....	11,250	High 9-22-34 "One Night of Love".....	13,000
Paramount	3,596	30c-55c	"It's A Gift" (Para.).....	16,000	"College Rhythm" (Para.)..... (2nd week)	15,000	Low 5-5-34 "Let's Fall in Love".....	4,000
RKO	2,700	25c-65c	"Flirtation Walk" (F. N.).....	10,500	"St. Louis Kid" (W. B.).....	8,000	High 10-27-34 "Judge Priest".....	9,200
United Artists	2,100	25c-55c	"Chu Chin Chow"	3,100	"Outcast Lady" (MGM)	3,500	Low 7-1 "Lilly Turner"	1,600
W. B. Downtown	3,400	25c-40c	(Gaugmont-British) "Gentlemen Are Born" (F. N.)..	8,000	"Jealousy" (Col.)	6,800	High 3-3-34 "Devil Tiger" (6 days)....	7,800
Minneapolis								
Century	1,650	25c-40c	"Imitation of Life" (Univ.).....	4,500	"What Every Woman Knows"... (MGM)	4,300	Low 12-1-34 "Outcast Lady"	3,000
Lyric	1,238	20c-25c	"Peck's Bad Boy" (Fox).....	1,500	"Student Tour" (MGM)..... (20c-35c)	1,800	High 4-7-34 "Riptide"	28,500
RKO Orpheum	2,900	25c-50c	"Anne of Green Gables" (Radio)	6,000	"One Night of Love" (Col.)..... (2nd week)	6,800	Low 2-24-34 "Coming Out Party".....	4,870
State	2,300	25c-40c	"Evelyn Prentice" (MGM).....	6,000	"College Rhythm" (Para.).....	6,000	High 1-7 "No Man of Her Own".....	30,000
Time	300	25c-35c	"Cimarron" (Radio)..... (20c-30c) (3 days)	1,000	"Gridiron Flash" (Radio)..... (3 days)	1,000	Low 3-18 "King of the Jungle".....	10,000
World	400	25c-75c	"Dangerous Corner" (Radio)..... (20c-30c) (4 days)	1,500	"Sing and Like It" (Radio)..... (4 days)	1,500	High 3-31-34 "Little Women".....	15,500
Montreal								
Capitol	2,547	25c-60c	"College Rhythm" (Para.) and... "Menace" (Para.)	10,000	"The Gay Divorcee" (Radio) and (2nd week) "The Fountain" (Radio)	8,000	Low 9-30 "Brief Moment".....	1,700
Imperial	1,914	15c-35c	"The Great Defender" (British)..	3,500	"Pursued" (Fox)	3,500	High 10-21 "The Bowery".....	21,000
Loew's	3,115	30c-75c	"Six Day Bike Rider" (F. N.)....	14,500	"Student Tour" (MGM)	11,500	Low 12-8-34 "Chu Chin Chow".....	3,100
Palace	2,600	30c-65c	"The Merry Widow" (MGM).... (2nd week)	8,500	"The Merry Widow" (MGM).. (1st week)	14,000	High 3-25 "42nd Street"	19,000
Princess	2,272	30c-65c	"We Live Again" (U. A.) and... "That's Gratitude" (Col.)	8,500	"The Last Gentleman" (U.A.) and "Blind Date" (Col.) (2nd week)	7,000	Low 6-2-34 "Merry Wives of Reno" } and "Harold Teen" }	5,000
New York								
Capitol	4,700	35c-\$1.65	"The Merry Widow" (MGM).... (2nd week)	21,000	"The Merry Widow" (MGM)..... (1st week)	42,670	High 4-7-34 "Riptide"	63,373
Mayfair	2,300	35c-65c	"Gambling" (Fox).....	7,900	"Marie Galante" (Fox)	10,500	Low 2-10-34 "You Can't Buy Everything"...	15,500
Palace	2,500	25c-75c	"The Gay Divorcee" (Radio).....	16,000	"The St. Louis Kid" (W.B.).....	11,500	High 1-7 "The Half Naked Truth"....	24,750
Paramount	3,700	35c-99c	"College Rhythm" (Para.)..... (2nd week)	19,500	"College Rhythm" (Para.)..... (1st week)	27,000	Low 7-14-34 "Call It Luck".....	3,150
Rialto	2,200	25c-65c	"The Captain Hates the Sea".... (Col.)	17,000	"The Menace" (Para.).....	9,000	High 7-21-34 "Of Human Bondage"....	16,200
Rivoli	2,200	40c-99c	"Kid Millions" (U. A.)..... (4th week)	16,500	"Kid Millions" (U. A.)..... (3rd week)	25,000	Low 4-15 "Parole Girl".....	4,500
RKO Music Hall	5,945	35c-\$1.65	"Broadway Bill" (Col.).....	100,000	"The Gay Divorcee" (Radio).... (2nd week)	85,000	High 10-21 "I'm No Angel".....	83,450
Roxy	6,200	25c-55c	"Imitation of Life" (Univ.)..... (2nd week)	31,000	"Imitation of Life" (Univ.)..... (1st week)	44,000	Low 8-11-34 "Elmer and Elsie".....	10,500
Strand	3,000	25c-55c	"Flirtation Walk" (F. N.).....	35,389	"Gentlemen Are Born" (F.N.)....	10,319	High 4-7-34 "The Lost Patrol".....	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President" }	5,800
							High 11-17-34 "Kid Millions".....	51,000
							Low 8-5 "The Rebel".....	7,200
							High 11-25 "Little Women".....	109,000
							Low 6-17 "Ann Carver's Profession"...	44,938
							High 12-1-34 "Imitation of Life".....	44,000
							Low 1-28 "Air Hostess".....	9,100
							High 10-14 "Footlight Parade".....	55,190
							Low 12-23 "Sin of Nora Moran".....	6,850

[THEATRE RECEIPTS--CONT'D]

Theatres		Current Week		Previous Week		High and Low Gross	
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)	
Oklahoma City							
Capitol	1,200	10c-41c	"St. Louis Kid" (W. B.).....	3,000	"Pursuit of Happiness" (Para.)..	1,800	High 1-6-34 "Going Hollywood"..... 4,100 Low 3-11 "From Hell to Heaven"..... 1,350
Liberty	1,500	10c-36c	"Ready for Love" (Para.)..... (4 days)	2,000	"Lemon Drop Kid" (Para.)..... (4 days)	2,487	High 6-16-34 "Half a Sinner" and "Uncertain Lady"..... } 5,000
			"Straight Is the Way" (MGM).. (3 days)	700	"Death on the Diamond" (MGM) (3 days)	1,500	Low 3-18 "The Death Kiss" and "The Fourth Horseman"..... } 1,100
Midwest	1,500	10c-56c	"The White Parade" (Fox).....	4,200	"The Painted Veil" (MGM).....	4,000	High 2-25 "State Fair"..... 8,500 Low 3-11 "Employees' Entrance"..... 1,400
Warner	1,900	10c-56c	"College Rhythm" (Para.).....	5,500	"Imitation of Life" (Univ.).....	4,300	High 11-3-34 "Kansas City Princess".... 13,000 Low 12-1-34 "Imitation of Life"..... 4,300
Omaha							
Brandeis	1,200	20c-35c	"Anne of Green Gables" (Radio) and "La Cucaracha" (Radio) (8 days)	5,500	"Happiness Ahead" (W. B.) and.. "By Your Leave" (Radio) (25c-40c)	4,000	High 11-18 "One Man's Journey".... 10,750 Low 12-30 "The World Changes" and "Havana Widows"..... } 3,500
Orpheum	3,000	25c-40c	"Imitation of Life" (Univ.) and.. "I Am A Thief" (W. B.) (8 days)	9,500	"The White Parade" (Fox)..... and "The Curtain Falls" (Chesterfield)	9,000	High 3-10-34 "Easy to Love"..... 17,250 Low 4-29 "Sweepings"..... 5,000
Paramount	2,800	25c-40c	"College Rhythm" (Para.).....	16,000	"The Painted Veil" (MGM).....	6,000	High 7-22 "Gold Diggers of 1933"..... 13,250 Low 2-24-34 "Six of a Kind" and "Good Dame"..... } 5,250
World	2,200	25c-40c	"Outcast Lady" (MGM) and.... "Wagon Wheels" (Para.)	4,200	"What Every Woman Knows".... (MGM) and "No Ransom" (Liberty)	3,800	High 6-3 "Peg O' My Heart" and "Perfect Understanding"..... } 7,500 Low 5-19-34 "As the Earth Turns" and "Smoky"..... } 3,250
Philadelphia							
Aldine	1,200	35c-55c	"Kid Millions" (U. A.)..... (6 days-2nd week)	9,000	"Kid Millions" (U.A.)..... (6 days-1st week)	13,000	High 5-5-34 "The House of Rothschild" 23,000 Low 6-9-34 "Sorrell and Son"..... (8 days) 4,000
Arcadia	600	20c-40c	"The Lady Is Willing" (Col.).... (6 days)	2,300	"What Every Woman Knows".... (MGM)	3,100	High 1-6-34 "Duck Soup" (7 days).... 6,500 Low 9-1-34 "Notorious Sophie Lang".... 1,400
Boyd	2,400	35c-55c	"The Painted Veil" (MGM)..... (6 days)	10,000	"College Rhythm" (Para.)..... (6 days)	11,000	High 1-6-34 "Little Women"..... 30,000 Low 11-10-34 "Dr. Monica"..... 7,500
Earle	2,000	40c-65c	"Kentucky Kernels" (Radio)..... (6 days)	20,000	"Lady By Choice" (Col.)..... (6 days)	17,000	High 4-7-34 "Harold Teen"..... 40,000 Low 10-21 "Saturday's Millions"..... 10,000
Fox	3,000	35c-65c	"Music in the Air" (Fox)..... (40c-65c)	18,000	"The White Parade" (Fox)..... (5 days-2nd week)	14,000	High 4-22 "Cavalcade"..... 29,000 Low 11-10-34 "Gambling"..... 12,500
Karlton	1,000	25c-40c	"The Merry Widow" (MGM).... (6 days)	3,200	"The Gay Divorcee" (Radio)..... (6 days)	3,500	High 10-3-34 "One Night of Love".... 8,500 Low 8-25-34 "Let's Talk It Over"..... 2,200
Stanley	3,700	35c-55c	"Flirtation Walk" (F. N.)..... (6 days)	12,000	"St. Louis Kid" (W. B.)..... (6 days)	11,000	High 11-25 "I'm No Angel"..... 32,500 Low 11-3-34 "Happiness Ahead"..... 7,500
Stanton	1,700	30c-55c	"The First World War" (Fox).. (30c-50c) (6 days)	6,400	"Gentlemen Are Born" (F. N.).. (6 days) (35c-50c)	5,600	High 6-3 "The Little Giant"..... 10,000 Low 7-14 "I Love That Man"..... 4,000
Portland, Ore.							
Broadway	1,912	25c-40c	"Flirtation Walk" (F. N.)..... (2nd week)	5,200	"Flirtation Walk" (F. N.)..... (1st week)	6,500	High 4-7-34 "Wonder Bar"..... 13,000 Low 3-11 "What! No Beer?"..... 3,500
Mayfair	1,700	25c-35c	"One Night of Love" (Col.)..... (2nd week)	3,500	"One Night of Love" (Col.)..... (1st week)	3,500	
Music Box.....	1,000	25c-35c	"Anne of Green Gables" (Radio).. (25c-40c)	5,400	"The Gay Divorcee" (Radio).... (5th week)	1,800	High 12-9 "Little Women"..... 14,000 Low 5-13 "No More Orchids"..... 1,600
Oriental	2,040	25c	"Count of Monte Cristo" (U. A.)	1,800	"One Exciting Adventure" (Univ.) and "The Case of the Howling Dog" (W. B.)	1,800	High 10-14 "Rafter Romance"..... 14,000 Low 11-18 "College Coach"..... 1,600
Orpheum	1,700	25c-40c	"Imitation of Life" (Univ.).....	5,000	"Kentucky Kernels" (Radio).....	8,000	
Paramount	3,008	25c-40c	"Mrs. Wiggs of the Cabbage Patch" (Para.).....	8,300	"College Rhythm" (Para.).....	8,000	High 11-18 "The Way to Love"..... 12,000 Low 12-2 "Walls of Gold"..... 3,500
United Artists...	945	25c-40c	"Kid Millions" (U. A.)..... (4 days-2nd week)	3,000	"Kid Millions" (U. A.)..... (1st week)	6,000	High 4-28-34 "The House of Rothschild" 9,800 Low 3-11 "Madame Butterfly"..... 1,600
San Francisco							
Fox	4,600	15c-40c	"I Sell Anything" (W. B.) and.. "Menace" (Para.)	7,500	"365 Nights in Hollywood" (Fox) and "The Defense Rests" (Col.)	8,000	High 4-8 "Should a Woman Tell?" and "Speed Demon"..... } 15,500 Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"..... } 4,500
Golden Gate	2,800	25c-40c	"Anne of Green Gables" (Radio).. (Gaumont-British)	13,000	"Chu Chin Chow"..... (1st week)	14,000	High 2-11 "The Mummy"..... 25,500 Low 10-21 "My Woman"..... 8,000
Orpheum	3,000	15c-40c	"Imitation of Life" (Univ.)..... (2nd week)	10,500	"Imitation of Life" (Univ.)..... (1st week)	11,000	
Paramount	2,670	25c-65c	"It's A Gift" (Para.) and..... "The Gay Bride" (MGM)	10,500	"Babbitt" (W. B.) and..... "Pursuit of Happiness" (Para.)	11,000	High 10-27 "I'm No Angel"..... 40,000 Low 12-23 "Sitting Pretty"..... 7,000
St. Francis	1,400	15c-55c	"Evelyn Prentice" (MGM).....	7,000	"The White Parade" (Fox).....	7,000	High 3-25 "What! No Beer?" and "Broadway Bad"..... } 13,500 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"..... } 3,500
United Artists...	1,200	15c-55c	"Kid Millions" (U. A.)..... (2nd week)	10,000	"Kid Millions" (U. A.)..... (1st week)	14,000	High 12-30 "Roman Scandals"..... 17,000 Low 8-26 "The Wrecker"..... 4,000
Warfield	2,700	25c-65c	"Flirtation Walk" (F. N.).....	24,500	"Evelyn Prentice" (MGM).....	22,000	High 9-15-34 "Chained"..... 28,000 Low 5-27 "Story of Temple Drake".... 10,000
Seattle							
Blue Mouse	950	25c-55c	"Transatlantic Merry Go Round" (U. A.)	3,800	"Private Life of Don Juan" (U.A.)	3,750	High 12-9 "Little Women"..... 8,500 Low 8-19 "The Rebel"..... 2,500
Fifth Avenue ..	2,500	25c-55c	"College Rhythm" (Para.).....	7,100	"Hell in the Heavens" (Fox).... (6 days)	5,400	High 8-5 "Tugboat Annie"..... 19,250 Low 5-5-34 "Tarzan and His Mate".... 5,000
Liberty	1,800	15c-50c	"One Night of Love" (Col.)..... (5th week)	4,300	"One Night of Love" (Col.)..... (4th week)	4,800	High 11-10-34 "One Night of Love".... 7,000 Low 6-24 "Uptown New York"..... 3,000
Music Box	950	25c-50c	"Gentlemen Are Born" (F. N.).. (5 days)	3,100	"Hat, Coat and Glove" (Radio) and "Girl O' My Dreams" (Mono.)	3,200	High 11-11 "Footlight Parade"..... 8,000 Low 9-22-34 "There's Always Tomorrow" and "Midnight Alibi"..... } 2,900
Music Hall	2,275	25c-55c	"Anne of Green Gables" (Radio)	6,000	"Transatlantic Merry-Go-Round" (U. A.) (8 days)	6,300	High 5-26-34 "Wild Cargo"..... 11,500 Low 8-18-34 "Bachelor Bait"..... 4,100
Orpheum	2,500	25c-35c	"St. Louis Kid" (W. B.).....	5,400	"Kentucky Kernels" (Radio).....	8,400	High 10-21 "Bureau of Missing Persons" (6 days) 9,000 Low 4-21-34 "Two Alone" and "I Believed in You"..... } 3,750
Paramount	3,050	25c-35c	"Peck's Bad Boy" (Fox) and.... "Menace" (Para.) (5 days)	3,300	"What Every Woman Knows".... (MGM) and "365 Nights in Holly- wood" (Fox)	5,600	High 1-7 "A Farewell to Arms"..... 9,500 Low 1-13-34 "Dancing Lady" (2nd run) 4,000

Confidence

- 4 years of Ross Federal Service to the

motion picture industry has proven one main point—that an unbiased system of checking theatre receipts has a definite place in the merchandising of motion pictures.

Confidence

- And now the same quality of Ross Federal

Service is being called upon by the largest national advertisers in the country in market research.

Confidence

- To the national advertiser, market research

means constant field work in checking the effectiveness of advertising—quality of dealers—why consumers do or do not purchase advertised products, etc., etc.

Confidence

- Ross Service has conducted more than

200,000 inquiries into the value of radio programs to national advertisers — as to whether or not radio is a good medium for advertisers — and what programs are being accepted or rejected by the listeners.

We point with pride to the partial list of our national advertising clients, appended—only their confidence in our ability to render authentic and satisfactory service would attract such an array of important concerns to Ross Federal Service.

FORD MOTOR COMPANY
OLDS MOTOR WORKS
CHEVROLET MOTOR COMPANY
COLUMBIA BROADCASTING SYSTEM
NATIONAL BROADCASTING COMPANY
SHEPARD BROADCASTING COMPANY
DON LEE BROADCASTING COMPANY
RADIO STATION WGN
RADIO STATION WREN
TIME, INCORPORATED
TOPICS PUBLISHING COMPANY, INC.
CONDE-NAST PUBLICATIONS
CHICAGO TRIBUNE
SCOTT PAPER COMPANY
BROADCASTING ADVERTISERS
GILLETTE SAFETY RAZOR COMPANY
WILLIAMSON CANDY COMPANY
EARL LUDGIN ADVERTISING AGENCY
DILLER & FISHER
MAXON, INCORPORATED
FRIGIDAIRE CORPORATION
GULF REFINING COMPANY
CHARLES W. WRIGLEY COMPANY
McMANUS-JOHN-ADAMS
MORSE INTERNATIONAL, INCORPORATED
VICK CHEMICAL COMPANY
GENERAL ELECTRIC COMPANY
YOUNG & RUBICAM, INC.
HOMMANN, TARCHER & SHELDON, INC.
HUYLER'S
AMERICAN TRUSTEE SHARE CORPORATION
STANDARD OIL CO. OF NEW JERSEY
KROGER FOOD FOUNDATION
H. W. KASTER & SONS, ADV. CO.
CHARLES M. STORM COMPANY
W. H. RANKIN & COMPANY
RUTHRAUFF & RYAN, INCORPORATED
McCANN-ERICKSON, INC.
PITTSBURGH PRESS
LOW CHEMICAL COMPANY
PARK & TILFORD
STACK-GOBLE ADVERTISING AGENCY
CAMPBELL-EWALD
REGISTER-TRIBUNE, DES MOINES
ATLANTIC ADVERTISING AGENCY
CHRYSLER MOTOR COMPANY
THOMAS LIPTON & SON
N. W. AYER & SON
DONOVAN-ARMSTRONG
LIBERTY MAGAZINE
MOTOR MAGAZINE
CROWELL PUBLISHING
JOHNS-MANVILLE
GENERAL ELECTRIC
FORTUNE MAGAZINE
AMERICAN DRUG ASSOCIATION
RADIO STATION WMAC
RADIO STATION WTOG
INDIANAPOLIS TIMES
NORGE CORPORATION
NATIONAL PETROLEUM NEWS
KELVINATOR
ST. LOUIS GLOBE DEMOCRAT
JAMES G. LAMB
EDISON ELECTRIC ILLUMINATING CO.
ALFRED J. ROONEY

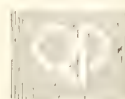
Ross Federal Service, Inc.

H. A. ROSS, President

Executive Offices . . . Six East Forty-Fifth Street, New York



WHAT THE PICTURE DID FOR ME



Columbia

DANGEROUS CROSSROADS: Chic Sale, Diane Sinclair, Frank Albertson—Having read so many good reports on this in Motion Picture Herald (the only place to get the real lowdown), I set this in place of a newer show. Pleased everyone and is an all around fine show for the small burg. Also O. K. on the draw.—L. V. Bergtoldt, Opera House, Kasson, Minn. General patronage.

DEFENSE RESTS, THE: Jack Holt, Jean Arthur—Jack Holt as an unscrupulous lawyer is well cast and the picture rates as a very good programmer. Played Nov. 5-6.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

HELL BENT FOR LOVE: Tim McCoy, Lillian Bond—A real good action picture. Tim McCoy pleases here O. K. Running time, 58 minutes. Played Nov. 23.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

HELL CAT, THE: Robert Armstrong, Ann Sothorn—Lively and entertaining comedy drama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HELL CAT, THE: Robert Armstrong, Ann Sothorn—This little picture has everything the small town audience goes for. Liked by all and the kids went wild during the last two reels. Played Nov. 19-20.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

I'LL FIX IT: Jack Holt—Jack Holt, as his own suave self with a good supporting cast, turns in a satisfactory entertainment. Nothing to rave over but pleasing and clean. Good attendance. Played Nov. 15-16-17.—C. C. Klutts, Glade Theatre, Moore Haven, Fla. Small town patronage.

LINE-UP, THE: William Gargan, Marian Nixon—Just a fair action picture. Running time, 65 minutes. Played Nov. 30-Dec. 1.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MAN TRAILER, THE: Buck Jones—A good Jones western. Plenty of action and thrills. Did not draw as well as average but was not fault of the picture. Played Nov. 17.—J. O. Smith, Paramount & Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

ONE NIGHT OF LOVE: Grace Moore, Tullio Carminati—Played this four days first part of week to a little more than average business. It was backed up with strongest advertising campaign that has been waged since this house opened. Started 7 weeks ago. Now for the picture. It is my opinion it has a classified draw at the box office. With plenty of publicity will bring in the shekels. My humble opinion is Grace Moore personality registers real well on the screen and it goes without saying her voice is delightful.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ONE NIGHT OF LOVE: Grace Moore, Tullio Carminati—Pictures like this make me proud that I have an infinitesimal part in presenting them to the public. We have not played this production but I have seen it and can report that it is nothing less than magnificent. Everything about it shows careful production and wholehearted effort. This will be greatly appreciated by your more discriminating patronage but may be just a trifle above the heads of the average theatre-goer.—J. W. Noah, New Liberty Theatre, Ft. Worth, Tex. General patronage.

SHADOWS OF SING SINGS Mary Brian, Bruce Cabot—It will fill in a program and that's about all. Played Nov. 27-28.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SONG YOU GAVE ME, THE: Bebe Daniels, Victor Varconi—The worst picture from every angle we have ever played—poor photography, terrible sound and a weak story. It was sold as a special and we have lost a lot of confidence in Columbia for telling us what a fine picture this was going to be. Again, I say, terrible. 16 walkouts. Running time, 84 minutes. Played Nov. 30-Dec. 1.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

WHAT PRICE INNOCENCE?: Jean Parker, Willard Mack—An old one that probably gave the Legion of Decency its clean-up idea. It has no place in the theatre. Played Nov. 24.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

WHIRLWIND, THE: Tim McCoy—A very good western that didn't have the usual "western draw." First McCoy I have used for years and that may account for the drop.—L. V. Bergtoldt, Opera House, Kasson, Minn. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD
1790 Broadway, New York

First National

BRITISH AGENT: Leslie Howard, Kay Francis—This town simply will not go for anything foreign. Mr. Howard should drop his Oxford English (or whatever you call it) and talk so that folks can understand him. Story okay, also direction, etc. But the title and Howard's lingo did not click.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

CIRCUS CLOWN, THE: Joe E. Brown—A perfect story and role for Joe. Good Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DRAGON MURDER CASE, THE: Warren William, Lyle Talbot, Margaret Lindsay—Good mystery picture; not as gruesome as most and all the better for it. Gave good satisfaction and did fair business against bad weather. Running time, 67 minutes. Played Nov. 15-16-17.—B. R. Johnson, Orpheum Theatre, Kerobert, Canada. Small town patronage.

GENTLEMEN ARE BORN: Franchot Tone, Jean Muir, Margaret Lindsay, Ann Dvorak—This a very good picture that pleased practically everyone. It is a comedy drama, presenting the ups and downs of four college graduates in the business world. It is full of interest from start to finish and the excellent supporting cast performs wonderfully. The trailer sold the show for us and we played one day to very good business. Running time, 74 minutes. Played Nov. 23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—A pleasing picture, but not a special and it disappointed at the box office. Very nice entertainment, however.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

SIX DAY BIKE RIDER: Joe E. Brown, Maxine Doyle—Amusing entertainment typical of this star's former pictures. Pleased our patrons but did not pull extra business. Running time, 69 minutes. Played Nov. 21-22.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town patronage.

SIX DAY BIKE RIDER: Joe E. Brown, Maxine Doyle—Not as good as "Circus Clown." Plenty of action and good clean comedy. Played Nov. 18-19.—George Recktenwald, Playhouse Theatre, Clyde, N. Y. Small town patronage.

Fox

CARAVAN: Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes—A fair picture, but no drawing power, despite plenty of advertising. Played two days and lost money on both. Running time, 101 minutes. Played Nov. 12-13.—J. K. Buckner, Palace Theatre, Grapevine, Tex. Small town and rural patronage.

CARAVAN: Charles Boyer, Loretta Young, Jean

DUDE RANGER, THE: Fox—George O'Brien—My report in November 10th issue read "but many complaints were passed on it." An error no doubt due to my careless writing. It should have read, "Had many compliments passed on it." Running time, 65 minutes. Played October 24-25.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

Parker, Phillips Holmes—A very pleasing operetta type picture. Some fine music. The only objection I had was that a couple of reels of the parading could have been eliminated to the benefit of the picture. Played Nov. 22-23.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

CARAVAN: Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes—Some nice musical numbers wasted on a production that simply does not click. Too long for one thing and the cast, with the exception of Jean Parker, wanders, while the patrons wonder. Fair business on a mid-week change, but failed to please. Running time, 101 minutes. Played Nov. 14-15.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town patronage.

CARAVAN: Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes—Combines romance, music, drama and spectacle. Did satisfactory business and pleased. Running time, 100 minutes. Played Nov. 23-24.—Dennis J. Mooney, Princess Theatre, Ordway, Colo. Small town patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—another good one from Lloyd; hope he will make more pictures soon. Can't see why he does not make some two-reel comedies also. Played on our weakest days to above average attendance. Running time, 100 minutes. Played Oct. 22-23-24.—J. K. Buckner, Palace Theatre, Grapevine, Tex. Small town and rural patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—Clever comedy and different from anything Lloyd has ever used before. Pleased in our case, but failed to draw better than average business. Swell family fare. Running time, 100 minutes. Played Nov. 23-24.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town patronage.

DAVID HARUM: Will Rogers, Louise Dresser, Evelyn Venable, Kent Taylor—We played this old, but business was mighty good—and they went out pleased, which is the best part. Played Nov. 16-17.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

DUDE RANGER, THE: George O'Brien—Drew well and pleased. One of the best westerns that we have ever run. O'Brien is always good and this is one of his best. Played Nov. 24.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

GAMBLING: George M. Cohan—The name of Cohan drew in a few. As for the picture, it is just one of those to fill in a vacant date. Running time, 80 minutes. Played Nov. 16-17.—Dennis J. Mooney, Princess Theatre, Ordway, Colo. Small town patronage.

HELL IN THE HEAVENS: Warner Baxter—Excellent. Tense, exciting—a little comedy and plenty of thrills. It is a 100 per cent for our type audience. Played Nov. 22-24.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

HELL IN THE HEAVENS: Warner Baxter, Conchita Montenegro—The stock shots of the flying sequences were very familiar. We have had them about eight times and that is so apparent that it is my opinion that they came out of the "All Quiet on the Western Front." Certainly it is the same old story, the ace flyer and the kid that couldn't take it. I ask you, is that not just about the average war picture that deals with flyers since "All Quiet." Baxter did the best he could with the weak story. Certainly we recognized the old familiar plane that went down in flames and the same eight planes in the squad flying with the phoney background very plain that they were silhouetted against.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

JUDGE PRIEST: Will Rogers—Rogers continues to draw better than ever, this one outdoing all previous pictures of his. Cannot say that the picture outclasses his others, but guess it's because the folks are just waking up.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

JUDGE PRIEST: Will Rogers—Our patrons said it was Rogers' best. Business fair. Running time, 79 minutes. Played Nov. 28-29.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

JUDGE PRIEST: Will Rogers—Rogers as usual drew the crowd and pleased. Highly entertaining. Stepin Fetchit takes second honors. Running time, 80 minutes. Played Nov. 9-10.—Dennis J. Mooney, Princess Theatre, Ordway, Colo. Small town patronage.

JUDGE PRIEST: Will Rogers—This picture has everything that could be desired for 100 per cent en-

tainment. Entire cast do great work. It is the opinion of our patrons that "Judge Priest" far exceeds all other Will Rogers pictures. It is clean, has lots of comedy, a great story, and we join our patrons by saying, boy, oh boy, what a picture! Running time, 79 minutes. Played Nov. 19-20.—J. K. Buckner, Palace Theatre, Grapevine, Tex. Small town and rural patronage.

LOVE TIME: "Pat" Paterson—A wonderful picture for lovers of real music. For the average run of theatre goers it's just another picture with not much pep. If you can tie in with instructors and pupils of music you can't go wrong. Played Nov. 28-29.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

LOVE TIME: "Pat" Paterson, Nils Asther—A very fine picture, but the title and being a costume picture killed it. Experience proves that folks want down-to-earth stories. Not Austrian or other foreign stories. Really lost money on it simply because folks would not come in to see it. The whole cast worked great.—Jack Greene, Genesee Theatre, Genesee, Ill. Small town patronage.

MARIE GALANTE: Spencer Tracy, Ketti Gallian—Some good musical numbers—interesting shots of Panama Canal. Good entertainment but hard to get the folks in on new star. Pleased those who saw it. Would stand up for extended run. Running time, 80 minutes. Played Nov. 24.—Dennis J. Mooney, Princess Theatre, Ordway, Colo. Small town patronage.

ELINOR NORTON: Claire Trevor, Norman Foster, Hugh Williams, Gilbert Roland—The playing was the only redeeming feature to this picture. Running time, 70 minutes. Played Nov. 11.—Dennis J. Mooney, Princess Theatre, Ordway, Colo. Small town patronage.

PECK'S BAD BOY: Jackie Cooper, Thomas Meighan, Jackie Searl—Very good. Well received by everyone. Played Oct. 25-27.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

PECK'S BAD BOY: Jackie Cooper—This is a good, clean picture which drew and pleased, especially the children. Running time, 71 minutes.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

PURSUED: Rosemary Ames, Victor Jory, Russell Hardie—It's plot number 5 or maybe it's number 6—all dolled up with a South Sea atmosphere, which doesn't fool the customers for a minute. After the first five minutes they know what's coming, but stick it out to make sure they are right. They were. Used on a midnight preview, this got by for a comedy, but Fox never intended it for that. Running time, 68 minutes. Played Nov. 17.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town patronage.

PURSUED: Rosemary Ames, Victor Jory, Russell Hardie—This is just another picture that is a real drawback to the industry. It is a tropical story with unpleasant characters and surroundings. There have been too many pictures of this type and the public is tired of them. It is strictly an adult attraction and offers very poor entertainment. The Code should prohibit such pictures as this. Played one day to very poor business. Running time, 68 minutes. Played Nov. 21.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—A first quality picture that pleased 100 per cent. A great love story with pleasing touches of comedy interwoven. No dull moments. Running time, 88 minutes. Played Nov. 26-27.—J. K. Buckner, Palace Theatre, Grapevine, Tex. Small town and rural patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—Right up our alley. While this was a story of Sweden, it was done in American lingo, everyone understood it, and was modern. More like this will be welcome.—Jack Greene, Genesee Theatre, Genesee, Ill. Small town patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—Not quite as good as this star's fans expect, but it is better than average entertainment. A little too long for the story material and for some reason, best known to Hollywood, is given a Swedish background. We have a good many Swedish patrons and they told us it did not ring true. Business fair but the picture did not please generally. Running time, 88 minutes. Played Nov. 7-8.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—This is a typical Gaynor vehicle—sugar and spice and everything nice—but our patrons enjoyed it and told us so. It was part of a perfect program which ran two hours and forty minutes (our patrons are accustomed to seeing double feature programs)—"Servants' Entrance," Laurel and Hardy short, Mickey Mouse, Shirley Temple short, Fox Movietones, and trailers.—J. W. Noah, New Liberty Theatre, Ft. Worth, Tex. General patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—Fair picture, very disappointing. Not what I thought it would be. Patrons not at all satisfied with the picture. Fair business. Played Nov. 4-5-6.—George Recktenwald, Playhouse Theatre, Clyde, N. Y. Small town patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—Here is a nice little picture. Janet Gaynor always pleases. Some said they were disappointed in

the part she played in this, but I think most everyone was well pleased. Running time, 84 minutes. Played Nov. 1-2.—Alice Simmons, Lyric Theatre, Jefferson, Tex. General patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—One of the best comedy dramas for a long time. Clean. Pleased. Drew well. Played Nov. 9-10.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—This is one of the best program pictures made this year by any company. It is original and clever, with two personable young players who are becoming very popular. Our patrons enjoyed it immensely.—J. W. Noah, New Liberty Theatre, Ft. Worth, Tex. General patronage.

STAND UP AND CHEER: Shirley Temple, Warner Baxter, Madge Evans, James Dunn—Don't play this if you don't want to see red. No plot. Shirley Temple only good one in it and she was only in for a few minutes. Perfect recording and good clean print, but no business. Running time, 80 minutes. Played November 23-24.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Juvenile patronage.

WILD GOLD: John Boles, Claire Trevor—This did well on a double feature program, as our patrons found it entertaining. Harry Green was likeable in a comedy role. There is one good song in the picture.—J. W. Noah, New Liberty Theatre, Ft. Worth, Tex. General patronage.

WORLD MOVES ON, THE: Madeleine Carroll, Franchot Tone—This is only fair entertainment and did not please our patrons. It is a drama and entirely too long drawn out. The war scenes are about the best ever produced, but they made many patrons stay away. This will only please a certain class of patrons and here that class did not come out to see it. We played one day to only fair business. Running time, 100 minutes. Played Nov. 22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MGM

BARRETT'S OF WIMPOLE STREET: Norma Shearer, Charles Laughton, Fredric March—Truly a wonderful picture and acting superb. Most all of my patrons liked it. I heard a few say they did not care for this type but still they go to see this one. Played Oct. 21-22.—Alice Simmons, Lyric Theatre, Jefferson, Tex. General patronage.

CHAINED: Joan Crawford, Clark Gable, Otto Kruger, Stuart Erwin—Very good picture, good acting, but did not draw. Played Nov. 13-14-15.—George Recktenwald, Playhouse Theatre, Clyde, N. Y. Small town patronage.

CHAINED: Joan Crawford, Clark Gable, Otto Kruger, Stuart Erwin—A wonderful picture. The entire cast very good. We did nice business as Joan Crawford and Clark Gable are so well liked. Play it. Played Oct. 14-15.—Alice Simmons, Lyric Theatre, Jefferson, Tex. General patronage.

DEATH ON THE DIAMOND: Madge Evans, Robert Young—A fast-moving picture with plenty of comedy furnished by Ted Healy and Nat Pendleton. Did nice business and I think everyone pleased. Played Nov. 4-5.—Alice Simmons, Lyric Theatre, Jefferson, Tex. General patronage.

EVELYN PRENTICE: William Powell, Myrna Loy—A good show but not to be compared to "Thin Man" in entertainment. The ladies may cry a little, so they will have a nice evening. Played Nov. 25-26.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

GIRL FROM MISSOURI, THE: Jean Harlow, Lionel Barrymore, Franchot Tone, Lewis Stone, Patsy Kelly—This is great entertainment that should do well in both small town and large city. It has a somewhat novel plot with numerous clever situations. The acting is excellent and Harlow is beautiful. Patsy Kelly can be strongly billed as she is the hit of the picture with her droll characterization.—J. W. Noah, New Liberty Theatre, Ft. Worth, Tex. General patronage.

MYSTERY OF MR. X, THE: Robert Montgomery, Elizabeth Allan, Lewis Stone—A good mystery picture that seemed to please the few we got in to see it. No squawks. Running time, 85 minutes. Played Nov. 21.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Coal mining town patronage.

OPERATOR THIRTEEN: Marion Davies—This is positively the best show of the year. The story of the South during the war with plenty of thrill scenes. The Mills brothers singing is another good point. Did not draw a large crowd but nothing seems to now.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

OUTCAST LADY: Constance Bennett, Herbert Marshall, Hugh Williams—Here is a fine picture with a sad ending, but everyone enjoyed it. Some beautiful clothes worn by Constance Bennett. This picture will please. Played Oct. 30-31.—Alice Simmons, Lyric Theatre, Jefferson, Tex. General patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan—It's old, but we brought it back as a tribute to Marie Dressler and advertised it thusly: "So that you may have one last opportunity to see the immortal Marie Dressler,

we respectfully offer you 'Tugboat Annie'." It pleased the patrons and gratified the management. Played Oct. 16-17.—Ray Baker, Grand Theatre, Littleton, Colo. Small town or suburban patronage.

Monogram

CITY LIMITS: Frank Craven, Sally Blane, Ray Walker—This is one of the best program pictures I've ever played. Played on Friday-Saturday and it sure pleased. Many thanks, Monogram. Craven is fine and Walker is always pleasing.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Country and rural patronage.

GIRL OF THE LIMBERLOST: Marian Marsh—This is an exceptionally good show. I advertised it heavily but it failed to draw but it surely pleased the ones who saw it. I consider it much better than "Little Women" but Monogram sure put out a bum line of paper on this. A picture like this deserves better posters. Running time, 81½ minutes. Played Nov. 22-23.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

RIDERS OF DESTINY: John Wayne, Cecelia Parker—One of the best western stars in the business is this fellow Wayne. This is a good one from him.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

Paramount

BELLE OF THE NINETIES: Mae West, Roger Pryor, John Mack Brown, Katherine De Mille, Duke Ellington and his orchestra—This seemed to please generally, although some of the West fans didn't care for it. Good Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BELLE OF THE NINETIES: Mae West, Roger Pryor, John Mack Brown, Katherine De Mille, Duke Ellington and his orchestra—This did not draw as well as "Mrs. Wiggs," and seemed a very ordinary picture, outside of the Mae West personality, and one or two pictures of that are sufficient. Played Nov. 25-26.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BELLE OF THE NINETIES: Mae West—Mae is slipping at the box-office. While she is still glamorous and wears a million dollars worth of gowns, she did not do half the business that "I'm No Angel" did. This is due to the fact that it had so much publicity as to title and deletion that the fan magazines were full of it. She is a type that for two pictures was an innovation, a new personality that was so pronounced that it is my bet that she will not last long. Katherine De Mille was good in her small role of the other woman and she is a fine looking brunette and very attractive in her Creole makeup. Business very much off the second day. The best part of the picture was the Negro chorus work at the camp meeting. Recording off due to old print. Not so good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BELLE OF THE NINETIES: Mae West—The usual West-ern type show, though you wonder how Mae sat calm and collected all the ice from Johnny Mack Brown without any reason. The cutting room used more than their imagination. Good show and heavy draw. Have you heard this one? Aside from the levity, Mae did not take as well as in previous effort. Numbers frankly said they did not care for it, that her shows were all too much alike—mannerisms, etc. Personally, I think too over-advertised and patrons expect more than they really get. They come out of curiosity anyway, so. Played Nov. 18-19-20.—C. C. Klutts, Glades Theatre, Moore Haven, Fla. Small town patronage.

BELLE OF THE NINETIES: Mae West, Roger Pryor, John Mack Brown, Katherine De Mille, Duke Ellington and his orchestra—A good picture, but not as good as "I'm No Angel." Mae West sings some good numbers. We did not hear any comments, but think it pleased. Played Nov. 8-9.—Alice Simmons, Lyric Theatre, Jefferson, Tex. General patronage.

BELLE OF THE NINETIES: Mae West—A good show. All entertainment from start to finish. Not quite as good as "I'm No Angel" and did not draw one-third as well. I made the mistake of raising prices on this one. Nothing will stand a price raise in this town. But Paramount deserves credit for this picture. It is better than the average.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

CLEOPATRA: Claudette Colbert, Henry Wilcoxon, Warren William—This is a big picture and drew the best Monday night crowd in several months. Had many good comments on it. Did extra advertising and it paid. You won't go wrong booking this and advertising heavily. Played Nov. 26-27.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

HERE COMES THE GROOM: Jack Haley—Crazy farce comedy that drew fairly well on a tough mid-week spot and pleased 100 per cent.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LEMON DROP KID: Lee Tracy, Helen Mack—One of Damon Runyon's stories made into a picture with race track opening, shifting to small town locale. Light story, but seemed to please. Clean. Played

Nov. 11-12.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou, Dorothy Dell—By all means pick this up. Temple steals the picture. However, this type story is much too rough for her and the song she sings is, to say the least, very inappropriate for such a delightful little girl to be using. Played Nov. 1-3.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

MANY HAPPY RETURNS: Gracie Allen, George Burns, Joan Marsh, Veloz and Yolanda, Guy Lombardo and his Royal Canadians—This picture is composed mostly of Gracie Allen's shrill chatter, which caused some to roar with laughter and others to walk out in disgust. Lombardo only appears a couple of times; but his incidental music continues throughout the picture. I personally thought it fair little picture; but the box office reports said "No" very distinctly. Running time, 60 minutes. Played Oct. 21-22.—Ray Baker, Grand Theatre, Littleton, Colo. Small town or suburban patronage.

MISS FANE'S BABY IS STOLEN: Dorothea Wieck, Alice Brady, Baby LeRoy—Starts a little slow, but picks up speed and averages up as one of the very best shows from Paramount on the 1933-34 group. The last three reels made great small town entertainment and has everyone shouting or wanting to. If you passed it up, get a date now.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields, Zasu Pitts, Kent Taylor, Evelyn Venable—I advertised this heavier than any picture this year. Ran it to pleased audiences. After checking up gross, I wrote out a check (I had already paid for its rental) for a considerable sum in favor of Paramount—almost mailed it—however, at the last minute, I remembered that I was an exhibitor—I summoned all my resolution, said to myself, be a man. Fellow exhibitors, I am proud to say I was a man—my moral stamina returned after a moment of weakness. I was every inch an exhibitor. I tore up the bonus check. The picture did all right.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields, Zasu Pitts, Kent Taylor, Evelyn Venable—A picture that drew and pleased. Many satisfied comments from patrons. Work of everyone in cast outstanding, but the boys playing Billy and Jimmy, and the little girl, "Europeana," especially pleasing. W. C. Fields and Zasu Pitts shared adult honors with Pauline Lord. Played Nov. 18-19.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

MURDER AT THE VANITIES: Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle—As much as I dislike to, I cannot give this a good report. Nearly every report I have read on this has been complimentary, but this did not make a hit here. "Forty-Second Street" is the only musical that I have played that really pleased. Comments on "Murder at the Vanities" were mostly unfavorable.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

NOW AND FOREVER: Shirley Temple, Gary Cooper, Carole Lombard—A splendid, clean picture that was liked by all. Rain hurt business. Running time, 82 minutes. Played Nov. 25-26-27.—A. B. Jeffers, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

READY FOR LOVE: Richard Arlen, Ida Lupino—Clean, clever romantic comedy drama. Pleased Friday-Saturday patrons. Played Nov. 23-24.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SHE LOVES ME NOT: Bing Crosby, Miriam Hopkins—Played on Sunday night to better than average attendance and pleased. Running time, 85 minutes. Played Nov. 18.—Dennis J. Mooney, Princess Theatre, Ordway, Colo. Small town patronage.

SHOOT THE WORKS: Jack Oakie, Ben Bernie, Dorothy Dell, Alison Skipworth—Played right after a school play and business took a terrible dip. Lots of clean comedy and a show that will please almost everyone. Ben Bernie and his boys are especially good. Would rate this several notches above an ordinary programmer.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

TRUMPET BLOWS, THE: George Raft, Adolphe Menjou, Frances Drake—Used this with Rube Tenson (WLSJ Barnyard review.) Rube brought them in to establish the highest single night we ever had. The picture is O. K., too. The comments were mostly favorable.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick—Nice out-of-door picture that drew well and pleased old and young. Used the theme song just enough and at the right times to please. Played Nov. 4-5.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WAGON WHEELS: Randolph Scott—Superwestern of "Covered Wagon" type. Will stand up under any amount of plugging. Pleased 100 per cent. First western I have run in about two years. A few like this will pull them out of the doldrums where they drifted a year or two back. Good picture and good patronage. I felt good about it. Played Nov. 22-23-24.—C. C. Klutts, Glades Theatre, Moore Haven, Fla. Small town patronage.

FIVE MORE REPORT FROM FOUR STATES

Reflecting the fact that contribution to "What the Picture Did for Me" knows no geographical boundaries, this week's mail brings comment from five new reporters in four states, from New York to Colorado, from Florida to Texas. They are:

GEORGE RECKTENWALD, Playhouse, Clyde, New York.

J. K. BUCKNER, Palace Theatre, Grapevine, Texas.

DENNIS J. MOONEY, Princess Theatre, Ordway, Colorado.

C. C. KLUTTS, Glades Theatre, Moore Haven, Florida.

RAY BAKER, Grand Theatre, Littleton, Colorado.

Read these exhibitors' box office comment in the department in this issue.

RKO

AGE OF INNOCENCE, THE: Irene Dunne, John Boles—Some liked this picture; others did not. Personally, I did not care for it. I like John Boles, but I prefer him to sing in his pictures and not play the same parts all the time. Played Nov. 13-14.—Alice Simmons, Lyric Theatre, Jefferson, Tex. General patronage.

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—A sweet dish, my masters, a SWEET dish.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

BY YOUR LEAVE: Genevieve Tobin and Frank Morgan give an excellent payoff of a middle-aged married couple who agree to take a marital holiday—no questions asked. Everything natural and no scenes forced. Lots of good, clean comedy and director deserves praise for refraining (that's the word, refraining) from smutty dialogue and for delicate handling of some intimate situations. Boys, I really believe we are threatened with some clean shows now. Frankly, I can just as well do without filth on my screen. Good picture. Will get over both big and little towns. Played Nov. 11-12-13.—C. C. Klutts, Glades Theatre, Moore Haven, Fla. Small town patronage.

COCKEYED CAVALIERS: Wheeler and Woolsey—We wouldn't call this anything to brag about. Just fair. No build-up on the second night on this one.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

DANGEROUS CORNER: Virginia Bruce, Conrad Nagel, Melvyn Douglas—Very, very poor. Clean enough, but the story purporting to be what happened; then cut back to "What actually happened," repeating scenes for some footage. Confused and annoyed patrons, some of whom walked out. Played Nov. 2-3.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

DANGEROUS CORNER: Melvyn Douglas, Virginia Bruce—Slow, draggy and too talky. A rather unusual twist of flashback showing highly imaginative of "what might have happened," then the real "what really did happen" story. Conrad Nagel turns in a good performance. Poor business. Played Nov. 1-2-3.—C. C. Klutts, Glades Theatre, Moore Haven, Fla. Small town patronage.

DOWN TO THEIR LAST YACHT: Mary Boland, Polly Moran, Ned Sparks, Sidney Fox, Sidney Blackmer—This is the lowest thing we have had the misfortune to run in the past year. If either you or your patrons have an ounce of self-respect, shelve it. When a picture like this is prefixed with the stamp of the industry's approval, it is no wonder we are threatened with censorship. Played Nov. 8-10.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

DOWN TO THEIR LAST YACHT: Mary Boland, Polly Moran, Ned Sparks, Sidney Fox, Sidney Blackmer—A much ballyhooed picture to us and in turn we ballyhooed it and stung our people on the poorest of the 1933-34 contract. We asked for rebate on rental. Played Sept. 30-Oct. 1.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

FINISHING SCHOOL: Frances Dee, Ginger Rogers, Billie Burke, Bruce Cabot—Was afraid of this on account of title, but was quite surprised at the number of patrons it drew from the lower classes. Total gross was about average, and with that title, well,

you never can tell. Picture is good entertainment, even though we find it on the condemned list. (As a matter of fact, the shows on the "black list" are mostly all good entertainments).—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Fred Astaire, Ginger Rogers, Gene Raymond, Raul Roulien—A marvelous offering when first released and still is. Has a tremendous draw at the box office and extraordinary entertainment.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

GRIDIRON FLASH: Eddie Quillan, Betty Furness—Cast not known, but it is the best football picture we have ever run. Drew well and seemed to please all. Running time, 64 minutes. Played Nov. 2-3.—J. K. Buckner, Palace Theatre, Grapevine, Tex. Small town and rural patronage.

KENTUCKY KERNELS: Wheeler and Woolsey—Usual performance from this team and the folks seem to get a great deal of kick out of it. The draw looked good at the start but would not hold up and reduced admission prices last part of week. I forgot to tell you Noah Beery sings a song and just about steals the show. Don't miss hearing him sing.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

KENTUCKY KERNELS: Wheeler and Woolsey—Believe it or not, here is a Wheeler and Woolsey picture that is a clean picture. Result is that it gets more business and stands up better than any in many a day. It took the Methodists to do it and we owe them a hearty vote of thanks. I always felt like I was peddling dope to school kids when I ran some of their other pictures. This team will build to good box office if the churches hold back the producers who were killing them off.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

LIFE OF VERGIE WINTERS: Ann Harding, John Boles—I understand this has been taken off the "black list." And it certainly should be—one of the best from RKO this year. Although classed as a sob show, it is really fine screen entertainment. You don't have to be afraid of this, and I would say O. K. for Sunday.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LIGHTNING STRIKES TWICE: Benny Lyon, Pert Kelton—Wow! And is it a box-office comedy natural? Grab it, fellows, and pat yourselves on the backs. Fair crowd against strong competition, but it was hysterically funny in a natural way. The scenes just naturally worked into each other. Fellows, when your audience laughs till it cries and the ladies begin to give up that falsetto gasp, you know they enjoy the show. Grab it and plug it hard. Played Nov. 29-30.—C. C. Klutts, Glades Theatre, Moore Haven, Fla. Small town patronage.

RICHEST GIRL IN THE WORLD, THE: Miriam Hopkins, Joel McCrea, Fay Wray, Reginald Denny—Clean and clever romantic drama. Pleased. Played October 7-8.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

RICHEST GIRL IN THE WORLD, THE: Miriam Hopkins, Joel McCrea, Fay Wray, Reginald Denny—A very pleasing picture; good work by all the cast. Miriam Hopkins very well liked here. The women will like the fashions displayed by Fay Wray and Miss Hopkins. Running time, 79 minutes. Played October 28-29.—Alice Simmons, Lyric Theatre, Jefferson, Tex. General patronage.

SING AND LIKE IT: Zasu Pitts, Pert Kelton, Edward Everett Horton—Amusing comedy drama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STINGAREE: Irene Dunne, Richard Dix—One of the real surprise pictures of the year. I let this one in without any extra "noise"—and the gross was within a dollar of "It Happened One Night"—which I gave a lot of extra attention to. It also gave general satisfaction. Will rank among my 10 highest grosses for 1934, and against Fox, Paramount, Universal and Columbia, RKO is actually going to get half of these 10 places.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

THIS MAN IS MINE: Irene Dunne, Ralph Bellamy—Triangle plot with a happy ending that pleased an average Sunday crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WEDNESDAY'S CHILD: Karen Morley, Edward Arnold—A forceful old picture featuring Karen Morley and Edward Arnold, but the child actor really walks away with honors showing reaction of divorce upon a sensitive child. This kid reaches high drama to which older heads too often fall short. Enough action and comedy to relieve dramatic scenes. It's a real show and should prove good drawing card. Played against adverse weather. Played Nov. 4-5-6.—C. C. Klutts, Glades Theatre, Moore Haven, Fla. Small town patronage.

WE'RE RICH AGAIN: Marian Nixon, Billie Burke, Reginald Denny, "Buster" Crabbe, Edna May Oliver—A good clean comedy that sure got the laughs from the Saturday night crowd. Seemed to please all. Attendance good. Marian Nixon certainly does her part well and in all features we have had her in. Running time, 72 minutes. Played November 16-17.—J. K. Buckner, Palace Theatre, Grapevine, Tex. Small town and rural patronage.

WILD CARGO: Frank Buck—This is a very inter-

taining picture, although there are some shots of the big snakes that don't please the ladies. It did a fair Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WILD CARGO: Frank Buck—The kind of show that is hard to comment on. This back screen talk is not satisfactory to most patrons. Buck's voice does record well and people either liked this or it was more or less of a pain. No middle ground. On the third night I had to go out of town to see something more entertaining. Of course, there are some who appreciate screen education, but they are in the minority.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

WOMAN IN THE DARK: Fay Wray—Just good average entertainment. Fay Wray and Ralph Bellamy do good work together. Smut could have been used in some scenes, but those Hollywood directors are beginning to get smart after so long. The public does not demand filth for entertainment. Fair picture and fair crowds. Pleased with no adverse comments. Played November 25-26-27.—C. C. Klutts, Glades Theatre, Moore Haven, Fla. Small town patronage.

Tower

RED HAIRE ALIBI: Merna Kennedy, Theodore von Eltz, Grant Withers, Shirley Temple—Another poor independent film which is mildly entertaining. It is slow and talky with practically no action. Shirley Temple has a very brief part in it. Obviously this film was made when she was much younger as she is babyish and does not display the talent we expect of her today.—J. W. Noah, New Liberty Theatre, Ft. Worth, Tex. General patronage.

United Artists

ADVICE TO THE LOVELORN: Lee Tracy, Sally Blane, Isabel Jewel, Judith Wood—Not as bad as the title indicates and did not lose as much on it as I feared. Seemed to please most people and with a better title might have done fair business. Played November 22-23-24.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Small town patronage.

BULLDOG DRUMMOND STRIKES BACK: Ronald Colman—Good mystery with comedy.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HOUSE OF ROTHSCHILD, THE: George Arliss, Loretta Young, Boris Karloff, Robert Young—Failed to draw on return engagement. Wonderful picture and it had a pretty good drawing power on first engagement.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

LAST GENTLEMAN, THE: George Arliss—Arliss has a certain following by what we might call the upper class. There is no question but that he is a good character actor, but he needs a vehicle like "Rothschild" with a strong cast as he had in that one to make him popular with the regular run of patrons. He is not strong box-office in pictures such as this one, and while the picture is good of its type, there are a lot of our patrons that are not Arliss fans but did come in on "Rothschild" and would again if he were cast in the same type that "Rothschild" was.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LAST GENTLEMAN, THE: George Arliss—Stormy weather held the grosses down on this, but how it pleased those who dared to venture out. Has a surprise ending that is new and startling to say the least. Advise your patrons to see it from the start for the fullest enjoyment. Arliss is in a class all by himself and always delivers distinctive entertainment. Running time, 72 minutes. Played November 25-26-27.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

LOOKING FOR TROUBLE: Spencer Tracy, Constance Cummings, Jack Oakie—If you need a good action program picture, this is an excellent choice. It has action, comedy and romance all skillfully blended and good production. Jack Oakie and Arline Judge as a wisecracking couple kept our audience in an uproar. They are the bit of the picture and some producer will be wise if he teams these two funsters again. Sound and photography are excellent.—J. W. Noah, New Liberty Theatre, Ft. Worth, Tex. General patronage.

OUR DAILY BREAD: Karen Morley, Tom Keene—One sweet picture for small town exhibitors and patrons. Holds the interest from start to finish and builds up to a smashing climax that sends them out talking. Lack of stars is the one stumbling block to exploitation, but you can figure out other ways to put it across to your patrons and the picture will merit all you can do along those lines. Business fine and the patrons pleased. Running time, 76 minutes. Played November 16-17.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

PALOOKA: Jimmy Durante, Lupe Velez, Stuart Erwin, Marjorie Rambeau—This is a very good picture that pleased all of my patrons. This is straight comedy set in an atmosphere of prize fighting and is fast moving with plenty of action and spicy dialogue. This will make an excellent Saturday picture in the small towns. The entire cast play their parts splendidly. Played one day (Saturday) to a very good business and pleased all. Running time, 86 minutes. Played November 24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Universal

BIG CAGE, THE: Clyde Beatty, Andy Devine—Failed to draw on bargain nights. Picture is real good and, although it is old, if you haven't played it, use it on a Bargain Night and please your people.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

BLACK CAT, THE: Boris Karloff, Bela Lugosi, David Manners—They overdid the weirdness on this thing and made it simply preposterous.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BLACK CAT, THE: Boris Karloff, Bela Lugosi, David Manners—Used this on Halloween and drew some above average. The picture got plenty of comments, all in "reverse." One of those dizzy things with a foreign setting. No one seemed to know what it was all about. Personally, I rather liked it, but I had very few on my side.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

EMBARRASSING MOMENTS: Chester Morris, Marian Nixon—Excellent program entertainment. Played November 12-13.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

GIFT OF GAB: Edmund Lowe, Gloria Stuart, Ruth Etting, Phil Baker, Alexander Woolcott, Ethel Waters, Paul Lukas, Binnie Barnes, Bela Lugosi—Comedy drama with screen and radio stars. Considerable music and singing and a fairly good story. Pleased. Clean entertainment. Played October 14-15.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HALF A SINNER: Joel McCrea, Sally Blane, Berton Churchill—This is good entertainment and drew a lot of compliments. I believe the original title of the play would have been a better draw.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HALF A SINNER: Berton Churchill, Joel McCrea, Sally Blane—One of the very best from Universal in a long time. All reports on this have been from good to excellent, and this is as it should be. Many comments, and all, of course, very good. We did not get average business, but are reaching the time of year when people have too many other interests.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

HALF A SINNER: Joel McCrea, Sally Blane—A swell programmer. Plenty of the old hokum, but the customers liked it. Played October 29-30.—Hollis Drew, Temple Theatre, East Jordan, Mich. General patronage.

HONOR OF THE RANGE: Ken Maynard, Cecilia Parker—More than two years ago, we started Tuesday-Wednesday bargain nights. And here is Maynard's record on these nights: The three highest grosses on bargain nights in this more than two-year period are all Maynard's—"Gun Justice," "Strawberry Roan" and "Honor of the Range"—and this record against every Zane Grey, Buck Jones and many outstanding programs played on these nights. My hat is off to this good looking cowboy!—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

I GIVE MY LOVE: Wynne Gibson, Paul Lukas—Sob stuff; seemed to get by with the women.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LET'S TALK IT OVER: Chester Morris, Mae Clarke—O. K. program picture. Played November 20-21.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LOVE BIRDS: Slim Summerville, Zasu Pitts—No better or worse than the others by this combination. This drew O. K., but at a time when everything seemed to draw (October) regardless of title or stars.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MILLION DOLLAR RANSOM: Mary Carlisle, Edward Arnold, Phillips Holmes—Better than average program offering—but with a gangster theme that is no help at the box office right now. Used on a surprise preview, this pleased. Running time, 67 minutes. Played November 10.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

SATURDAY'S MILLIONS: Robert Young, Leila Hyams, Johnny Mack Brown, Andy Devine—Missed a date on this last fall, so held over for the football season this year. More about the gambling racket than the gridiron. Comments were satisfactory, although I wouldn't rate it any above par.—L. V. Bergtold, Opera House, Kasson, Mich. General patronage.

SMOKING GUNS: Ken Maynard, Gloria Shea—Played this one night—Wednesday—to the biggest Wednesday in more than three years. Who said westerns were a thing of the past? Dandy story in this and one of the year's best all-around cowboy shows.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

THERE'S ALWAYS TOMORROW: Frank Morgan, Elizabeth Young, Lois Wilson, Binnie Barnes—Used this on a surprise preview and how the patrons liked it. A picture you can sell your patrons and they will thank you for running it. Universal did themselves proud on this one. Running time, 87 minutes. Played November 24.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

WAKE UP AND DREAM: June Knight, Roger Pryor, Russ Columbo—Pleasing little show for the whole family. Played November 18-19.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

WAKE UP AND DREAM: Russ Columbo, June Knight, Roger Pryor—This musical nice, clean show that we used as a benefit with lodge. Pleased. Played November 7-8.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WAKE UP AND DREAM: Russ Columbo, June Knight, Roger Pryor—This failed to draw for us, though it did please the majority of those who came. It's a good program picture the best feature of which is the singing of the late Russ Columbo. Hope you have better luck with it. Running time, 79 minutes. Played November 18-19-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

Warner Bros.

AS THE EARTH TURNS: Jean Muir, Donald Woods—A rather somber story of farm life. Needs a lively comedy on the bill for contrast.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CASE OF THE HOWLING DOG, THE: Warren William, Mary Astor—It did all right.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

DAMES: Ruby Keeler, Dick Powell, Joan Blondell—A nice musical comedy which seemed to please the customers. Fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DAMES: Dick Powell, Ruby Keeler, Joan Blondell, Zasu Pitts—Good Warner musical—catchy tunes—nice chorus routines, but, as usual, Warner drags out the chorus numbers with a dozen formations which becomes boring. Played November 29-30.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

DAMES: Ruby Keeler, Dick Powell, Joan Blondell—This one proves that one good turn does not necessarily deserve another. A good picture of the type, but the type is getting tiresome to the public. They are fed up on dance scenes that depend for their effectiveness on overhead shots and on spectacular numbers that are supposed to be presented on a theatre stage—but manage to take in sweeping panoramas of outdoor scenes that no stage could accommodate. Running time, 91 minutes. Played November 11-12-13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

FIREBIRD, THE: Verree Teasdale, Ricardo Cortez, Lionel Atwill, Anita Louise—Ordinary semi-mystery. Played December 1.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—We gave this one "the works" and were amply repaid. Contains much salty humor, well-balanced by action and suspense. A navy boy told us that it was the most realistic navy picture filmed yet. We're inclined to believe it. Played October 28-29-30.—Ray Baker, Grand Theatre, Littleton, Colo. Small town or suburban patronage.

KANSAS CITY PRINCESS: Joan Blondell, Glenda Farrell, Robert Armstrong, Osgood Perkins—A good picture, but did not do half the business I thought it would. Patrons seemed to enjoy it very much. Played November 7-8.—George Recktenwald, Playhouse Theatre, Clyde, N. Y. Small town patronage.

SMARTY: Warren William, Joan Blondell—Joan Blondell as the dame who can't choose between husbands and Warren William and Edward Everett Horton are the two distraught makes who struggle to control her whims. Horton does get laughs; but they are all too obviously acting. Play it if you wish. You'll get average business—which is generally conceded to be poor. Running time, 64 minutes. Played October 23-24.—Ray Baker, Grand Theatre, Littleton, Colo. Small town or suburban patronage.

Short Features Columbia

MEN IN BLACK: Broadway Comedies—Fair comedy with The Three Stooges. Too silly.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

STABLE MATES: Sidney and Murray—A slapstick comedy that really went over. Every one got a kick out of it and that is what counts. Running time, 2 reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

Educational

BIG BUSINESS: Musical comedy—Not a laugh and nothing to it. We have had about two good comedies from this company.—Alice Simmons, Lyric Theatre, Jefferson, Tex. General patronage.

DREAM HOUSE: Bing Crosby—Not much to this one. The shorts Bing has made have not been so good, but he is so popular here in features.—Alice Simmons, Lyric Theatre, Jefferson, Tex. General patronage.

EDUCATING PAPA: Frolics of Youth series—Educational, so far this season, has released the unfunniest comedies I have ever seen. However, I notice

some favorable comments on some later releases. We'll be grateful.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

GOOD LUCK—BEST WISHES: Pickens Sisters—This one will pass. The Pickens Sisters sing quite a few numbers. It has a few laughs.—Alice Simmons, Lyric Theatre, Jefferson, Tex. General patronage.

HIS LUCKY DAY: Ernest Truex—A high-class two-reel comedy; good comedy and story; good for best nights. Running time, 20 minutes.—J. K. Buckner, Palace Theatre, Grapevine, Tex. Small town and rural patronage.

HIS LUCKY DAY: Ernest Truex—Fair comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

I SURRENDER, DEAR: Bing Crosby—Bing sings a few good numbers in this, but no one will hardly recognize him as he doesn't look natural. A few laughs.—Alice Simmons, Lyric Theatre, Jefferson, Tex. General patronage.

MAGIC FISH, THE: Terry-Toon—Good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MANAGED MONEY: Shirley Temple—Old, but plenty entertaining. We have played two of these from the "Frolics of Youth" series; the other was "Pardon My Pups," and they not only drew extra business, but were pleased. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

MOUNTAIN MELODY: Song Hit Stories—Hill Billy orchestra and singing that's entertainment in a number one shape. A contest between two Hill Billy bands to see which one goes on the radio, and do they go to town? Running time, 9 minutes.—P. J. Lees, Majestic Theatre, Lake Mills, Wis. Small town patronage.

MOUNTAIN MELODY: Song Hit Story—Very, very good. Running time, 10 minutes.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

SHE'S MY LILLY: Musical Comedies—Here's a comedy that's worth a feature's comment. Mahoney could entertain all night and they wouldn't get sick of him. Plenty laughs and some neat tap dancing in Mahoney's own style. Running time, 20 minutes.—P. J. Lees, Majestic Theatre, Lake Mills, Wis. Small town patronage.

SHE'S MY LILLY: Musical Comedies Series—Excellent. Running time, 20 minutes.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

SLOW BUT SURE: Terry-Toon—Just a cartoon.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

THEN CAME THE YAWN: Treasure Chest Series—Educational must have run out of story material and they are now following Metro's Gooey Movies. Running time, 7 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TRAV'LING THE ROAD: Song Hit Stories—A very interesting one-reel subject. The scenery and singing very good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Fox

PICTURESQUE PORTUGAL: Magic Carpet Series—The best of this series which hasn't been so hot.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MGM

CARETAKER'S DAUGHTER: All-Star Comedies Series—This is only fair entertainment of the slapstick variety. Metro should discontinue this series of two-reels or get some new stars and better story material. A few laughs and that is about all. My patrons walked out on this and I don't blame them. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GRANDFATHER'S CLOCK: Musical Revues—We apologized for showing this. A fool and his money soon parted. Running time, 17 minutes.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

GRANDFATHER'S CLOCK: Musical Revues Series—We had some compliments on it, but personally thought the color the best and only redeeming part of it. It tries to be different, which is something.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MIKE FRIGHT: Our Gang—The best Our Gang in a long time and more power to them if they keep up the good work. Running time, 18 minutes.—P. J. Lees, Majestic Theatre, Lake Mills, Wis. Small town patronage.

MOVIE DAZE: All-Star Comedy—Impossible. Buck up, Hal. Running time, 20 minutes.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

NOSED OUT: Irvin S. Cobb—If this comedy was funny, I failed to see it. I'd say if they don't get any better, Cobb had better stick to writing. Running time, 18 minutes.—P. J. Lees, Majestic Theatre, Lake Mills, Wis. Small town patronage.

ONE-HORSE FARMERS: Todd-Kelly—Had the

house in an uproar from beginning to end. Will build up any weak feature. Running time, 19 minutes.—P. J. Lees, Majestic Theatre, Lake Mills, Wis. Small town patronage.

ONE-HORSE FARMERS: Todd-Kelly—Here is a comedy that will furnish plenty laughs and should please any audience that likes comedy. Patsy Kelly better than Zasu Pitts.—Alice Simmons, Lyric Theatre, Jefferson, Tex. General patronage.

OPENED BY MISTAKE: Todd-Kelly—Ordinary Todd and Kelly comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

RASSLIN' ROUND: Willie Whopper Series—This is a very good cartoon comedy with Willie as the prize-fighter. These cartoons are good entertainment for the kids, but the adults do not care for it. Running time, 7 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SOUP AND FISH: Todd-Kelly—Up to usual standard of this entertaining couple.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Small town patronage.

YOU SAID A HATFUL: Charley Chase—Fairly amusing Chase comedy. Charlie, gather in the singing boys and make another good comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Paramount

BETTY BOOP'S LITTLE PAL: Betty Boop Cartoon—Fair cartoon. Betty has made much better ones.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

COLD TURKEY: Joseph Cawthorn—Fairly good.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

A DREAM WALKING: Popeye, the Sailor—Extra fine. Each Popeye seems to get better. By far the best series of cartoons on market.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

GOLD NUGGETS: Walter Catlett—Average.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

HA! HA! HA! Betty Boop—Only fair. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOLLYWOOD ON PARADE: No. 11—This is very poor entertainment and not up to the standard set by the previous issues of this series. There are only a few movie stars in this and they are not very interesting. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MADHOUSE MOVIES: No. 1.—Not so good. My customers don't like this kind.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

MAN ON THE FLYING TRAPEZE: Popeye, the Sailor—This is one of the best cartoons we played so far. All the Popeyes are good. Running time, 6 min-

utes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PICTORIAL REVIEW: No. 3, new series—Fine. Amusing shots of cub bear. Interesting shots and dialogue of Death Valley. Knockout girl orchestra.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

POOR CINDERELLA: Betty Boop—The first of the Color Classics that has the most beautiful color I've ever seen. Nothing but good remarks from the patrons. Running time, 10 minutes.—P. J. Lees, Majestic Theatre, Lake Mills, Wis. Small town patronage.

POPEYE CARTOONS: As good a cartoon as they have on the market. The adults even ask for them, so they must be good.—P. J. Lees, Majestic Theatre, Lake Mills, Wis. Small town patronage.

RADIO ANNOUNCER'S REVIEW, THE: Headliners—Good. Pleased generally.—John H. Forrester, The Pines Theatre, Waldron, Ark. Small town patronage.

RKO

GOOD KNIGHT: Cubby the Bear Cartoon—An average cartoon. Running time, 7½ minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

HOW'S CROPS: Cubby the Bear Cartoons—Terrible.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

IN THE DEVIL DOG HOUSE: Clark & McCullough—Just another poor one from RKO.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MILD CARGO: Cubby the Bear Cartoons—Terrible.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

NO MORE WEST: Bert Lahr—Bert Lahr should learn some new comedy. Rather coarse.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

SINISTER STUFF: Cubby the Bear Cartoons—Just a fair cartoon comedy. Running time, 6 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Universal

GINGERBREAD BOY, THE: Oswald Cartoon—Nice cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Warner Vitaphone

GOOD MORNING EVE: Broadway Brevities—A dandy, good two-reel color musical comedy that could be used with a weak feature and save the show.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

ISHAM JONES AND HIS ORCHESTRA: Melody Masters Series—Good. Running time, 10 minutes.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

PAREE, PAREE: Broadway Brevities—This was my first of the series of Broadway Brevities and it's a very weak sister.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

PHIL SPITALNY AND HIS MUSICAL QUEENS: Melody Masters Series—The best short subject I've played in a long time. It is positively grand. Tell them it's extra super special, etc. They really raved about this short. I really hated to return it to the exchange.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

RHYTHM IN THE BOW: Merrie Melodies—This is an excellent cartoon comedy with good music and will appeal to both the young and old. This entire series of cartoons are very good and the music adds much to the entertaining value. Vitaphone always produces good shorts. Running time, 7 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SYNCPATED CITY: Hal LeRoy, Dorothy Dare—A very good musical short that pleased 100 per cent. They liked it and told me so. Running time, 20 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. General patronage.

SYNCPATED CITY: Hal LeRoy, Dorothy Dare—This is one of the best shorts of the year and is sure to please. It is a musical comedy with plenty of beautiful girls, good music and beautiful scenes. The tap dancing by Hal LeRoy is very good and all of my patrons liked it. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SYNCPATED CITY: Hal LeRoy, Dorothy Dare—Very good. Hal LeRoy is very good with his tap dance.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

STUCK, STUCK, STUCCO: Pepper Pot—Thank goodness I am through with these Pepper Pots. They are no good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TIME TO RE-ORDER

NOW IS THE TIME to check what available space you still have left in your THEATRE ACCOUNTING book. No doubt you'll find it running low. Re-order now so that you can continue your important daily entries without interruption. Start the coming new year with a fresh book.

THEATRE ACCOUNTING

by William F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity.

Order Now — \$3.00 — Postage prepaid

QUIGLEY BOOKSHOP

1790 Broadway

New York



J. C. JENKINS--His COLYUM



Oklahoma City

Dear Herald:

They came very near locating this city on top of an oil dome. At the southeast edge of the city the oil derricks are as thick as the hair on a skunk's grandfather. When this country was first discovered it was thought so worthless that the government moved a lot of Indians down here from Nebraska and settled them here, but that's where the government pulled a boner, for they settled them on oil land that has made some of them so rich they don't know what to do with their money, although the whites are trying to show them.

Oklahoma City looks a whole lot like some other towns we have seen. She has a street railway, electric lights, traffic signals, a post office and several filling stations, besides about 145,000 Sooners and "Alfalfa Bill" the governor, but Bill won't be governor very much longer because a guy by the name of Marland over at Ponca City was elected governor at the election by a majority so large that the boys stopped counting the votes. He would probably have gotten a million if there had been that many votes in the state. Marland must be a pretty popular guy.

▽

We read about two boys talking about their fathers snoring. One boy said his father snored so loud that he woke everybody up. The other boy said "Hub, that's nuthin', my pop snores so loud that he'd wake himself up if he didn't sleep in another room."

Then again we read about that "Timber-belt" the government is going to plant to "bring rain." The boys in western South and North Dakota, Nebraska, Kansas, Oklahoma and Panhandle will be glad to learn of this for they have been trying for years to get timber to grow and haven't been able to do it. If you want some expert advice on how to run a Texas stock ranch, an Oklahoma cotton plantation, a Nebraska cornfield or how to bring rain, just ask the gentleman in the black alpaca gown with a mortarboard on his head, who probably has never been off the campus, and he will tell you. What he doesn't know about it is nobody's business.

▽

"To Him Who Hath . . ."

We find here in Oklahoma and Texas quite a number of theatres that have closed because they were unable to pay rent and film expenses. There is a verse in the Bible which reads: "To him who hath shall be given, but from him who hath not shall be taken, even that which he hath." We don't know as this is an exact quotation, as we are not very strong along these lines, but anyhow, you exhibitor boys will know what we mean.

▽

Jevver eat an Oklahoma persimmon? You didn't? Well you hain't never et nuthin yet. We used to think that a Georgia watermelon wasn't bad to take, but an Oklahoma persimmon will make a Georgia watermelon

CHIC SALE TO

J. C. JENKINS

From Charles "Chic" Sale, via the Herald, comes a letter to Colonel J. C. Jenkins, the Vagabond Columnist, in which the MGM player thanks J. C. for his appreciation of Sale's short subject, "Old Shep," and notes that he has been signed by MGM for a series of similar subjects, to be called "Chic Sale Miniatures." Incidentally, Sale expresses the hope that J. C. will soon come west again, "so that we can get together for a good old fashioned gabfest."

ashamed to look a Nigger in the face on a dark night.

▽

WHEN SUMMER COMES

*When summer comes, we hope that we
Will feel strong enough to climb a tree.
And feel so frisky every day
We'll help "Maude Muller rake her bay."
And if the judge should pass that way
And see us raking Maudie's bay
And stop his nag, she knows so well,
We'd tell the judge to go to—
When summer comes.*

▽

This is the next day after it rained all night and most of the following day, but it has been a pretty busy day for us, for we have slipped up on a number of the boys when they weren't looking, and thereby hangs a number of tales, but we are not going to tell any out of school, except to say that we called on S. R. Simpson branch manager for Paramount, H. O. Stark, district sales manager for RCA; H. K. Buchanan, branch manager for Allied; R. C. Willam, branch manager for RKO, and R. K. Hogdon, branch manager for Fox, and not a one of them offered any resistance or called the police. Oh, yeah, then we called on the Griffith Amusement company and met H. J. Griffith, one of the firm who is largely responsible for the selection of the managers for their string of theatres throughout Oklahoma and Texas, and who is held in the highest esteem by these managers wherever we have gone. When you meet Mr. Griffith you can easily understand why this is. Then we also met C. O. Fulgham, who is assisting Mr. Griffith in the managing of these houses. Mr. Fulgham is a native Sooner and has been connected with the theatre industry, in various capacities, the better part of his life, and he is not so old either, and we are informed that he has been appointed as general manager for the eastern division of the Griffith circuit of houses, and we give it as our opinion that in this appointment Mr. Griffith is to be again complimented for his excellent judgment.

After that we got ourself a couple of hot dogs and went and called on Paul Townsend, who operates the Liberty theatre. The

Liberty is located right down in the canyon where the street cars and beer trucks will run over you if you don't watch out (we followed one truck six blocks and couldn't catch up with it), then we went back and called on Paul, and we were glad we didn't catch that truck, for we found Paul an excellent chap running an excellent house, and that makes an excellent town out of Oklahoma City. But listen, Phoebe, we can't spend all of our time here in Oklahoma City when all the boys out in the state are laying for us with a shotgun, no matter what "Alfalfa Bill" thinks about it. Now, for instance, you take Alfalfa Bill, Ma Ferguson and Charlie Bryan and shake 'em all up together in a sack and they will all come out at once.

▽

Henrietta

At Holdenville we met R. D. Howell, who manages the Grand theatre. We might have thought that he was our ex-senator, R. D. Howell of Nebraska if he hadn't passed away about a year ago. Holdenville fits right into the hills in fine shape and the Grand theatre fits right into the Holdenville community like a cousin to our Uncle Jake, although we haven't any Uncle Jake. T. H. Wilson manages the Blaine and Morgan theatres here in Henrietta, and Henrietta looks to us like a live community and Mr. Wilson gives the impression of knowing the theatre business without instructions.

▽

Gainesville, Texas

When you go to Gainesville, Texas, be sure to call on A. V. Wade, the manager of the Majestic, Texan and Lyric theatres, and if he isn't down on the Red River fishing for bullheads, you will find him an excellent Longhorn ready to accommodate you at any time. Mr. Wade was born in the light of the moon when the sign of the zodiac was in the head, and that's the reason for his excellent knowledge of the theatre business.

H. E. Hargrave manages the Texas and Washington theatres in Sherman. He told us that he was remodeling the Gem at a cost of \$15,000 and that it soon would be ready to open. Three theatres ought to be aplenty for Sherman, but then just see who is managing them.

Back with the Robins

H. S. Cole manages two theatres in Bonham. H. S. is a brother of Colonel H. A. Cole of Dallas, who is connected with the Allied States Association, and that is proof sufficient that he comes from an excellent family.

We have an H. S. Cole up at Neligh who is the manager of our Junior Legion baseball team, and listen Lucy, we've got some team, too. They lacked two runs of being the champions of the western half of the U. S.

It's warm down here today, just like a May day up at Detroit Lakes, Minnesota, except that there is no bass fishing down here.

Please tell the boys up north that we will be back with the robins in the spring.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumist

SHORT PRODUCT PLAYING BROADWAY

Week of December 8

CAPITOL

Toyland Broadcast MGM

CRITERION

Derby Decade RKO

MAYFAIR

Black Sheep, The Educational

Poisoned Ivory RKO

PARAMOUNT

King of the Everglades Paramount

RIALTO

Three Little Pigskins Columbia

Marching With Science Fox

RIVOLI

In a Monastery Garden First Division

Nifty Nurses Educational

RKO MUSIC HALL

Holiday Land Columbia

ROXY

Once Upon a Time Metropolitan

Life

STRAND

Songs That Live Vitaphone

Pilgrim Days Vitaphone

Roach Strengthens Staff For Dual Bill Competition

Hal Roach, in a move to combat the double feature policy is lining up feature comedy writers and directors at his Hollywood studio, according to Fred Quimby, short subject sales manager for MGM, on his return last week from the Coast. MGM distributes Roach product. "Roach appreciates the necessity for better stories, writers and players for his new productions and is making every effort to meet the demand," said Mr. Quimby.

Harmon-Ising, cartoon producers, are working on a third dimension cartoon, tentatively titled, "Bosco's Mother Goose," said Mr. Quimby. "We have increased our production budget 50 per cent higher than at any time since we have been in the short subject field. Of this percentage 35 per cent is allowed for color," he said.

DOWN ALONG WABASH AVENUE

CHICAGO

Aaron Saperstein and Jack Miller dashed off to New York last week to protest against the local releasing situation. They received assurances that the Code Authority has approved the plan for 10 per cent cancellations as drafted by local exhibitors. Barney and John Balaban were also in New York.

▽

Bob Templar, who has been at the Princess theatre, has rejoined Courshon & Solomon.

▽

Morris Salkin is in the Michael Reese hospital preparing to undergo an operation.

▽

Recovering nicely is Phil Dunas, who is now spending several hours each day at his Columbia desk.

▽

Henri Ellman left for New York Sunday and says he will have some important announcements on his return.

▽

Louis Mack of the Chicago Trailer Company has taken over new quarters at 825 S. Wabash.

▽

Joe Goldberg has increased the facilities of his repair service and announces that Matt Emke, formerly in charge of repairs for National Theatre Supply, and Eddie Santell, formerly with Billy Dietz, have joined his organization.

▽

His many friends in the industry were sorry to learn of the death of Mrs. Yetta Sussman, mother of Ludwig Sussman of the Adelphi.

▽

Myron Oppenheim, a newcomer to the motion picture industry, has joined the sales staff of Henri Ellman's Capitol Film exchange and will cover Illinois, Indiana and Wisconsin.

▽

Harry Smith has opened the ABC Printing Company at 1027 S. Wabash, handling theatre printing and programs.

Balaban & Katz has negotiated a 10-year lease for the Capitol theatre at Kedzie near Lawrence and after extensive remodeling the house will operate as a new unit in the BK circuit.

▽

John C. Flinn, executive secretary of the Code Authority, had his first glimpse of the local code offices when he stopped off to confer with Emma Abplanalp between planes on his way from the west coast to New York.

▽

Seen along Film Row: Al Friedlander, vice-president of First Division Pictures, and Abe Kaufman, manager of Big Features Rights Films of Indianapolis.

▽

In the case of the Lexington theatre operated by Max Sachs against the Lawndale, operated by Charles Nelson, before the clearance and zoning board last week the board ruled that the clearance held by the Lawndale over the Lexington on Paramount, United Artists, First National, Warner and Columbia is unfair and found further that Lawndale is not fairly entitled to any clearance over the Lexington as long as the Lexington plays in the second week of city release. Five other clearance cases were postponed.

▽

Warner's Orpheum stage was brilliant under spotlights for the first time in many years when Captain John Craig appeared in person to recount sea tales in connection with his picture, "Sea Killers."

▽

C. B. Buckles of Mount Pulaski, Ill., is building a new theatre at Lincoln which he will operate with his father.

▽

W. H. Belmont has been placed in charge of a new branch of Superior Pictures opened in Indianapolis at 440 Illinois street. Superior has closed a deal with Dave Mountain for eight Bill Cody features for Illinois, Indiana and Eastern Missouri.

HOLQUIST

AN ACKNOWLEDGMENT

With gratifying reports of my appearance in "COLLEGE RHYTHM" coming in from various parts of the country, it makes me happy to express my appreciation to the executives and staff of Paramount Pictures Corporation and my fellow players for the many courtesies shown me and the helpful co-operation extended without which, I am certain, such an enthusiastic response would have been impossible.

Joe Penner



TECHNOLOGICAL



The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 252.—(A) Name the various items involved in screen image dimensions and explain each one in detail. I shall ask no other question this time because of the fact that this one involves many things, and if your answers are complete they will require considerable space.

Answer to Question No. 246

Bluebook School Question No. 246 was: (A) Is it essential to best performance that motor-generators having no sub-base, but coupled armature shafts, be set in perfect alignment perfectly level, and that they be held immovable by securely anchored anchor bolts? (B) Is it advisable that the projectionist make certain electrical connections when a new set is installed? (C) What oil should be used for M. G. sets, and why? (D) What precautions must be taken in selecting grease for lubrication of ball bearing sets?

The following made good: C. Rau and S. Evans; G. E. Doe; D. Danielson; D. Ferguson; R. J. Arntson; J. T. Seiler; C. Oldham; A. F. Sprafke; G. A. Artley; J. Wentworth; T. Van Valkenburg; H. Edwards; Bill Doe; K. Arrington; R. D. Oberleigh and J. Lansing; D. Breaston and H. Haber; B. R. and M. Walker; F. Ferguson and D. Lally; G. N. Guidotti and F. L. Saylor; L. M. and C. B. Traxler; L. I. Miner; L. Grant and R. Geddings; R. and K. Wells; N. L. Simms; S. Spooner and B. H. Thaller; T. L. George; C. Umphrey; D. Johnson; P. L. McIntosh; R. Crawford, G. E. Osborn, C. B. Murray and D. T. Bennett; P. and L. Felt; F. Simms and O. L. Daris; L. Henderson and B. I. Henderson; T. Turk; L. M. Goss, D. L. Madison and T. Danielson; N. L. Tomlinson and G. Lathrop; D. L. Sinklow; F. H. and L. Klar; N. L. Haynes and A. Richardson; T. N. Onby; M. and J. Devoy; E. L. Dodson and F. L. Benton; K. L. Knight; G. Samuels; M. F. Fallon; D. Davis and J. Sackett; D. Stellegos and G. Wayne; L. and F. R. Russell; G. Johnson and N. T. Kane; O. Thum and I. D. Ackertly; C. and J. Hawken; H. Pitchkey and M. C. Mellinger; H. R. Binnings; K. Erwin and L. F. Erwin; H. D. Schofield; A. and D. Porter; R. Suler and R. Wheeler; C. N. Lindsay.

Answering Section A, L. M. and C. B. Traxler say, "It is important that M. G. sets having no sub-base, but coupled armature shafts, be placed in perfect alignment and so fastened that they will remain that way since otherwise both vibration and noise will result.

"The foundation upon which the motor and generator are placed must be solid, without vibration. Its upper face should be finished smooth and perfectly level. When the machines are placed on this face their shafts must be in perfect alignment, which may be accomplished by drawing up the shaft coupling bolts tight before finally tightening down on the anchor bolts, afterward seeing to it that doing so has not caused the machines to bind on the anchor bolts at any point in a way that might prevent them from aligning perfectly. It is of course assumed that the coupling faces and the washer that usually goes between them are true. If they are not—well, that is ample grounds for rejecting the set right off the bat.

"We have found it a good scheme to cut in the power before tightening down the anchor bolt nuts, and let the set run at full speed for a moment. This will cause the set to settle into position and eliminate any possible slight inaccuracy in alignment there may be. When this is done, tighten down the anchor bolt nuts firmly. There should then be no vibration at all."

I selected this answer because the suggestion of running the set a moment before tightening down the anchor bolts seemed to me to be a mighty excellent one. Assuming there is some play in the anchor bolt holes, it certainly would serve to perfect the alignment, assuming the coupling itself to be true—which we would of course have every right to assume it to be.

(B) H. Edwards says, "Not an easy question to answer because of the fact that the new theatre may be in a location so far removed from any seat of operations that it would cost a lot to send a man to make the necessary connections. In such circumstances I would hold it would be very possible to so instruct the projectionist (if he be one really) that he could do the job without any very serious chance of trouble. This is the more true because of the fact that such a theatre would hardly be a large one requiring a complicated system of wiring.

"However, where it is not too expensive it would seem best that a competent electrician who is familiar with the particular set (a factory man if possible) do the installing. Some installations are such that it would be very difficult, if not impossible, for any but a very competent electrical worker to follow the wiring diagrams and

make the necessary adjustments for best operation with surety.

"Answering in still another way, if there be an experienced electrician accustomed to work from diagrams within reasonable distance, unless the projectionist himself be of equal ability it would be best to call in the electrician and have him work with the projectionist."

(C) G. A. Artley says, "The particular oil to be used will depend largely upon climatic conditions. An oil that is best for low temperatures is not best for high ones. But the oil used for lubricating the local power plant generators surely may be depended upon as suitable."

Rau and Evans say, "Oil used for M.G. sets should be the kind recommended by the makers of the set, but if the same for some reason cannot be had, then the oil used by the local power plant will serve very well. If this, too, is not available, then select a good grade of medium dynamo oil, which may be changed to light dynamo oil in winter."

(D) D. Danielson says, "A grease for ball bearings must be absolutely free from acid and be of sufficient texture to stand up under heat, but light enough not to hinder the action of the balls. A fibre grease is best."

Rau and Evans say, "It is essential that grease for ball bearings be wholly free from either acid or animal fat, since otherwise the polished surface of the balls will be roughened and in time destroyed, whereupon the bearing must be replaced to avoid serious trouble. Manufacturers of ball bearings sets make careful tests of various greases and put their okay on such as they find suitable for use. Their recommendations should therefore be followed."

To which latter I would add: If the manufacturer's recommendation is not followed, it is very likely the transgressor will have ample opportunity to regret not having done so—his regret being expressed in dollars and cents—mostly dollars.

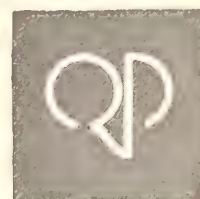
Florida Houses Combine

The Ernada theatre, owned by D. V. Marquis, and the Bartow, owned by B. E. Gore, at Bartow, Fla., have combined.



MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*



ONE STEP FORWARD

Although there is still a long distance to go, Columbia Pictures makes a stride in the right direction by changing the type of press book ads on "Mills of the Gods" to conform somewhat with the wishes of the men in the field. It is not altogether unreasonable now to expect other changes for the better not only in this company's future press books but also those of other producers. And that finally an effort has been made by the home office men to remove some of the theatreman's immediate advertising obstacles speaks well for further cooperation between producer-advertisers and managers.

Incidentally, by encouraging expressions of the various members who are participating in the press book discussions, your Managers' Round Table Club again proves its unique value as the showman's only mouthpiece for criticisms and suggestions.



"WON'T BE — CAN'T BE"

In editorializing the Quigley Award efforts of a previous winner, this department had occasion to recall the deathless words of the late Bill Roper who uttered the famous classic—"a man who won't be licked, can't be licked." We used the saying to illustrate the determination of the finally successful showman who, undeterred by seeming failure, crashed through to win.

The Quigley November decisions, listed on another page, allow us another opportunity to clarify the above brave words that have brought hope to many a man. They describe aptly the spirit of Sig Solomon, of the Regent, Newark, N. J., who with three Firsts and two Honorable Mentions was not to be appeased until he had brought home the bacon. And in the November competition Sig came through.

In addition to aggressive showmanship, ingenuity and plain savvy, dogged courage is another quality that brings concrete returns at the box office.



ON GETTING AHEAD

Another Round Tabler moves up. To a high operating post with Neighborhood Theatres, of Virginia, goes Elmer Brient, formerly Loew manager in Richmond. His new duties comprise direction of advertising and exploitation, assisting in the reorganization of the corporation's theatres and supervision of a general expansion program, now under way.

No easy assignment is this, but Elmer's long and successful years in the theatre will stand him well. Godspeed, oldtimer.

GOOD WILL AND GROSSES

Often it has been stressed that what managers do to forward civic progress in their communities is proportionately as important as the direct effort put forth to stimulate grosses. The case of Manager M. L. Ashmann, of the Capitol, a Brooklyn, N. Y., neighborhood theatre, is offered in further evidence.

This Round Tabler, located in a highly competitive metropolitan section, recently accepted the post of director on a drive to organize a Better Business Association, membership confined to merchants situated on his street. At this writing general enthusiasm is reported and definite progress has been made. However, most significant in Ashmann's campaign is what he has to say about the benefits of this cooperation:

"... Prospects for the furthering of our objectives are very bright and you can see that the contacts available to me are valuable in the way of tie-up advertising. . . ."

Increased business stemming from the building up of theatre prestige through participation in outside activities is not to be discounted. Successful showmen will bear this out.



MANAGERS—COLUMNISTS

From Sales Promoter Gene Curtis, of Famous Players Canadian, comes word of approval from headquarters giving the circuit managers permission to use their names over picture publicity material planted in local newspapers. Among those reported to have already promoted this desirable feature are Walter Davis, Orpheum-Fort William; Ernie Smithies, Capitol-Kingston; Jimmie Lynch, Runnymede-Toronto, and C. G. Smith, Empress-Penticton.

Readers have been educated to the extra importance of newspaper by-lines and managers who thus become columnists are wisely giving their conventional stories an added value that no doubt is contributing somewhat to the grosses. The personalization of picture news in this manner is to be encouraged.



Once upon a time, there was a press book which did not offer jumbo telegram tieups, cigarette, soap or cosmetic endorsements, classified page, star identification or essay contests, double truck ads and newspaper features that "your editor will surely go for". Yes, once upon a time—

A. Mike Page

ADS IN PRESS BOOKS CHANGED BY COLUMBIA

Herschel Stuart Responds to Theatremen's Suggestions Published in Round Table

As a result of the discussions in these pages on press book improvement, Columbia Pictures, in a letter to the Round Table Club from Herschel Stuart, director of advertising and publicity, announces the adoption of a number of the suggestions made by the members. States Mr. Stuart:

"In response to exhibitor requests through MOTION PICTURE HERALD and to Columbia direct, we are changing the type of press book ads with May Robson in 'Mills of the Gods,' a Columbia release for December.

"We hope these ads will make it easier for exhibitors and we have left room in each ad for the name of the theatre, price and policy, second feature, shorts or extra show. The proofs of the new type ads are attached hereto."

The ads to which Mr. Stuart refers are a generous assortment of one, two, three and four-column displays of varying depth, each containing space for extra attractions and theatre slug. Theatremen who have been requested to state an opinion regarding the changes express themselves as pleased with the attitude of the Columbia ad head and look forward to the adoption of further press book improvements by other home office advertising departments.

Before coming to Columbia, Mr. Stuart served for many years in the exhibition field, his last theatre assignment being general manager of RKO.—A-MIKE.

Work For a Quigley Award!

Puts On Campaign For Double Feature

With "Caravan" and "Peck's Bad Boy" on one bill, Manager Don Ross, Palace, Hartford, Conn., fired his ammunition at two targets, scoring many hits. On "Caravan," Don hooked up advertising beauty shop for layouts on both Loretta Young and Jean Parker, ads carrying two column cuts of stars.

For "Peck's," essay contest on "why I would like to have a Jackie Cooper dog" was planted for prize of pup, papers carrying stories on this and photo of winner receiving the canine from Don, Jr. Free orphan show in connection was also publicized.

Work For a Quigley Award!

Toups Sponsors "Widow" Dance at Leading Hotel

Taking advantage of "College Night" at one of the leading hotels in New Orleans, La., Rodney Toups and his assistant, Moise Bloch at the State arranged for one of the couples to do the "Merry Widow" waltz. M. C. introduced the dancers and gave the picture a good plug. Bulletin boards in high schools and colleges carried cards with theatre credit.

Few days prior, to each gentleman accom-

panied by a lady was handed envelope in feminine script reading, "Don't show this to her." Inside was endearing greeting from Jeannette MacDonald asking that the recipient meet her at the theatre.

Shoe store window display carried huge cutout of Chevalier and MacDonald doing the waltz and tying in with dancing slippers. Replicas of \$2.00 tickets used at Astor were handed out, preview for critics held ten days before and bannered Liberty trucks called attention to date.

Work For a Quigley Award!

Bamberger Made Sales Promotion Manager of RKO

With the broadening of his duties to take in additional phases of sales promotion, Leon J. Bamberger was officially appointed sales promotion manager of RKO Distributing Corporation this week by Ned E. Depinet.

Bamberger has been engaged in sales promotion work for some time without title.

Work For a Quigley Award!

Binstock Ties Schools Up On "Temple" Essay Contest

Paul Binstock at the Republic Theatre in Brooklyn for his "Now and Forever" date sponsored a children's essay contest on "Why I would like to own a Shirley Temple Doll." Enlisting the aid of the public schools, one of the principals was selected to act as judge and announcements regarding the picture and contest were made in school auditorium.

Department store contributed the dolls which were on display in the lobby. Shirley Temple stills were promoted, paid by merchant, and distributed on poorest matinee of week after school. A tieup with furniture store brought window display of child's bedroom with six sheet cutout of Shirley.

Work For a Quigley Award!



PEDESTRIAN PIRATE. During the run of "Treasure Island" at the Bronx, New York, Loew houses, street bally as above was used for the different dates. Music from radio concealed in the sign caused curiosity.



Hellinger Explains Racing Trophies

Turf Tiein Features 'B'way Bill' Showing

By arrangement with Turf and Field Club, Jockey Club and other prominent racing organizations, an exhibition of racing trophies worth many thousands of dollars was shown at the Radio City Music Hall in conjunction with the date on "Broadway Bill." Mark Hellinger, New York *Mirror* columnist and author of the story from which the picture was made, was guest of honor during preview, after which he presided at the exhibit (see photo) explaining the history of many of the famed trophies.

Other Hellinger angles that brought attention included bannerling of special railroad car to the Army-Navy game in which the writer and a group of Broadway celebrities traveled to Philadelphia, the car being designated as "Broadway Bill Special." On his broadcast of the game, Hellinger mentioned the New York picture a number of times. Other stations also made announcements.

The *Mirror* printed and distributed 11 by 14 cards for newsstand display, Postal Telegraph inserted leaflet in all local wire deliveries and a special Helen Vinson collar was also featured in many style windows. This tieup is being effected nationally. The Furness Bermuda Line distributed photographic enlargement display cards to all tourist agencies in the territory and Macy's tied this in to their Cinema Shop with newspaper ads and special radio hour.

Campaign was handled by Hazel Flynn and Jim MacFarland, of the Music Hall, working with Columbia's exploitation staff.

Work For a Quigley Award!

Mayor Proclaims Ice Cream Week on "Kid Millions"

Herb Morgan and Bill Saxton, Century, Baltimore, Md., tied up with a leading ice cream distributor and arranged with the Mayor to declare an "ice cream week" in honor of "Kid Millions." Delivery trucks carried banners, special ice cream booths were erected and free cream given to each kid attending special showing. To clerk in chain drug store selling most Cantor ice cream a prize was given, and ice cream dealer got out cooperative ads in which theatre received billing.

Lux tieup brought distribution of window streamers, Chase and Sanborn used window strips announcing opening and other merchants participated in a cooperative ad page.



Larson's Hanging "Caravan" Sign

Larson Inaugurates Novel Banner Idea

Hanging banners in an unusual form and offered as an original twist by Manager Frank Larson, Paramount-Idaho Falls, Idaho, are illustrated above, and were responsible, states this member, for more excitement than has been aroused lately by his varied theatre activities.

The gag was used on "Caravan," and the banner attached to ordinary manilla rope which was thrown over wires holding the traffic signals on street corners. Banners were hung so as not to interfere with traffic and copy read: "This rope is 15 feet long. Multiply it 1000 and you will have some idea of the thrills and entertainment coming to you when you see, etc., etc." Frank says the stunt was costless and recommends it for use in any spot where the location can be obtained.

Also helpful was a gypsy tent in lobby, girls in costume handing out ordinary playing cards in center of which were pasted slips containing fortunes, topped by title and date.

Work For a Quigley Award!

Judge Sends Couple To "Little Friend"

It has not been put over lately, that gag of having a friendly judge sentence some one to see a certain picture, and A. P. Waxman of Gaumont British reports the details of the stunt as arranged for the showing of "Little Friend" at the Brooklyn-Fox.

Well known judge of the Brooklyn Domestic Relations Court cooperated at a hearing of couple with a nine-year-old daughter. Hizzoner gave the picture and theatre a nice plug in addition to the passes for the man and wife. Papers carried story and photo.

Work For a Quigley Award!

Classified Ad Tieup Aids "Limberlost" Date

Dick Watson, Gladmer-Lansing, Mich., promoted himself a lot of free display space on "Girl of the Limberlost" with a want ad hookin. Twenty passes were given for those clipping on two succeeding days, all ads containing certain letters which when put together spelled out the title of picture.

In addition to ads, contestants were required to list each letter, name and address of advertiser in which the individual letter was found. Entries were sent to theatre.

SIG SOLOMON WINNER OF NOVEMBER AWARD

First Mention

FRED WEIMAR, Manager
Orpheum, Sioux Falls, S. D.

Honorable Mention

W. W. ADAMS, Manager
Colonial, Brockton, Mass.

HARRY BLACK, Manager
Rialto, Glens Falls, N. Y.

A. L. CAPLAN, Manager
Fox Films, South China

HARRY CHARNAS, Mgr. Dir.
Strand, New York City

ROSCOE DRISSEL, Manager
Loew's, Wilmington, Del.

LEO HENDERSON, Manager
Idaho, Twin Falls, Idaho

GEORGE W. HUNT, JR., Manager
Loew's, Louisville, Ky.

SEYMOUR R. MAYER, Manager
Pitkin, Brooklyn, N. Y.

JACK NELSON, Manager
Capitol, North Bay, Canada

DON NICHOLS, Manager
Broadway, Charlotte, N. C.

GEORGE ROTSKY, Manager
Palace, Montreal, Canada

MATT SAUNDERS, Manager.
Poli, Bridgeport, Conn.

Sixth Entry from New Jersey Warnerite Selected as Best of Month by Three Judges

Let's say it again—"a man who won't be licked, can't be licked." Let's say it again and still again, for Round Tabler Sig Solomon of the Regent-Newark, N. J.

Sig wins the Quigley Award for November and wins it on his sixth attempt for his sterling campaign on "Judge Priest." The decision was unanimous, each judge listing this entry at the top of the heap. And well does he deserve the honors. His campaign featured three important contests, among other highlights, details of which will be run in the next issue.

Finishing a comfortable second and rating the only First Mention given in November, Manager Fred Weimar, Orpheum, Sioux Falls, S. D., bows in with a fine effort on "Little Miss Marker." Weimar is the first member from the Minnesota Amusement Company ranks to enter into the charmed circle, and the fact that he played this attraction second-run entitles him to an extra bow.

The next five to finish take down well won Honorable Mentions, this group including Don Nichols, Charlotte, N. C.; Leo Henderson, Twin Falls, Idaho; Matt Saunders, Bridgeport, Conn.; Harry Charnas, New York, and Roscoe Drissel, Wilmington, Del.

In addition, seven other entrants were rewarded also with Honorable Mentions, and their names are listed in the next column. All in all, the judges agreed that those finishing in the November money turned in a representative showing of high-light exploitations that could well hold its own in most any company.

Again newcomers to the Awards competition are listed this month with a number of showmen who have won previous Mentions in the past months. That new names are being included in each Award period indicates undoubtedly that more and more showmen are participating in the Competitions.

This interest extends even to foreign lands as proven by the Honorable Mention won by A. L. Caplan, South China manager, Fox Films, who entered an excellent campaign on "Baby, Take a Bow" at King's theatre, Hong Kong, China.

The Last Month

Only a few weeks remain in December. Showmen as yet unrecognized have notified headquarters they intend making their entries for this month the best they have yet offered in an attempt to crash through. Increased enthusiasm is also evident among previous winners who are cooperating to wind up the final competition of the year in a veritable blaze of glory.

A final 1934 invitation is extended to showmen everywhere to get aboard. Circuit and independent theatremen are tearing down the home stretch. Another keen struggle is looked for to wind up the year. Here's hoping.—A-MIKE.



CHINESE STUFF. The lobby of the Fifth Avenue, Seattle, Wash., was given an exotic touch on "The Catpaw" with dragon tapestries bordering the sides. John Hamrick's ad crew is credited.

Walter Davis Went For Those Cabbages on "Wiggs"

The good old dependable cabbage has played a prominent part in many of the campaigns reported on "Mrs. Wiggs" and on the Canadian premiere of this attraction at the Orpheum, Fort William, Walter Davis planted the headlined vegetable in many ways.

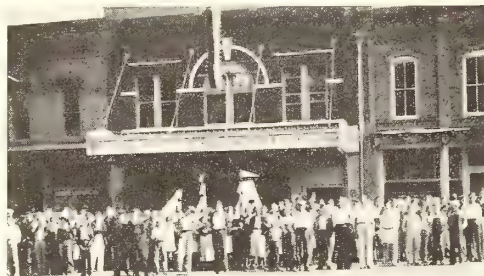
For instance, a street bally, consisting of bannered wagon filled with cabbages pyramided artistically to the top and supporting a section of wooden fence. Unusual but nonetheless effective was Davis' idea of placing the cabbages as atmosphere in merchants' windows with theatre copy.

The vacant lot cutout was another neat bit of work, and other hookins were made with bookstores and libraries. Birthday invitations in the form of special cards were extended, these used regularly by this member to build up children's attendance and described in these pages some time ago.

Work For a Quigley Award!



Davis' Bannered "Cabbage" Wagon



Gurley's Country Kids See Show

Country Kids Attend Show

Clarke Gurley at the Ritz in Columbus, Ga., wrote to all school superintendents soliciting their assistance in putting on a special morning showing of "Treasure Island," for the country school kids. Busses conveyed children to theatre, where they lined up for the accompanying photo.

Work For a Quigley Award!

"Millions" Campaign

Following a previous compilation of ideas that has proven successful for a recent showing at the New York Rivoli, United Artists has put out a booklet containing description and illustrations of the highlights on the New York "Kid Millions" exploitation campaign. Booklet is available at U. A. exchanges.

Work For a Quigley Award!

Teachers Cooperate With Lewis on "Treasure Isle"

Cooperative ad pages seem to be the order of the day for George C. Lewis, Wildey Theatre, Edwardsville, Ill., who promoted two recently, one for "Handy Andy" and the other on "Treasure Island." On the latter date, George also secured permission of teachers in all grade schools to announce playdates in class and distribute handbills.

As an added attraction for the juvenile patronage, Lewis runs a "cartoon hour" every Sunday before the regular show.

Work For a Quigley Award!

Girls Brought to New York To See "Dames" at Strand

One of the contests engineered by Larry Graver, Stanley Theatre, Philadelphia, Pa., on "Dames" broke in Daily News three days prior, when girls from leading swimming pools were assembled to act as court of beauty (see photo) to welcome "Dames" to the Stanley. These girls were taken to New York to see the picture at the Strand. The swimming pools publicized the event.

Ten most popular girl employees at four of the leading department stores were chosen and invited to opening. One of the girls from the picture made a tour of the night clubs at which she was introduced and called upon to do a number from the picture. Girl also visited key theatres on circuit telling



Graver's "Court of Beauty"

about the picture and singing hit songs.

Announcement of the opening was made at end of Borden's coast-to-coast "45 Minutes in Hollywood" broadcast and the Borden dealers distributed window streamers. A preview for radio singers, announcers and orchestra leaders netted plugging over air and night clubs.

Hurdy Gurdy Bally Clicks on "Caravan"

Bicycle club with members in riding costume and riding to theatre on bikes to see "Six Day Bike Rider" clicked well for Harry Brown, Jr., who arranged the stunt for the date at the Paramount and Fenway, Boston. Many of the Quaker Oat tie-ups were also made for full window coverage and imprinted contest cards distributed.

In addition to the other slants on "Caravan" on the same bill which were recorded in a recent issue, Harry put out an old fashioned hurdy-gurdy as suggested by Mr. Taylor, of M and P. This bannered street bally (see photo) sent out with couple costumed as leads in picture made all sections of town and suburbs, and was used one day ahead and five days of picture.

Work For a Quigley Award!

Mumford Plays Host to Team

When Colgate played Rutgers a few weeks ago, Leon Mumford, Roth-Strand Theatre, Summit, N. J., invited the entire Colgate team, including managers, coaches and reception committee to his house. In honor of the occasion, "Flying Pigskins" was shown, newsreel of recent Colgate games and the house was gaily decorated with pennants, etc.

Work For a Quigley Award!

Bike Contests Feature Grimes' "Bike" Campaign

In addition to the many tieups made with local Quaker Oats dealers, Ken Grimes, Warner-Morgantown, W. Va., reports satisfactory results on "Six Day Bike Rider" with a treasure hunt at city playground for passes concealed in Quaker Oats boxes. Also commanding attention was bicycle parade, riders carrying theatre signs.

Other bike stunts included trick rider on streets, bike riders in Montgomery-Ward window, with passes given to those guessing nearest mileage covered in three days and parade on opening day headed by high school band in which bike riders were mounted on bannered trucks.

Work For a Quigley Award!

Erie Paper Sponsors Bike Rider Road Race

Many excellent breaks were secured by Manager Jim Totman, Warner, Erie, Pa., on bike race between that town and Warren, Pa., 64 miles distant, on day prior to opening of "Six Day Bike Rider." Erie paper cooperated on the gag, as did Manager George Sarvis, Library-Warren, and with the help of the local Quaker Oats and Ivor Johnson bicycle representatives, Totman did a very complete job.

Lobby stunt that clicked was a bicycle on rollers attached to speedometer, patrons invited to try their speed and endurance. Rider on bannered old-time high bike made an effective street bally and another local paper contributed to the campaign with a Goofy Gram contest. Joe E. Brown yell contest on stage during Saturday morning kid show also drew.

As an extra award to the contestants in the road bike race and highly prized by the recipients were personal letters from Joe E. Brown to all riders expressing the star's appreciation for their efforts in the race and their part in helping to bring attention to the local showing.

Girls Dance Continental On Golden's "Divorcee" Float

Lou Golden, manager, and Harry Reiners, publicist at Proctor's, Newark, N. J., are responsible for stunt in the accompanying photo of street bally on "Gay Divorcee." Dancing girls, cut-outs of Astaire and Rogers and loudspeaker playing hits were features of the float.

A walk on the 32-foot truck was background for girls from local dancing school. Revolving cylinder operated by bicycle gears kept figures in center of truck dancing the "Continental." Sides of float decorated with atmospheric scenes, title and names of stars were in raised letters with lights playing behind them.

Work For a Quigley Award!

Sells "Rothschild" With Stenciled Arrows

Roy Liebman, Park, Newark, N. J., adapted the procedure used on premiere showings by billing his "Rothschild" date as a "First Neighborhood Showing," and this line was carried in his heralds, distributed house to house by boys who added a bit of excitement by shouting "Extra!" as they placed the circulars under doors.

Roy states that an effective stopper proved to be a six sheet posted to the lobby floor and coated and shellacked. Also featured were a number of cutout cardboard stenciled arrows (see photo) tacked on poles within a mile and a half area.

Work For a Quigley Award!

Savage Issues Tabloid "Merry Widow" Paper

A no-cost special tabloid was gotten out by Frank Savage, publicity director, Warner Theatre, Youngstown, Ohio, for "Merry Widow" as a medium for building up paper's classified page. Tabloid was twelve pages, inside containing classified ads and story material. Third page devoted entirely to a contest and back page display ad of "Merry Widow."

Department store devoted window display to Jeannette MacDonald "Widow" hat and ran special millinery ad with picture and theatre mention. Radio station ran memory contest, playing few bars from popular and classical music for listeners to identify. Selections included extracts from picture's song hits. Leading furniture store used stills in window of furniture from Jeannette MacDonald's home.

Work For a Quigley Award!

Laby Seeks Talent for "Gab" Radio Broadcast

A contest in conjunction with the Syracuse Journal and broadcasting station was run by Gus Lampe, Eckel Theatre, Syracuse, N. Y., on "Gift of Gab" to find a male lead to play part in 15-minute broadcast of highlights from picture. Cast of seven was chosen and play was given over station. Newspapers and radio people plugged contest.

Tieup with the Wurlitzer people resulted in street bally (see photo) with children playing accordions as they toured on bannered truck. Wurlitzer also supplied accordionist as added attraction during run.

Kaufman hat people devoted windows to Phil Baker and Edmund Lowe wearing merchant's hats. Another store had a "lucky chair" at luncheonette counter. Each hour



Golden's Dancing Cut Out Float



Hamilton's Food Giveaway Display



Liebman's Stenciled "Rothschild" Arrows



Lampe's Kid Accordionists

the person who found himself in the chair received a ticket to see the picture. Hupmobile people put out new type cars with girls distributing circus dodgers. University band in parade marched from campus to theatre, where cheer leader put boys through their paces before the show started.

Hamilton Gives Mother Hubbard Matinee for Kids

B. B. Hamilton, Palace Theatre, Norwich, Conn., put on a Mother Hubbard matinee to collect provisions for distribution among the needy on Thanksgiving. Each child brought canned goods or paper container of food which was banked in lobby (see photo), Bob also plugging "Flirtation Walk," coming attraction.

Fire Chief Tait spoke to youngsters on safety and care in crossing streets. Boy Scout executive aided with scouts in holding children in line entering theatre. For the occasion, Bob booked a western.

Work For a Quigley Award!

Simons Invites Orphans To See "Kid Millions"

For his "Kid Millions" date at the Poli Theatre, Hartford, Conn., Jack Simons arranged with Chamber of Commerce for a special showing for all orphan and crippled children, each child given free ice cream and photos. Extra publicity breaks were gotten.

Through a tieup with Borden's, picture received billing in grocery windows with streamers. All delivery trucks carried special cards announcing picture dates, etc. Ginger ale tieup brought window cards and ten leading merchants were lined up for cooperative page ad.

Work For a Quigley Award!

Hartnett Ties Up Store For Winter Style Show

A fashion show of no mean proportions was arranged by William Hartnett, Embassy Theatre, Waltham, Mass., through a tieup with local merchant who stood the expense of a five-piece orchestra, an organist and additional stage hand. Store sent out pamphlets to entire mailing list announcing show at theatre, and letters were also sent to heads of all women's clubs, social organizations, PTA's, nurses' training schools and colleges.

Promoted orchestra furnished music during presentation of style show, which included vocal selections by the members. Show was held on two successive nights and featured latest styles in ladies' and men's winter attire.

Work For a Quigley Award!

Plugs Fall Attractions In Paper with Stills

To plug his fall attractions, G. I. Hunter, Peoples Theatre, Chanute, Kan., placed an ad in his paper with a "More to Look Forward to in the Near Future" head and then followed stills from seven different coming attractions, below was listed brief outline of picture with title and star names.

The schools were covered pretty thoroughly by Hunter on "Treasure Island," for the superintendent of schools sent announcements to all classrooms calling attention to special school matinee. Students unable to afford price of admission were admitted free, thus gaining goodwill for the house. Bookmarks were distributed by teachers in classroom, and all rental libraries.

Bakery featured "Treasure Island" cake, carried ad in papers and gave away samples of cakes three days prior. Drug store plugged "Island" sundae.

"I Talked With NEWTON PERKINS"

Lobby Display Should Be Planned to Sell Tickets and Not Fame of Artist, Lionel H. Keene Is Told

by NEWTON PERKINS

Lobby Artist, Loew's State, New Orleans, La.

This business of writing about lobby display isn't so easy to one accustomed to doing his thinking with a yard-stick in one hand and a lettering brush in the other. I'm quite sure the more I think of it, the more doubtful I become of any ability to offer suggestions that haven't already been offered more times than either you or I would care to count.

After a number of years steady employment with the major exhibitors in different sections of the country, one becomes more or less conscious of a certain uniformity and purpose in theatrical lobby display. After all, the real job is to sell tickets, or at least carry out the management's wishes along that line.

I used to rather think of myself as one of those smocked fellows who painted heads and figures of Hollywood's luminaries, upon

which I could mount a neat shield of copy, not forgetting of course the none too shrinking signature of creation in the lower right hand corner. But that, although I occasionally break out with something of the sort even now, was quite a long time ago. This idea of "art" in lobby display was a hard thing to discard. It indulged the ego, bolstered prestige among fellow artists and, in short, was rather pleasant all around. Eventually, hard-hearted and callous managers, both local and district, sold me on the idea that all this was more or less a gentle pastime which had no bearing. The thing to do, they said, was sell the show—not me! I now agree.

Today I no longer think of myself as an artist at all. After all, art is creative or at least that is a general interpretation of that much maligned word. There is certainly nothing creative in projecting a star-still upon a nice clean bit of wallboard through the aid of a balopticon lantern. But—and here's the important thing—I do rather fancy the thought that I am an advertising artist, one who is given a piece of merchandise to sell, in my case motion pictures, through the medium of lobby display. If my lobby is intelligently planned and as intelligently executed, it should, in the nature of things, sell tickets.

Says Patrons Neglect Displays

Countless times in a number of cities I have carefully observed the behavior of theatre patrons when they approach my theatre. Sadly enough, the majority of these patrons looking for entertainment, don't give a hang about your front. They merely rush up to the box office and hurriedly have done with the business of buying a ticket. They were already sold before they reached the theatre, either through that advertising top-dog, the newspaper, or else through reputation of star or story. Some of them, in whom doubtless the shopping instinct is strong, stop and shop your front if you know what I mean. But they do not stop and gaze in awe upon your beautiful opaque head, pastel or oil. They very brutally ignore this stuff that took the very heart out of you, and concentrate upon your stills instead. Stills mean something to them. They are a concrete indication of what is to be seen within. They'll sell more tickets than anything else in your lobby, provided there is carefulness in selection, variety in presentation and generosity in exhibition.

Now if this, then, is so, and 20 minutes in your own lobby will prove it, what are we going to do with this sometime vast expense that is called our front? Junk it in favor of a giant still-board? No. Design your front around your stills, simplify your color and design. Announce your attraction in bold but simple lettering, coupled with some punch catchlines and by "punch" I do not mean "The Greatest Attraction of 1934" nor even that other tried and true friend, "Such and Such Magazine Gave It Ump-

teen Stars," but catchlines that hint strongly of the type of attraction to be sold, something the wary patron can get his teeth into, something that will tend to make him say to himself: "This should be good!"

In discarding all attempts at the laborious hand-painted poster, today's alert theatre artist has embraced the use of the photographic enlargement and the better lithographic paper, as major illustrations for his front. The photo-enlargement, or "blow-up," is really less expensive than the so-called "art work." A still of merit can be used in any size desired and there is certainly no guessing as to who it is supposed to be. They are very alive and commanding, besides lending a certain class and distinction to your lobby. Most of the litho paper today is made up by far more skillful and talented artists than I can hope to be. Moreover, this better paper is designed with the thought of lobby display in mind, so why not use it, saving yourself both time and trouble. A panel carefully designed with this new time on your hands, looks pretty swell on the whole. Highlight this paper here and there if necessary, but restraint is the word.

Is No Authority on Art

As for color and design, I'm afraid I'm no authority on either. Common-sense, here as elsewhere, pays dividends. I know nothing of the subtleties and whimsicalities of color, but a moment's reasoning wouldn't connect the same color scheme and design to an Arliss and a Harlow. The thinking theatre artist, and if your front sells its share of tickets, you certainly are an artist, subconsciously thinks in terms of lettering, color and design in connection with each type of attraction he has to sell. Today the trend is to soft-pedal the front both in coloring and design. The old, feverish days of "cover the wallboard at any cost" has served its doubtful purpose and gone its way.

Personally, I think that the larger publications in their national advertising, advertising designed and lettered by experts, can serve as my textbook for theatrical lobby display, 1934 model. I try, as well as I am able, to adjust their ideas to my own job.

We learn something new every day in this business, and though none of us will admit to ourselves that we've turned out the pinnacle in lobby fronts, the need for new and fresher ideas is urgent. I am quite sure that I've never used an idea that was entirely my own. If it was good, I surely stole it somewhere, from some one who very probably stole it from some one else. Like a theft of second-base, it's all a part of the game. So if you see something of which you become enamored, some trick of design, some combination of colors, some alphabet of graceful swing, grab it. It may help hold your job, secure you praise, and, perhaps, a raise.

SARA VIRGINIA WINS NATIONAL PRIZES

Round Tabler Willis Grist, Jr., Paramount, Charlottesville, Va., reports that coincident with the first birthday of baby daughter Sara Virginia, the young lady has won a First and Fourth in the National Photographers' Contest. Christmas Eve will mark the sixth anniversary of the Grist nuptials. Congrats, folks!



GOOD "SORRY" AD. A smart two-column newspaper flash that sold the holdover on the current show and the advance on the next is illustrated above. Jack Goldstein, Boston RKO ad head, is responsible.



40-FOOT MICKEY MOUSE. Featured in the Macy New York toy parade was this helium-filled Mickey. Kay Kammen of Disney Enterprises engineered tieup.



ARTIST IN WINDOW. Eddie Dowling, Palace, Pittsfield, Mass., engaged artist to do oil paintings in window as part of his drive on "Man With Two Faces."



SANSON FLASH. Another of those distinctive inside lobby displays at the Roger Sherman, New Haven, Conn., as conceived by Jack Sanson on "Flirtation Walk".

Lanning Circularizes Teachers on "Widow"

Mounting the stills of Chevalier holding Jeannette MacDonald's shoe, Livingston Lanning, Wisconsin Theatre, Milwaukee, Wis., used them in all local shoe stores. Special screening was held for newspaper picture and music critics and orchestras placed with radio and dance orchestras. With the teachers of the State having their annual convention, letters were sent to them calling attention to picture. Heralds were placed in every hotel key box and serial story planted in paper.

Much Coverage Reported On "Transatlantic" Dates

The youth of Memphis was employed by Manager Cecil Vogel to plug "Transatlantic Merry-Go-Round" at the Palace, 50 youngsters being given signature cards containing the picture's full billing. For each complete card turned in with 34 legitimate signatures, one pass was given. Jack Benny's radio popularity was publicized widely, the Jello tune-in slips being distributed by grocers who also used window streamers and special displays. Imprinted match books were available at drug stores and cigar counters.

And in Columbus, Ohio—

Manager Taylor Myers promoted a series of "Transatlantic Nights" at various hotels and night clubs, one leading hostelry offering a cup for best dancing couple, the event being widely publicized by the hotel, also carried by papers.

Among the other ideas that proved helpful was a want ad tiein whereby guest tickets were given to all readers engaging the services of any of the advertisers under the various classifications. Theatre in exchange obtained a series of gratis display ads, box also being carried on classified page.

To Dayton, Ohio—

Where Manager M. C. Burnett, at Loew's, made a successful tieup with merchants in leading market arcade wherein small cards containing one letter of Jack Benny's name were distributed by all cooperating dealers. Passes were given to those securing complete set, Burnett reporting 40,000 cards given out, the snapper being that only 150 contained the letter "e," with 5,000 printed, each bearing the rest of the letters. Stores took large newspaper ads to plug idea.

Postal Telegraph used stickers with theatre copy on all incoming messages, General Foods representatives arranged for window strips and displays and co-op ads from radio stores were obtained in addition to fashion tieins.

Then to Rochester, N. Y.—

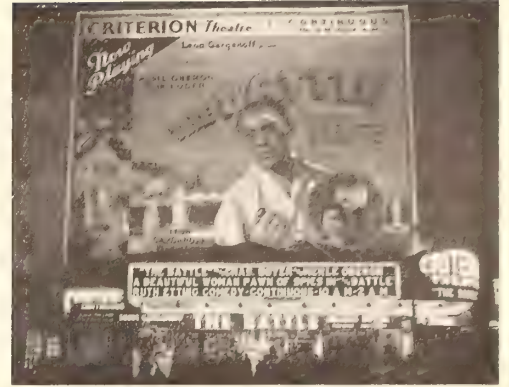
Where Manager Les Pollock, at the Rochester, obtained the commendable total of over 6,000 lines of free publicity on his date. Contributing to this total were classified tieups in two papers, advertising by Benny's radio sponsors, radio dealer co-op ads and picture of newsboys attending theatre as guests of Lester.

A special effort was made to plug the date to the Jack Benny radio fans with spot announcements on the Benny hour, radio transcriptions, etc. Pollock reports an unusual radio feature wherein the two leading stations plugged Jack Benny at one time.

Imprinted heralds were promoted for distribution at all filling stations of leading oil chain and copy on the picture written in Gregg shorthand was handed out to stenogs and secretaries. Photos of Frank Parker were made available and Les further smartened up the imprinted napkin idea by having these carry a lot of smart copy.

20 PREMIUM 6¢ DEALS as low as 6¢
QUALITY PREMIUM DISTRIBUTORS Inc.
 Home Office: 1305 Vine St.
 PHILADELPHIA, PA.
 Send for YOUR Copy TODAY

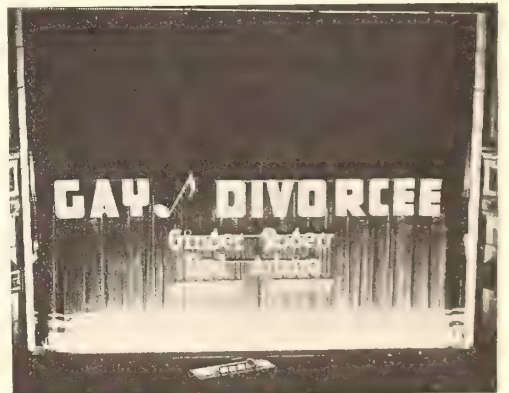
FREE 8 PAGE CATALOG



THEATRE FRONT. Above is flash of front at Criterion Theatre, New York, on premiere of "The Battle", campaign handled by Joan Lowell, publicist in charge.



"NAVY" LOBBY DISPLAY. M. Braze, Highland, Chicago, Ill., promoted this 24 sheet from Sinclair Refining. Real preservers and flags were used.



ATTRACTIVE "DIVORCEE" CURTAIN. W. Lee Byers, Ritz, Clarksburg, W. Va., treats his main curtain in an eye-arresting fashion for his Astaire date.

Wide Range Installation Receives Strong Advance

The installation of the new Wide Range sound system was coupled with the advance campaign on "One Night of Love" by Manager George Cavanaugh and publicist Henry Fisher, Bardavon Theatre, Poughkeepsie, N. Y., the new installation topping the picture in a number of ads.

Wide Range was also advertised in special advance trailer, heralds, three sheet boards, window cards, in addition to a strong plug via sound truck that cruised the city and surrounding areas three days ahead.

personalities

MR. and MRS. HAROLD JANECKY

a nine pound boy was born to the Janecky's October 28th. We're sure the entire membership joins us in our congratulations.

BILL LEVEY

formerly at the Suffolk in Riverhead, N. Y., is managing the Strand Theatre, White Plains, N. Y. House has just been entirely redecorated.

R. MILLER

manager of the Fox Miller Theatre, Milwaukee, Wis., has been promoted to director of the Alhambra succeeding JAMES CASEY.

L. O. DANIEL

has been named manager of the new Fort Worth Theatre, Houston, Texas.

FRED CLARY

will manage the new unnamed de luxe theatre in Norwalk, Ohio to be built by Jerry Steel and William Selman.

JACK GOODWIN

has moved from the Strand, Portland, Maine, to manage the Scollay, Boston, Mass.

MARTY SCHWARTZ

replaced BRUCE FOWLER at the Figuero, Los Angeles, Cal. Fowler returning to the Four Star.

M. E. ELLSWORTH

has gone to the Arroya from the Gateway, Los Angeles. FRANCES BATES replaces him.

ROBERT DUNNUCK

is operating the Rivoli at Hastings, Neb., JOHN KRIER at the State, Cedar Rapids, Ia., and EDDIE FORRESTER has returned to Grand Rapids.

WILL CONNER

has been promoted to the managership of Hamrick's Music Box. He will also assist NED EDRIS, city manager.

WILLIAM O'DONNELL

has replaced JOHN T. FLOORE as manager of Interstates Texas, Galveston. Floore has returned to the Rivoli at Harlingen, Tex.

R. W. PLOCKER

is the new manager at the Belmont, Los Angeles, Cal.

JOSEPH L. WALLACE

formerly at the Rialto, Newark, N. J., may now be found at the Broad and MORTON GORDON, replaces him at the Rialto. HAROLD GARFINKLE is supervising manager of both the Rialto and Broad.

WALLY AKIN

formerly at the Melba in Dallas, Texas, is acting as city manager over the Paramount, Queen and Palace Theatres in Abilene, Tex.

MILTON H. KRESS

is at the New Grand Theatre, Lake City, Kansas.

POSTER ART WORK IN THE THEATRE



Leon Mumford, Roth Strand, Summit, N. J., sends along this attractive poster used in lobby on "Here Comes the Navy."

AL STETSON

at the Partmar, Prescott, Ariz. FLOYD RICE takes over his old job at the Criterion, Los Angeles, Cal.

BOB SMITH

has left Loew's State, Los Angeles, to manage the Chinese, he has been replaced in his old job by SYPROS CARDAS of the Belmont

FRANK RICORD

has shifted to the newly reopened Imperial in El Centro, Cal. with WILLIAM TEDFORD replacing WILLIAM BUTTS at the Bell, Alcazar



CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at \$1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER

THEATRE

ADDRESS

CITY

STATE

MR. and MRS. J. R. PARTLOW

Ohio Theatre, Tippecanoe City, Ohio, should be congratulated on the arrival of little James on November 22nd. Shall we enter his application for membership now?

HARRY B. HURST

has taken a lease on the Majestic Theatre at Benicia, Calif., from W. L. Crooks.

ELMER TILTON

is manager of the Almond Theatre, Arbuckle, Calif., recently reopened.

CHARLES H. MORRIS

has purchased the Dixon Theatre, Dixon, Calif., from the estate of I. W. Ware.

JOHNSON & McBRIDE

have reopened the old Regent Theatre, San Francisco, and are operating it as the Clay Theatre on a 20-cent policy.

ROY ROWE

has been transferred from the Warner in Pittsburgh to the Washington, Penna., where he will be city manager for the two Warner houses.

WILLIAM THEDFORD

is the new city manager of the Fox Alcazar Theatre in Bell, Cal., replacing WILLIAM BUTTS. Thedford was formerly assistant at the Fox Florence. J. E. POYNTER replaces him at the Fox Florence as assistant to J. D. L'ESPERANCE.

OSCAR MILLER

is now managing the Alhambra in Hopkinsville, Ky., having left his post at the Alamo, Pine Bluff, Ark.

SAMUEL FULUP and FRANK SCHWARTZ

have taken over the Tompkins, Brooklyn, N. Y. Schwartz will manage house.

W. HARMON REED

has taken over the Richmond in Alexandria, Va.

A. J. VANNI

is back at the Poli Palace, New Haven, Conn., managing that house.

HARRY CORBETT

formerly at the Gateway, Kenosha, Wis., is now at the Bay, Green Bay, Wis., succeeding LARRY CONLEY who has left for New York.

ROBERT HICKS PAGE

theatrical business manager and press agent has assumed his new duties as manager of the Strand, Altoona, Pa.

JACK PURVIS

of the Tivoli, St. Thomas, Can., has left to go to Sudbury, Ont., to manage the Capitol Theatre.

JOHNNY MANUEL

has been named manager of Warners Lake Theatre in Cleveland, Ohio.



THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

CHESTERFIELD

Features		Star		Rel. Date	Running Time		Reviewed
Title					Minutes		
City Park (A)	.....	Sally Blane-Henry B. Walthall-		May	1.....70.....	Aug. 25	
Curtain Falls, The (A)	.....	Henrietta Crosman		Oct.	1.....67.....	Oct. 6	
Green Eyes (G)	.....	Charles Starrett-Shirley Grey		June	15.....67.....	Dec. 8	
Stolen Sweets (G)	.....	Sally Blane-Charles Starrett		Mar.	15.....75.....	Sept. 29	
Coming Attractions							
Dartmouth Murders, The	.....	Charles Starrett - Polly Ann		Dec.	15.....		
Sons of Steel	.....	Young					
World Accuses, The	.....	Dickie Moore - Russell Hopton-		Nov.	12.....		
		Cora Sue Collins					

COLUMBIA

Features		Star		Rel. Date	Running Time		Reviewed
Title					Minutes		
Against the Law (A)	.....	John Mack Brown-Sally Blane		Oct.	25.....61.....	Dec. 1	
Among the Missing (G)	.....	Richard Cromwell-Billie Seward		Aug.	15.....67.....	Oct. 20	
Beyond the Law (G)	.....	Tim McCoy-Shirley Grey		July	20.....58.....		
Black Moon (A)	.....	Jack Holt-Fay Wray		June	15.....69.....	July 7	
Blind Date (G)	.....	Ann Sothern - Paul Kelly -		July	20.....72.....	Sept. 15	
		Neil Hamilton					
Broadway Bill (G)	.....	Warner Baxter-Myrna Loy		Dec.	27.....105.....	Nov. 10	
Captain Hates the Sea (G)	.....	Fred Keating - Wynne Gibson -		Oct.	22.....103.....	Oct. 27	
		Victor McLaglen-John Gilbert					
Crime of Helen Stanley, The	.....	Ralph Bellamy-Shirley Grey		Apr.	20.....58.....	Aug. 11	
Defense Rests, The (A)	.....	Jack Holt-Jean Arthur		July	15.....70.....	Aug. 25	
Fugitive Lady (A)	.....	Neil Hamilton-Florence Rice		Oct.	25.....68.....		
(See "In the Cutting Room," Oct. 20)							
Girl in Danger (A)	.....	Ralph Bellamy-Shirley Grey		Aug.	29.....61.....	Dec. 1	
Hell Bent for Love (G)	.....	Tim McCoy-Lillian Bond		May	20.....58.....	Aug. 4	
Hell Cat, The (A)	.....	Robt. Armstrong-Ann Sothern		June	16.....69.....	July 14	
I'll Fix It	.....	Jack Holt - Walter Connolly		Oct.	15.....69.....	Nov. 17	
Jealousy (G)	.....	Winnie Lightner-M. Barrie		Oct.	20.....60.....		
(See "Spring 3100" "In the Cutting Room," Sept. 22.)							
Lady by Choice (G)	.....	Nancy Carroll-Donald Cook-		Nov.	15.....85.....	Oct. 6	
		Carole Lombard - May Robson -					
		Walter Connolly-Roger Pryor		Oct.	15.....58.....	Oct. 20	
Man's Game, A (G)	.....	Tim McCoy-Evelyn Knapp		June	21.....58.....	Dec. 8	
Men of the Night (G)	.....	Bruce Cabot-Judith Allen		Nov.	26.....58.....		
Most Precious Thing in Life	.....	Jean Arthur - Donald Cook		June	5.....70.....	June 23	
(G)		Richard Cromwell					
Name the Woman (A)	.....	Richard Cromwell-Arlene Judge		July	25.....63.....	Nov. 24	
One Night of Love (G)	.....	Grace Moore-Tullio Carminati		Sept.	15.....82.....	June 30	
Prescott Kid	.....	Tim McCoy-Sheila Manners		Nov.	8.....56.....		
That's Gratitude (A)	.....	Frank Craven-Sheila Manners-		Oct.	6.....64.....	Nov. 17	
		Charles Sabin-Mary Carlisle					
Voice in the Night (G)	.....	Tim McCoy-Billie Seward		Apr.	6.....59.....		
Whom the Gods Destroy (A)	.....	Walter Connolly-Robert Young-		July	14.....71.....	July 21	
		Doris Kenyon					

Coming Attractions

Alias John Law (G)	.....	Tim McCoy-Billie Seward					
(See "In the Cutting Room," Dec. 8.)							
Behind the Evidence	.....	Norman Foster-Sheila Manners					
(See "In the Cutting Room," Dec. 8.)							
Call to Arms (G)	.....	Willard Mack-Ben Lyon-Sheila					
		Manners-Wera Engels					
(See "In the Cutting Room," Nov. 3.)							
Carnival (G)	.....	J. Duranto - Lee Tracy - Sally					
		Eilers - Florence Rice					
(See "In the Cutting Room," Nov. 10.)							
China Roars	.....	J. Holt-Florence Rice-E. Lowe					
(See "In the Cutting Room," Nov. 24.)							
Depths Below, The (G)	.....	Jack Holt					
(See "In the Cutting Room," Nov. 24.)							
Frisco Fury	.....	Ann Sothern					
Georgiana	.....	Lupe Velez-Jack Haley					
Girl Friend, The	.....	Lupe Velez-Jack Haley					
I'll Love You Always	.....	Tim McCoy-Billie Seward					
Lady Beware	.....	Tim McCoy-Billie Seward					
Law Beyond the Range	.....	Tim McCoy-Billie Seward					
Maid of Honor	.....	May Robson-Victor Jory-Fay					
Mills of the Gods (G)	.....	Wray		Dec.	15.....		
(See "In the Cutting Room," Nov. 10.)							
Passport to Fame	.....	Edw. G. Robinson-Jean Arthur					
(See "In the Cutting Room," Nov. 10.)							
Once A Gentleman	.....	Lillian Harvey-Tullio Carminati					
Square Shooter (G)	.....	Tim McCoy					
(See "Quick Sand" "In the Cutting Room," Nov. 17.)							
Sure Fire	.....	Gene Raymond-Ann Sothern					
Westerner, The (G)	.....	Tim McCoy-Marian Shilling		Dec.	10.....		
White Lies (A)	.....	Victor Jory-Fay Wray		Nov.	27.....		
(See "In the Cutting Room," Oct. 20.)							

DU WORLD PICTURES

Features		Star		Rel. Date	Running Time		Reviewed
Title					Minutes		
Blue Light (A) 5029	.....	Leni Riefenstahl		Oct.	15.....90.....		
Girl in the Case 5005	.....	Jimmy Savo-Eddie Lambert-					
		Dorothy Darling					
Man Who Changed His Name	.....	Lyn Harding		Oct.	24.....65.....	Oct. 27	
The (A) 5038	.....	Lester Matthews		Oct.	24.....66.....	Nov. 3	
Norah O'Neale 5042	.....	Lester Matthews		Oct.	24.....66.....	Nov. 3	
Coming Attractions							
Cranquibille 5038	.....			Dec.	15.....		
Kocha, Lubl Szanule 5041	.....			Nov.	1.....72.....		
L'Agonie des Aigles (A) 5032	.....	Pierre Renoir		Dec.	1.....80.....	Dec. 8	
Marie 5043	.....	Annabella		Jan.	1,35.....67.....		
Old Bill 5038	.....	Anatole France story		Nov. 1	70.....		

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Coming Attractions

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Convention Girl	Rose Hobart, Weldon Heyburn				
Ex-Judge	(All Native Cast)				
Hel Tiki	(All Native Cast)				
Little Dancer		Principal			
Return of Chandi	Maria Aiba, Clara Kimball Young	Principal			
White Heat	Virginia Cherrill, Hardie Albright				

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Agent (A) 751.....	Leslie Howard-Kay Francis.....	Sept. 15.....	81.....	Aug. 11
Dragon Murder Case, The (G)				
764.....	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25.....	67.....	Aug. 18
Flirtation Walk (G).....	Dick Powell-Ruby Keeler-Pat O'Brien	Dec. 1.....	97.....	Nov. 10
Fog Over Frisco (A) 778.....	Donald Wood-Bette Davis.....	June 2.....	68.....	June 16
Gentlemen Are Born (G) 772.....	Franchot Tone-Jean Muir.....	Nov. 17.....	75.....	Oct. 26
Happiness Ahead (G) 867.....	Dick Powell-J. Hutchinson.....	Oct. 27.....	86.....	Sept. 22
I Sell Anything (G) 873.....	Pat O'Brien - Ann Dvorak - C. Dodd	Oct. 20.....	70.....	Oct. 20
Lost Lady, A (A) 862.....	Barbara Stanwyck-Lyle Talbot.....	Sept. 29.....	61.....	Sept. 8
Man With Two Faces, The (A)				
763.....	Edward G. Robinson - Mary Astor - Ricardo Cortez.....	Aug. 4.....	72.....	June 2
Merry Frinks, The (G) 767.....	Aline MacMahon.....	May 28.....	68.....	July 7
Registered Nurse (A) 768.....	Bebe Daniels-Lyle Talbot.....	Apr. 7.....	62.....	July 21
Return of the Terror (G) 770.....	Lyle Talbot-Mary Astor.....	July 7.....	65.....	June 2
Side Streets (A) 777.....	Aline MacMahon - Paul Kelly - Ann Dvorak.....	July 14.....	63.....	Aug. 18
Six Day Bike Rider (G) 864.....	Joe E. Brown-Maxine Doyle.....	Oct. 20.....	69.....	Nov. 10

Coming Attractions

Babbitt (G) 869	.....	Aline MacMahon-Guy Kibbee		Dec.	8.....75.....	Nov. 17	
Black Fury (A)	.....	Paul Muni-Karen Morley					
Go Into Your Dance 853	.....	Al Jolson-Ruby Keeler					
Gold Diggers of 1935 (G) 851	.....	Dick Powell-Gloria Stuart					
In Caliente	.....	Dolores Del Rio-Pat O'Brien					
Living On Velvet 856	.....	Kay Francis - George Brent					
		Warren William					
(See "In the Cutting Room," Dec. 8.)							
Maybe It's Love (G)	.....	Gloria Stuart-Ross Alexander		Jan.	12,35.....62.....	Nov. 24	
Murder in the Clouds (G)	.....	Lyle Talbot-Ann Dvorak		Dec.	15.....61.....		
(See "In the Cutting Room," Oct. 20.)							
North Shore (A)	.....	B. Stanwyck-Gene Raymond		Feb.	16,35.....		
(See "In the Cutting Room," Dec. 8.)							
Red Hot Tires	.....	Lyle Talbot-Mary Astor		Feb.	2,35.....		
Singer of Naples	.....	Enrico Caruso, Jr.					
What New York Wants	.....	Joe E. Brown					

FOX FILMS

Features

Title	Star	Rel. Date	Minutes	Reviewed
Baby Take a Bow (G) 439.....	James Dunn - Claire Trevor - Shirley Temple	June 22.....	73.....	June 16
Call It Luck (G) 446.....	"Pat" Paterson-G. Starrett	June 1.....	64.....	June 2
Caravan (A) 508.....	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5.....	101.....	Sept. 8
Cat's Paw, The (G) 501.....	Harold Lloyd-Una Merkel	Aug. 7.....	100.....	Aug. 4
Charlie Chan in London (G) 505.....	Warner Oland-Drue Leyton	Sept. 14.....	77.....	Sept. 22
Charlie Chan's Courage (G) 443.....	Warner Oland-Drue Leyton	July 6.....	71.....	Sept. 1
Constant Nymph, The (A) 434.....	Victoria Hopper-Brian Aherne	Mar. 23.....	84.....	Apr. 14
Dude Ranger, The (G) 507.....	George O'Brien	Sept. 21.....	65.....	Sept. 22
Elinor Norton (A) 510.....	Claire Trevor-Norman Foster - Hugh Williams-G. Roland	Nov. 2.....	72.....	Oct. 27
First World War, The (A) 519.....		Nov. 23.....	78.....	Nov. 17
Gambling 512.....	George M. Cohan	Nov. 27.....	80.....	Nov. 23
Grand Canary (A) 450.....	Warner Baxter-Madge Evans	July 27.....	74.....	June 23
Handy Andy (G) 452.....	Will Rogers-Peggy Wood	July 27.....	81.....	May 8
Hell in the Heavens (A) 517.....	Warner Baxter-C. Montenegro	Nov. 9.....	80.....	Nov. 6
Judge Priest (G) 509.....	Will Rogers	Sept. 28.....	79.....	Aug. 14
Love Time (G) 506.....	"Pat" Paterson-Nils Asther	Sept. 21.....	73.....	Nov. 24
Marie Galante (A) 511.....	Spencer Tracy-Ketti Gallian	Oct. 26.....	88.....	Nov. 24
Murder in Trinidad (A) 432.....	Heather Angel - Victor Jory - Nigel Bruce	Apr. 8.....	74.....	May 20
Peck's Bad Boy (G) 516.....	Jackie Cooper-Thomas Meighan - Dorothy Peterson-O. P. Heggie-Jackie Searl	Oct. 19.....	70.....	Sept. 8
Pursued (A) 502.....	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24.....	68.....	Nov. 24
Servants' Entrance (G) 504.....	Janet Gaynor-Lew Ayres	Sept. 7.....	88.....	July 23
She Was a Lady (A) 451.....	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20.....	77.....	Sept. 1
She Learned About Sailors (G) 448.....	Low Ayres-Alice Faye	June 29.....	76.....	June 23
Springtime for Henry (A) 445.....	Otto Kruger - Nancy Carroll - Heather Angel	May 25.....	73.....	Apr. 28
Stand Up and Cheer (A) 435.....	(All Star Musical)	May 4.....	80.....	Apr. 28
Such Women Are Dangerous (A) 442.....	Warner Baxter-Rosemary Ames	May 4.....	81.....	June 16
365 Nights in Hollywood (G) 441.....	Alice Faye-James Dunn	Oct. 12.....	74.....	Nov. 17
Three on a Honeymoon (A) 433.....	Sally Ellers-Johnny Mack Brown	Mar. 23.....	65.....	July 31
White Parade, The (G) 440.....	John Boles-Loretta Young	Nov. 16.....	80.....	Oct. 27
Wild Gold (G) 440.....	John Boles-Claire Trevor	June 8.....	77.....	May 26

Coming Attractions

Bachelor of Arts (G).....	Tom Brown-Anita Louise.....	Nov.	23.....	74.....
(See "In the Cutting Room," Nov. 3.)				
Bright Eyes (G).....	Shirley Temple - James Dunn - Judith Allen.....	Dec.	28.....	83.....
(See "In the Cutting Room," Nov. 24.)				
Charlie Chan in Paris.....	W. Warner-Oland.....	Feb.	1, '35.....	
County Chairman, The (G).....	Will Rogers.....	Jan.	11, '35.....	
(See "In the Cutting Room," Dec. 1.)				
Dante's Inferno.....	Claire Trevor-Alice Faye.....			
East River (G).....	Edmund Lowe-Victor McLaglen.....	Jan.	25, '35.....	
(See "In the Cutting Room," Oct. 20.)				
Hellboard (G).....	Richard Arlen-Madge Evans.....	Dec.	21.....	
(See "In the Cutting Room," Nov. 10.)				
Little Colonel.....	Shirley Temple - L. Barrymore.....	Mar.	1, '35.....	
Lottery Lover (A).....	"Pat" Paterson - Lew Ayres.....	Jan.	4, '35.....	
(See "In the Cutting Room," Nov. 17.)				
Music in the Air (G) 513.....	Gloria Swanson - John Boles - Douglass Montgomery.....	Dec.	7.....	81.....
(See "In the Cutting Room," Sept. 15.)				
Mystery Woman 515.....	Mona Barrie-Gilbert Roland.....	Jan.	18, '35.....	
One Were Spring.....	Janet Gayner-Warner Baxter.....	Feb.	8, '35.....	
Redheads on Parade.....	John Boles-Claire Trevor-Alice Faye.....			
When a Man's a Man.....	George O'Brien.....	Feb.	15, '35.....	

(THE RELEASE CHART--CONT'D)

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct. 15	85	85	Sept. 29
Evansong (A) 3406	Evelyn Laye	Dec. 15	82	82	Nov. 3
Evergreen (A) 3405	Jessie Matthews-Sonnie Hale	Dec. 31	98	98	June 23
Iron Duke, The 3407	George Arliss	Jan. '35	74	74	
Jack Ahoy 3404	Jack Hulbert	Jan. '35	74	74	
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov. 18	88	88	Oct. 29
Man of Aran (A)	Robert Flaherty	Dec. 1	77	77	Oct. 27
Power (A) 3402	Conrad Veidt-Benita Hume	Nov. 1	103	103	Oct. 13
Princess Charming (G) 3408	Evelyn Laye-Henry Wilcoxon	Jan. '35	81	81	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Fugitive Road (A)	Erich von Stroheim-Leslie Fen-ton-Wera Engels	June 1	66	66	Nov. 24
One in a Million (G)	Dorothy Wilson-C. Starrett	Sept. 15	66	66	Nov. 24
Port of Lost Dreams (G)	Wm. Boyd-Lola Lane	Oct. 15	68	68	Nov. 24

Coming Attractions

Ghost Walks, The	John Miljan-June Collyer	Dec. 1			
Symphony for Living					

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
No Ransom (A) 1004	Leila Hyams-Phillips Holmes	Oct. 8	70	70	July 21
Once to Every Bachelor (A)					
1005	Marian Nixon-Neil Hamilton	Dec. 14	72	72	May 10
Take the Stand (A) 1003	Jack LaRue-Thelma Todd	Sept. 7	78	78	Sept. 18
Two Heads on a Pillow (A)					
1006	Neil Hamilton-Miriam Jordan	Oct. 2	71	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arlene Judge	July 20	74	74	

Coming Attractions

Dizzy Dames					
I'll Bet You					
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Mar. 22/35			
Sweepstake Annie	Marian Nixon-Tom Brown				
Without Children (A) 1008	M. Churchill-Bruce Cabot				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight-Sam Hardy	Sept. 22	65	65	Sept. 22
Perfect Clue, The (G)	David Manners-Dorothy Libalre-Skeets Gallagher-R. Harold-Robert Gleekler		63	63	Dec. 1
Scarlet Letter, The (A) 501	Colleen Moore-Hardie Albright-Henry B. Walthall		70	70	July 14
She Had to Choose (G) 504	Larry "Buster" Crabbe-Isabel Jewell Sally Blane - Regis Toomey	Oct. 1	65	65	Aug. 11

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct. 1	67	67	Oct. 6
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov. 15	63	63	Nov. 24
Lost Jungle, The (G)	Clyde Beatty	June 13	68	68	
Marines Are Coming, The	William Haines-Armda Conrad Nagel-Esther Ralston	Nov. 20	70	70	
Young and Beautiful (A)	William Haines-Judith Allen	Sept. 2	68	68	Sept. 8

Coming Attractions

Little Men	Erin O'Brien-Moore R. Morgan				
(See "In the Cutting Room," Dec. 1.)					
Phantom Empire	Gene Autry-Frankie Darro				

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laugh-ton-Fredric March	Sept. 21	111	111	Aug. 4
Chained (A)	Joan Crawford-Clark Gable	Aug. 31	74	74	Sept. 1
Death on the Diamond (G)	Robert Young-Madge Evans	Sept. 14	72	72	Sept. 29
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov. 9	80	80	Nov. 3
Girl from Missouri, The (A)	Jean Harlow-Franchot Tone	Aug. 3	74	74	July 21
Have a Heart (G)	Jean Parker - James Dunn - Stuart Erwin - Anna Merkel	Sept. 7	82	82	Oct. 27
Hide-out (G)	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	82	Aug. 11
Hollywood Party (G)	(All Star Musical)	June 1	70	70	June 2
Merry Widow, The (A)	Maurice Chevalier - Jeanette MacDonald - Herbert Marshall - Hugh Williams	Sept. 2	100	100	Sept. 8
Outcast Lady (A)	Constance Bennett	Nov. 28	79	79	Sept. 8
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov. 23	86	86	Nov. 10
Paris Interlude (A)	Otto Kruger - Robert Young - Madge Evans - Anna Merkel	July 27	73	73	July 14
Straight Is the Way (A)	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	59	July 28
Student Tour (G)	Charles Butterworth-J. Durante	Oct. 5	87	87	Nov. 10
Treasure Island (G)	Wallace Beery - Jackie Cooper - Lionel Barrymore-Otto Kruger	Aug. 17	110	110	July 14
What Every Woman Knows (G)	Helen Hayes-Brian Aherne	Oct. 19	92	92	Oct. 13

Coming Attractions

Ambulance Call	Chester Morris-V. Bruce				
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov. 30	79	79	Nov. 24
Band Plays On (G)	Robt. Young-Betty Furness	Dec. 21			
(See "Backfield," "In the Cutting Room," Nov. 3.)					
Biography of a Bachelor					
Girl (A)	R. Montgomery-Ann Harding	Jan. 5/35			
(See "In the Cutting Room," Sept. 8.)					
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Field - L. Barrymore-Edna M. Oliver				
(See "In the Cutting Room," Dec. 1.)					
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec. 28	84	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec. 14	82	82	Nov. 17
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan. 12/35			
(See "In the Cutting Room," Nov. 10.)					
Reckless					
Sequoia (G)	Jean Parker-Russell Hardie	Dec. 21	70	70	Nov. 17
Town Talk (Tent.)	C. Bennett-Clark Gable				
Vanessa: Her Love Story	Helen Hayes-Robt. Montgomery				
West Point of the Air	Wallace Beery-R. Montgomery				
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec. 7	74	74	Dec. 1
Winning Ticket, The	Leo Carrillo-L. Fazenda				
(See "In the Cutting Room," Nov. 17.)					

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Girl of the Limberlost (G)					
3001	Marian Marsh-Ralph Morgan	Oct. 15	86	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov. 17	65	65	Nov. 10
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept. 1	63	63	Aug. 4
House of Mystery, The (G)					
2032	Verna Hillie-Ed Lowry	June 1	61	61	
Jane Eyre (G) 2014	Colin Clive-Virginia Bruce	Aug. 15	65	65	July 14
King Kelly of the U. S. A.					
(G) 2012	Guy Robertson-Irene Ware	Sept. 15	66	66	Sept. 15
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54	54	
Lost in the Stratosphere (G)					
3020	June Collyer-William Cagney	Nov. 15	64	64	Oct. 27
Man from Utah, The (G) 2044	John Wayne	May 15	55	55	
Monte Carlo Nights (A) 2024	Mary Brian-John Drow	May 20	62	62	
Moonsong, The (G) 2030	David Manners-Phyllis Barry	Aug. 20	62	62	Aug. 11
Redhead (A) 3012	Bruce Cabot-Grace Bradley	Nov. 1	76	76	Sept. 22
Shock (A) 2034	Ralph Forbes-Gwenllian Gill	Aug. 1	66	66	July 28
Star Packer, The (G) 2041	John Wayne-Verna Hillie	July 30	54	54	
Successful Failure, A (G) 3024	Wm. Collier, Sr. - Lucille Gleason	Oct. 15	62	62	Oct. 6
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper	Sept. 15	63	63	
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct. 22	55	55	Sept. 22

Coming Attractions

Dawn Rider, The	John Wayne				
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	70	Nov. 17
Great God Gold	Sidney Blackmer-Gloria Shea				
Million Dollar Baby (G)	Arlene Judge - Ray Walker - Jimmy Fay	Dec. 29			
(See "In the Cutting Room," Nov. 24.)					
Mysterious Mr. Wong, The					
(A) 3022	Bela Lugosi-Wallace Ford	Dec. 22			
'Neath Arizona Skies 3032	John Wayne-Sheila Terry	Dec. 5	52	52	
Nut Farm, The	Wallace Ford				
(See "In the Cutting Room," Dec. 8.)					
Rainbow Valley	John Wayne-Lucille Brown				
Reckless Romances 3018	Robt. Armstrong-Wm. Cagney	Oct 5	101	101	Aug. 25
Sing Sing Nights (A)	Mary Doran-Hardie Albright	Dec. 15	60	60	
(See "In the Cutting Room," Oct. 20.)					
Texas Terror	John Wayne				
Women Must Dress	Minna Gombell-Gavin Gordon	Jan. 2/35			
(See "In the Cutting Room," Dec. 1.)					

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Belle of the Nineties (A) 3353	Mae West	Sept. 21	75	75	Aug. 25
Cleopatra (A) 3410	Claudette Colbert - Henry Wilcoxon - Warren William	Oct 5	101	101	Aug. 25
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov. 23	83	83	Nov. 10
Crime Without Passion					
(A) 3402	Claude Rains	Aug. 24	70	70	Aug. 25
Elmer and Elsie (G) 3357	Geo. Bancroft-Frances Fuller	July 27	64	64	July 21
Ladies Should Listen (A) 3401	Cary Grant-Frances Drake	Aug. 3	60	60	July 14
Lemon Drop Kid (G) 3411	Helen Mack-Lee Tracy	Sept. 2	68	68	Sept. 29
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov. 9	66	66	
(See "In the Cutting Room," Sept. 8.)					
Little Miss Marker (G) 3347	Adolphe Menjou-Dorothy Dell-Shirley Temple	June 1	80	80	May 5
Menace (A) 3413	Paul Cavanagh	Oct 26	58	58	Oct. 15
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Sazu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	73	Aug. 25
Notorious Sophie Lang					
(A) 3356	Gertrude Michael - Paul Cavanagh	July 20	64	64	July 28
Now and Forever (G) 3406	Gary Cooper-Carole Lombard	Aug. 31	82	82	Aug. 4
Old-Fashioned Way, The					
(G) 3355	W. C. Fields	July 13	71	71	July 14
Pursuit of Happiness, The					
(A) 3409	Francis Lederer - C. Ruggles - Mary Boland - Joan Bennett	Nov. 16	72	72	Sept. 15
Ready for Love (G) 3412	Richard Arlen-Ida Lupino	Oct. 12	65	65	Oct. 6
She Loves Me Not (A) 3404	Bing Crosby-Miriam Hopkins	Aug. 10	85	85	July 14
Wagon Wheels (G) 3408	Randolph Scott-Gail Patrick	Sept. 21	57	57	Sept. 8
You Belong to Me (G) 3405	Lee Tracy-Helen Mack	Sept. 8	66	66	Sept. 22

Coming Attractions

All the King's Horses	Elissa Landi-Carl Brisson				
Behold My Wife (A) 3419	Sylvia Sydney-Gene Raymond	Dec. 21			
Caprice Espagnole (A)	Marlene Dietrich-Cesar Romero				
(See "In the Cutting Room," Nov. 17.)					
Enter Madame (A) 3414	Elissa Landi-Cary Grant				
Father Brown, Detective (G)					
3420	Walter Connolly - Paul Lukas - Gertrude Michael	Dec. 14	82	82	Nov. 3
(See "In the Cutting Room," Nov. 10.)					
Gilded Lily, The (A)	Claudette Colbert-Ray Milland	Jan. 18/35	65	65	Dec. 1
(See "In the Cutting Room," Nov. 3.)					
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec. 28	80	80	Dec. 6
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec. 21			
(See "Code of the West," "In the Cutting Room," Oct. 27.)					
It's a Gift (G) 3418	W. C. Fields-Baby LeRoy	Nov. 30	68	68	Nov. 24
Lives of a Bengal Lancer (G)	Gary Cooper-Franchot Tone	Jan. 25/35			
(See "In the Cutting Room," Oct. 6.)					
Mississippi	Bing Crosby - W. C. Fields - Joan Bennett				
Once in a Blue Moon	J. Savo-Michael Dalmatoff	Jan. 18/35			
One Hour Late (G) 3422	Joe Morrison-Helen Twelvetrees	Dec. 21	75	75	Dec. 8
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan. 11/35	85	85	Nov. 24
Private Worlds	Joan Bennett-Charles Boyer				
Ruggles of Red Gap (G)	Charles Laughton-Mary Boland - Charles Ruggles-ZaSu Pitts				
(See "In the Cutting Room," Nov. 17.)					
Rumba	George Raft-Carole Lombard				
(See "In the Cutting Room," Dec. 1.)					
Vanishing Pioneer	Ann Sheridan-Randolph Scott				
(See "In the Cutting Room," Nov. 10.)					
Wings in the Dark (A)	Cary Grant-Myrna Loy	Jan. 11/35			
(See "In the Cutting Room," Nov. 10.)					

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Little Damezel 722	Anna Nagle-James Rennie	June 11	59	59	
Pek's Bad Boy (G)	Jackie Cooper-Thomas Meighan				
	Dorothy Petersen - O. P. Heggie-Jackie Searl	Oct. 19	70	70	Sept. 8

Coming Attractions

Return of Chandu, The (G)					
300-312	Bela Lugosi-Marie Alba	Oct. 1			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Adventure Girl (G) 4144	Joan Lowell	Aug. 17	76	76	Aug. 25
Age of Innocence, The (A) 503	Irene Dunne-John Boles	Sept. 14	82	82	Sept. 8

(THE RELEASE CHART--CONT'D)

Title		Star	Rel. Date	Running Time	Minutes	Reviewed
Anne of Green Gables (G) 507.	Anne Shirley-Tom Brown.	Nov. 23.	79.	Oct. 27		
By Your Leave (A) 509.	Genevieve Tobin-Frank Morgan.	Nov. 9.	80.	Oct. 26		
Bachelor Bait (G) 541.	Part Kelton-Stuart Erwin.	July 27.	74 1/2.	June 16		
Cockeyed Cavaliers (G) 4112.	Wheeler and Woolsey.	June 29.	72.	June 16		
Dangerous Corner (A) 506.	Melvyn Douglas-Virginia Bruce-Conrad Nagel.	Oct. 5.	67.			
(See "In the Cutting Room," Aug. 18.)						
Down to Their Last Yacht (G) 4138.	Sidney Blackmer-Sidney Fox.	Aug. 31.	64.	Sept. 29		
Fountain, The (A) 501.	Ann Harding-Brian Aherne-Paul Lukas.	Aug. 31.	84.	Aug. 18		
Gay Divorcee, The (G) 505.	Fred Astaire-Ginger Rogers.	Oct. 19.	107.	Oct. 13		
Gridiron Flash (G) 511.	Eddie Quillan-Betty Furness.	Oct. 26.	64.			
(See "The Kick Off," "In the Cutting Room," Sept. 8.)						
Hat, Coat, and Glove (A) 4110.	Ricardo Cortez-Barbara Robbins.	Aug. 27.	64.	July 21		
His Greatest Gamble (A) 4124.	Richard Dix-Dorothy Wilson.	Aug. 10.	70 1/2.	June 23		
Kentucky Kernels (G) 508.	Wheeler and Woolsey.	Nov. 2.	75.	Oct. 27		
Let's Try Again (A) 4144.	Diana Wynyard-Olive Brook.	July 6.	67.	June 30		
Life of Vergie Winters (A) 4140.	Ann Harding-John Botes.	June 22.	82.	June 23		
Murder on the Blackboard (G) 4147.	James Gleason-Edna May Oliver.	June 15.	71 1/2.	June 2		
Of Human Bondage (A) 4105.	Leslie Howard-Bette Davis.	June 20.	83.	July 7		
Richest Girl in the World, The (A) 504.	Miriam Hopkins-Joel McCrea.	Sept. 21.	76.	Sept. 15		
Stingaree (A) 4143.	Irene Dunne-Richard Dix.	May 25.	76 1/2.	May 12		
Strictly Dynamite (G) 4124.	Jimmy Durante-Lupe Velez-Norman Foster-Wm. Gargan-Marian Nixon.	June 1.	74 1/2.	May 5		
Success at Any Price (A) 4133.	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin.	Mar. 16.	77.	May 12		
Their Big Moment (G) 4146.	Zasu Pitts-Slim Summerville-Wm. Gaston-Bruce Cabot.	Aug. 17.	68.	July 28		
This Man Is Mine (A) 4118.	Irene Dunne-Ralph Bellamy.	Apr. 13.	76.	Apr. 21		
Wednesday's Child (G) 510.	Karen Morley-Edward Arnold.	Oct. 26.	69.	Sept. 29		
We're Rich Again (G) 4145.	Marian Nixon-Billie Burke-Reginald Denny-Buster Crabbe-Edna May Oliver.	July 13.	71 1/2.	June 23		
Where Sinners Meet (A) 4149.	Olive Brook-Diana Wynyard.	May 18.	72 1/2.	Apr. 28		
Coming Attractions						
Enchanted April, The (A) 517.	Ann Harding-Frank Morgan.	Jan. 25.	73.			
(See "In the Cutting Room," Oct. 27.)						
Lightning Strikes Twice (G) 517.	Ben Lyon-Pert Kelton.	Dec. 7.				
(See "In the Cutting Room," Oct. 6.)						
Little Minister (G) 512.	Katharine Hepburn-John Beal.	Dec. 28.				
(See "In the Cutting Room," Nov. 3.)						
Grand Old Girl (G) 519.	May Robson-Hale Hamilton.	Jan. 18.	73.			
(See "Portrait of Laura Bales," "In the Cutting Room," Oct. 27.)						
Laddie (G) 515.	John Beal.	Dec. 14.				
Red Morning (A) 515.	Stella Dallas-Ruggles.	Dec. 14.				
(See "Girl of the Islands," "In the Cutting Room," Sept. 29.)						
Roberta (G) 518.	Irene Dunne-Fred Astaire-Ginger Rogers.	Jan. 11.	75.	Dec. 1		
Romance in Manhattan (G) 518.	Francis Lederer-Ginger Rogers.	Jan. 11.	75.	Dec. 1		
Silver Streak, The (G) 513.	Sally Blane-Charles Starrett.	Dec. 21.	72.	Dec. 8		
West of the Pecos (G) 516.	Richard Dix-Martha Sleeper.	Jan. 4.	73.			
(See "In the Cutting Room," Oct. 6.)						
Woman in the Dark (G) 517.	Fay Wray-Ralph Bellamy.	Nov. 9.	70.	Dec. 8		

STATE RIGHTS

Features

Features				Running Time		
Title	Star	Dist'r	Rel. Date	Minutes	Reviewed	
Are You a Mason? (A).....	Sonnie Hale	M. J. Kandel	Oct. 29	85	Nov.	3
Battle, The.....	Charles Boyer Merle Oberon		Nov. 12	75	Dec.	1
Bride of the Lake (A).....	Gina Male John Garrick	Amer Angle	Sept. 10	69	Sept.	29
Deserter, The (A).....	Boris Livanov	Garrison Film	Oct. 12	105	Oct.	27
Loyalties.....	Basil Rathbone	Harold Auten	Oct. 24	74	Nov.	3
Man of Courage (G).....		Eureka	Nov. 12	95	Nov.	24
Not Against Flesh (A).....	Julian West	General Foreign Corp.			Aug.	25
Ramu, the King of the Sun.....		Fairhaven Prod.	Aug. 4	68	Aug.	25
Woman Condemned.....	Claudia Dell	Marcy Pictures	Apr. 4	66		
World in Revolt, The (A).....		Montone		69	June	16

UNITED ARTISTS

Features

Title		Star	Rel. Date	Running Time	Minutes	Reviewed
Affairs of Cellini, The (A) 509.	Fredric March-Constance Bennett-Frank Morgan-Fay Wray.	Aug. 24.	79.	Apr. 21		
(Reviewed under the title "The Firebrand")						
Born to Be Bad (A) 509.	Loretta Young-Cary Grant.	May 18.	61.	June 9		
Buildup Drummond Strikes Back (A) 509.	Ronald Colman-Loretta Young.	July 20.	83.	May 19		
Count of Monte Cristo, The (G) 509.	Robert Donat-Elissa Landi.	Sept. 20.	113.	Sept. 8		
House of Rothschild, The (G) 509.	George Arliss	Apr. 6.	86.	Mar. 10		
Kid Millions (G) 509.	Eddie Cantor-Ann Sothern	Dec. 28.	92.	Oct. 27		
Last Gentleman, The (G) 509.	George Arliss	Sept. 21.	72.	May 12		
Our Daily Bread (G) 509.	Karen Morley-Tom Keene.	Sept. 28.	74.	Aug. 18		
Transatlantic Merry-Go-Round (A) 509.	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny.	Nov. 2.	92.	Nov. 17		
We Live Again (A) 509.	Anna Sten-Fredrick Marsh.	Nov. 16.	83.	Sept. 29		

Coming Attractions

Brewster's Millions	Jack Buchanan-Lili Damita				
Call of the Wild, The	C. Gable-Loretta Young				
Cardinal Richelieu	George Arliss				
Clive of India	Ronald Colman-Loretta Young	Jan. 25.	73.		
(See "In the Cutting Room," Dec. 8.)					
Congo Raid	Leslie Banks-Paul Robeson-Nina Mae MacKinney				
Folies Bergere de Paris	Maurice Chevalier-Merle Oberon				
Les Miserables	Freddie March				
Mighty Barnum, The (G) 509.	Wallace Beery-Adolphe Menjou-Janet Beecher-V. Bruce.	Dec. 25.	105.	Dec. 1	
Nell Gwyn (A) 509.	Anna Neagle-Cedric Hardwicke	Dec. 25.	75.	July 14	
100 Years From Now					
Private Life of Don Juan, The	Douglas Fairbanks, Sr.-Merle Oberon	Nov. 30.		Sept. 22	
Runaway Queen	Anna Neagle-Fernand Gravelly	Dec. 21.			
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon				
Wedding Night, The	Anna Sten-Gary Cooper				

UNIVERSAL

Features

Title		Star	Rel. Date	Running Time	Minutes	Reviewed
Affairs of a Gentleman (A) 7019.	Paul Lukas-Lelia Hyams-Patricia Ellis	May 14.	66.	May 12		
Black Cat, The (A) 7010.	Boris Karloff-Bela Lugosi-David Manners	May 7.	65.	May 26		
Cheating Cheaters (G) 8022.	Cesar Romero-Fay Wray.	May 5.	67.			
(See "In the Cutting Room," Sept. 29.)						
Countess of Monte Cristo (G) 7018.	Fay Wray-Paul Lukas.	Mar. 19.	78.	Mar. 3		
Crosby Case, The (G) 7025.	Wynne Gibson-Onslow Stevens-Alan Dinehart	Mar. 5.	60.	Apr. 7		
Embarrassing Moments (G) 7023.	Chester Morris-Marian Nixon	July 9.	67.	Oct. 6		
Gift of Gab (G) 8030.	Edmund Lowe-Gloria Stuart-Alice White	Sept. 24.	71.	Sept. 15		
Great Expectations (G) 8029.	Henry Hull-Jane Wyatt-Phillips Holmes	Oct. 22.	102.	Oct. 20		

Title		Star	Rel. Date	Running Time	Minutes	Reviewed
Half a Sinner (G) 7035.	Joel McCrea-Sally Blane	Apr. 30.	78 1/2.	Apr. 28		
Honor of the Range (G) 7074.	Ken Maynard	Apr. 16.	61.	May 5		
Hudson Side, The (G) 7029.	Adrian Menjou-Doris Kenyon	Aug. 27.	60.	Aug. 18		
I Give My Love (G) 7004.	Wynne Gibson-Paul Lukas	June 25.	69.	June 2		
Let's Talk It Over (G) 7036.	Chester Morris-Mae Clarke	June 11.	69.	June 23		
Little Man, What Now? (A) 7007.	Margaret Sullivan-Douglass Montgomery	June 4.	98.	May 26		
Love Captive, The (A) 7031.	Nils Asther-Gloria Stuart	May 21.	61.	June 16		
Million Dollar Ransom (A) 8014.	Mary Carlisle-Edward Arnold-Phillips Holmes	Sept. 17.	87.	Sept. 29		
One Exciting Adventure (G) 8027.	Binnie Barnes-Nell Hamilton-Paul Cavanagh	Oct. 15.	73.	Oct. 6		
One More River (A) 7001.	Diana Wynyard-Colin Clive-Frank Lawton-Jane Wyatt-Reginald Denny	Aug. 6.	88.	Aug. 11		
Rocky Rhodes (G) 8001.	Buck Jones-Sheila Terry	Sept. 24.				
Romance in the Rain (G) 7002.	Roger Pryor-Heather Angel-Esther Ralston-Victor Moore	Aug. 13.	75.	Aug. 11		
There's Always Tomorrow (A) 8035.	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10.	87.	Nov. 1		
Uncertain Lady (A) 7013.	Genevieve Tobin-Edward Everett Horton	Apr. 23.	65.	June 30		
Wake Up and Dream (G) 8021.	Russ Columbo-June Knight-Roger Pryor	Oct. 1.	78.	Oct. 20		
Wheels of Destiny (G) 7073.	Ken Maynard	Feb. 19.	64.	Apr. 14		

Coming Attractions

Dangerous Gentleman	Charles Bickford-Helen Vinson				
Good Fairy, The (A) 8003	Margaret Sullivan - Herbert Marshall-Frank Morgan	Jan.	28,'35		
(See "In the Cutting Room," Dec. 1.)					
Great Ziegfeld, The 8005	William Powell				
Imitation of Life (G) 7003	Claudette Colbert-W. William	Nov.	26	111	Dec. 1
I've Been Around 8025	Chester Morris	Dec.	31		
(See "In the Cutting Room," Nov. 10.)					
Life Returns (G)	Onslow Stevens-Lois Wilson				
(See "In the Cutting Room," Oct. 13.)					
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec.	24	80	Dec. 8
Mystery of Edwin Drood 8024	Claude Rains-Heather Angel	Jan.	21,'35		
Night Life of the Gods (G) 8008	Alan Mowbray	Jan.	7,'35		
(See "In the Cutting Room," Sept. 8.)					
Princess O'Hara 8013	Polly Walters-Chester Morris	Jan.	28,'35		
Rendezvous at Midnight (A)	Ralph Bellamy				
(See "In the Cutting Room," Nov. 17.)					
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec.	3	69	Sept. 15
Straight from the Heart	Mary Astor-Roger Pryor - Baby Jane	Jan.	14,'35		
(See "In the Cutting Room," Dec. 1.)					
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec.	10	75	Dec. 8
When a Man Sees Red 8082	Buck Jones	Nov.	12		

WARNER BROS.

Features

Title		Star	Rel. Date	Running Time	Minutes	Reviewed
Big-Hearted Herbert (G) 830.	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 6.	60.	Aug. 25		
Case of the Howling Dog, The (G) 822.	Warren William-Mary Astor	Sept. 22.	75.	Sept. 1		
Church Mouse	Laura La Plante	Dec. 15.				
Dames (G) 453.	Ruby Keeler-Dick Powell-Joan Blondell	Sept. 1.	90.	Aug. 25		
Desirable (A) 821.	Jean Muir-George Brent	Sept. 8.	68.	Aug. 25		
Friends of Mr. Sweeney (G) 475.	Charlie Ruggles-Alan Dvorak	July 28.	68.	Aug. 18		
Firebird, The (A) 825.	Vernee Tassdale-Ricardo Cortez	Nov. 3.	75.	Oct. 13		
Here Comes the Navy (G) 475.	James Cagney-Pat O'Brien-Gloria Stuart	July 21.	86.	July 7		
Housewife (A) 478.	George Brent-Bette Davis	Aug. 11.	69.	July 20		
Kansas City Princess (G) 819.	Joan Blondell-Glenda Farrell	Oct. 13.	64.	Aug. 18		
Madame Du Barry (A) 452.	Dolores Del Rio-Victor Jory	Oct. 13.	77.	Aug. 18		
Personality Kid, The (G) 476.	Pat O'Brien-Glenda Farrell	July 7.	68.	June 9		
St. Louis Kid, The (G) 817.	James Cagney	Nov. 10.	67.	Oct. 20		
(Reviewed under the title, "A Perfect Week-End")						

Coming Attractions

Bordertown (G) 806.	Paul Muni-Bette Davis-Margaret Lindsay	Jan. 5.	75.	90.		
(See "In the Cutting Room," Sept. 29.)						
Devil Dogs of the Air (G) 806.	James Cagney-Pat O'Brien-Margaret Lindsay	Feb. 9.	75.			
(See "In the Cutting Room," Nov. 3.)						
Goose and the Gander	Vernee Tassdale-John Eldredge					
Earthworm Tractor (story)	Joe E. Brown					
I Am a Thief (G) 805.	Mary Astor-Ricardo Cortez	Nov. 24.	64.	Nov. 17		
Irish in Us, The	James Cagney-Pat O'Brien					
Midsummer Night's Dream	All Star					
Money Man	Edw. G. Robertson-Bette Davis					
Right to Live (G) 805.	George Brent-J. Hutchinson	Jan. 26.	75.			
(See "In the Cutting Room," Nov. 3.)						
Secret Bride, The	Barbara Stanwyck-Warren William	Dec. 22.				
(See "Concealment," "In the Cutting Room," Oct. 27.)						
Sweet Adeline (G) 802.	Irene Dunne-Donald Woods	Dec. 29.				
(See "In the Cutting Room," Oct. 20.)						
Sweet Music (G) 805.	Ruby Keeler-Alan Dvorak	Feb. 23.	75.			
(See "In the Cutting Room," Nov. 24.)						
While the Patient Slept	Aline MacMahon-Guy Kibbee					
White Cockatoo (A) 805.	Jean Muir-Ricardo Cortez	Jan. 19.	75.			
(See "In the Cutting Room," Nov. 3.)						

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time	Minutes	Reviewed
Broken Melody, The	John Garrick-Merle Oberon		Oct. 30	68.	Dec. 1	
Broken Rosary, The	Giovanni Butcher-British				Nov. 10	
Broken Shoes	M. Klimov-Amkino		Mar. 28	85.		
Camels Are Coming, The	Jack Hulbert			85.	Nov. 10	
Crime on the Hill (A)	Rudy Kellendoff-British Int'l			60.	Oct. 20	
Forbidden Territory, The	Gregory Ratoff-Gaumont-British			87.	Nov. 24	
Gay Love (A)	Florence Desmond-Sophie Tucker					
Girls Will Be Boys (G)	Dolly Haas-Asoc. British				Sept. 15	
Green Pack	John Stuart-British Lion				Oct. 20	
House of Greed	V. Gardin-Amkino		Aug. 11	74.	Nov. 3	
Madame Bovary (A)	Pierre Renoir-John Tapernoux		Nov. 17	100.	Dec. 8	
Marionettes	L. Leonidoff-Amkino		May 5	83.		
Miracles	V. Gardin-Amkino		Oct. 19	68.		
Mister Cinders	Clifford Mollison-British Int'l				Nov. 10	
My Song Goes Round the World (G)	John Leder				Oct. 20	
My Song for You	Jan Klepura	Gaumont-British			Nov. 10	
Petersburg Nights (A)	B. Dobron Rayev-Amkino		Sept. 8	97.	Sept. 22	
Stella Biolanti	(Greek Feature) Frank Norton		Oct. 15	115.		
Ta Galazia Kerla	(Greek Feature) Frank Norton		Oct. 15	100.		
Three Songs About Lenin	Amkino		Nov. 6	64.	Nov. 17	
Thunderstorm (A)	A. K. Tarasova-Amkino		Sept. 28	80.	Oct. 8	
Unfinished Symphony, The						
(G)	Marta Eggerth	Gaumont-British			Oct. 15	
Waltz Time in Vienna	Renate Mueller	Ufa			Dec. 1	

(THE RELEASE CHART--CONT'D)

SHORT
FILMS[All dates are 1934 unless
otherwise stated]

CELEBRITY PRODUCTIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 r.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 r.
The Valiant Tailor	Oct. 29	1 r.
Don Quixote	Nov. 26	1 r.
Jack Frost	Dec. 24	1 r.
Little Black Sambo	Jan. 21, '35	1 r.
Bremen Town Musicians	Feb. 17, '35	1 r.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Soil	Aug. 10	2 rls.
Fishing for Trouble	May 4	2 rls.
Get Along Little Hubby	June 15	2 rls.
Hollywood Here We Come	June 2	2 rls.
Plumbing for Gold	June 2	2 rls.
Punch Drunks	July 13	2 rls.

1934-35		
Counsel on De Fence	Oct. 25	20
Harry Langdon		
In the Dog House		20
Andy Clyde		
It's the Cat's	Oct. 11	19
Andy Clyde		
Men in Black	Sept. 28	19
(3 Stooges)		
Perfectly Mismatched		20
Leon Errol		
Three Little Pigskins		
(Stooge Comedy)		
COLOR RHAPSODIES		
1934-35		
Babel at Sea	Nov. 30	
Holiday Land	Oct. 26	

KRAZY KAT KARTOONS		
Busy Bus	Apr. 20	1 r.
Bowery Daze	Mar. 30	1 r.
Cinder Alley	Mar. 9	1 r.
Masquerade Party	May 11	1 r.

1934-35		
1. The Trapeze Artist	Sept. 7	
2. Katrina of 1940	Oct. 12	7
3. Krazy's Waterloo	Nov. 16	7
4. Birdman		
5. Hetcha Melody		
6. Goofy Gondolas		

LAUGHING WITH MEDBURY		
6-In Ethiopia	June 15	1 r.
7-In the Islands of the Pacific	July 23	1 r.
8-Around the Latins	Aug. 3	1 r.

1934-35		
Laughing With Medbury	Sept. 15	10
In the Arctic	Oct. 20	
In Malaysia	Nov. 9	
Among the Cacoons		10
At a County Fair		
Medbury in Hollywood		

LIFE'S LAST LAUGHS		
1934-35		
No. 1	Sept. 15	1
No. 2	Oct. 12	10
No. 3	Nov. 9	

MARCH OF THE YEARS		
No. 9	May 15	1 r.

MICKEY MCGUIRE COMEDIES		
9-Mickey's Medicine Man	May 18	2 rls.

MINUTE MYSTERIES		
No. 6-Hidden Evidence	May 30	1 r.
No. 7-One Way Out	June 15	1 r.
No. 8-Slimy Solution	July 6	1 r.
No. 9-By Persons Un- known	July 14	1 r.

No. 10-The Professor Gives a Lesson	Aug. 3	1 r.
--	--------	------

MUSICALS		
No. 7-Tripping Through the Tropics	July 27	2 rls.
No. 8-The Happy Butterfly		
No. 9-The Gloom Chasers		

SCRAPPY CARTOONS		
Scrappy's Dog Show	May 18	1 r.
Scrappy's Relay Race	July 7	1 r.
Scrappy's Theme Song	June 15	1 r.
Scrappy's Toy Shop	Apr. 13	1 r.
Scrappy's Experiment		8

1934-35		
Concert Kid	Nov. 2	

SCREEN SNAPSHOTS		
No. 9	June 8	1 r.

SPICE OF LIFE		
1934-35		
No. 1	Sept. 10	10
No. 2	Sept. 29	
No. 3	Nov. 23	11

WORLD OF SPORT		
Anything for a Thrill		1 r.
Cyclomania	May 30	1 r.
Decks Awash	Aug. 10	1 r.
Dumb Champs	Apr. 20	1 r.
Harnessed Lightning	May 17	1 r.
Heigh-Ho the Fox	June 20	1 r.

1934-35		
Flying Pigskins	Nov. 3	
Good Golfers Start Young	Sept. 20	10
Polo Thrills	Oct. 12	10
Thrill Flashes		

DU WORLD PICTURES		
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Jump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Bar- row and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
BATTLE FOR LIFE		
Nature's Gangsters	June 15	7
BING CROSBY SPECIALS		
1-I Surrender Dear	Aug. 3	22
2-One More Chance	Aug. 31	20
3-Boarding Girl	Oct. 5	21
4-Dream House	Sept. 28	19

CORONET COMEDIES

Easy Money	Feb. 8, '35	2 rls.
Hello, Sailors	Aug. 17	20
Rural Romeo	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18

FROLICS OF YOUTH

Boosting Dad	Dec. 21	21
Campus Hooper, The	Nov. 9	19
Educating Papa	Nov. 2	16
Little Big Top, The	Feb. 1, '35	2 rls.

MARRIAGE WOVES

Domestic Blisters	Oct. 12	19
Dumb Luck	Jan. 18, '35	2 rls.
How Am I Doing?	Jan. 4, '35	2 rls.

MERMAID COMEDIES

No Sleep on the Deep	Apr. 6	21
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise	Nov. 23	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22

ROMANTIC JOURNEYS

Paradise of the Pacific	June 1	9
SONG HIT STORIES		
A Thousand Times No	Jan. 4, '35	1 r.
Building Main, The	Nov. 16	1
House Where I Was Born		
The	Oct. 26	10
Mountain Melody	Aug. 31	10
Song Plugger	Feb. 1, '35	1 r.
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11

STAR COMEDY

Dog-Gone Babies	July 6	20
STAR PERSONALITY COMEDIES		
Gentlemen of the Bar	Dec. 28	2 rls.
His Lucky Day	Sept. 21	20
Palooka From Paducah	Jan. 11, '35	2 rls.

GERRY-TOONS

Black Sheep, The	Oct. 5	6
Bull Fight, The	Feb. 8, '35	1 r.
Busted Blossoms	Aug. 10	6
Dog Show, The	Dec. 28	
Fireman Save My Child	Feb. 22, '35	1 r.
First Snow, The	Jan. 11, '35	1 r.
Hot Sands	Nov. 2	6
Jack's Shack	Nov. 30	21
Jail Birds	Sept. 21	8
Just a Clown	Apr. 20	8
Magie Fish, The	Oct. 19	6
Mice in Council	Aug. 24	6
My Lady's Garden	July 13	6
See the World	June 29	6
Slip But Sure	June 15	6
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What A Night	Jan. 25, '35	1 r.
Why Mules Leave Home	Sept. 7	6

TOM HOWARD
COMEDIES

Wrong Bottle, The	July 13	16
TREASURE CHEST		
Bosom Friends	Mar. 30	8
Harlem Harmony	Dec. 21	1 r.
Hollywood Gad-About	Oct. 5	9
Hollywood Movie Parade		
The	Nov. 2	9
Hula Honeycomb	Mar. 2	7
Paigiacel	Apr. 6	11
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11

YOUNG ROMANCE

Moon Over Manhattan	Feb. 15, '35	2 rls.
Three Cheers for Love	Dec. 14	19

FIRST DIVISION

(Technicolor)		
1. In a Monastery Garden		7
2. Mexican Idyl		
3. Fingal's Cave		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Man's Mania for Speed		10
Marching With Silence		9
On Foreign Service		9

MAGIC CARPET
SERIES

In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
Picturesque Portugal		9
Crossroads of the World		9

MOVIE TINTYPE SERIES

The Heart of Valeska	Mar. 9	10
----------------------	--------	----

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		

1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9

MELODY MAKERS		
Fields and McHugh		9

ORGANOGUES		
Rhapsody in Black		1 r.
Wine, Women and Song		1 r.
Elli Elli		1 r.
What's In a Name		8

SPECIAL		
She Whoops to Conquer		2 rls.
ZaSu Pitts-Billy Bevan- Daphne Pollard		
Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

Take a Letter Please		
Evelyn San		

(Color)	
Insultin' the Sultan.....	Apr. 14....8..
Jungle Jitters.....	1 rt.
Baselin' Round.....	.....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29...10...	
No. 13	July 27...10...	

PARAMOUNT SOUND NEWS

Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Midnight Hour	Aug. 3...10...	
No. 2—Springboard Champions	Aug. 31...10...	
No. 3—Water Rodeo	Sept. 28...10...	
No. 4—Keeping Time	Oct. 26...11...	
No. 5—Saddle Champs	Nov. 30...11...	
No. 6—A Sportlight Cock-tail	Dec. 28...11...	

TWO-REEL COMEDIES		
Gold Nuggets	Feb. 2...18...	
Walter Catlett	Jan. 19...20...	
Just an Echo	Jan. 19...20...	
Bing Crosby	July 6...21...	
Making the Rounds	July 6...21...	
Pallette-Catlett	Apr. 6...20...	
New Dealers, The	Apr. 6...20...	
Pallette-Catlett	June 1...20...	
News Hounds	June 1...20...	
Pallette-Catlett	Mar. 16...21...	
No More Bridge	May 4...22...	
Leon Errol	May 4...22...	
Oil's Well	Jan. 5...20...	
Chic Sale	Jan. 5...20...	
Old Bugler, The	Apr. 27...10...	
Chic Sale	Mar. 2...21...	
Petting Preferred	Mar. 2...21...	
Up and Down	Mar. 2...21...	
Franklyn Pangborn		

RAINBOW PARADE CARTOONS		
Parrotville Fire Dept.	Sept. 14...7...	
Pastorytown Wedding	July 27...8...	
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11...6...	
Cactus King	June 8...1 r.l.	
SPECIALS		
Century of Progress	June 15...22...	
Grand National Irish Sweepstake Race, 1934	Apr. 2...10...	
La Cucaracha	Aug. 31...20 1/2...	
Stein Duna-Don Alvarado (Technicolor)		
TODDLE TALE CARTOONS		
A Little Bird Told Me	Aug. 10...8 1/2...	
Along Came A Duck	Aug. 10...8 1/2...	
VAGABOND ADVENTURE SERIES		
Damascus	June 8...1 r.l.	
Eyes on Russia	Aug. 9...11...	
Fakeouts of the East	Dec. 7...18 1/2...	
Gibraltar, Guardian of the Mediterranean	May 4...8...	
Red Republic	Sept. 21...10...	

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10...17...	
Glory of the Kill	May 23...28...	
Newsflash No. 2	Dec. 20/33...9...	
Wonders of the Tropics	Dec. 13/33...32...	

CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant	Feb. 14...7...	
Lion, The	Oct. 11...7...	
Farmer's Friend	Jan. 10...7...	
From Cocoon to Butterfly	Jan. 10...7...	
Her Majesty the Queen	Dec. 1/33...6...	
Bee	Mar. 4...7...	
Insect Clowns	Dec. 6/33...7...	
Queen of the Underworld	Dec. 6/33...7...	

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE AND RED HEAD SERIES		
Contented Calves	Aug. 9...20 1/2...	
Ocean Swells	Apr. 27...20...	
Rough Neckin'	June 15...21...	
Undie World, The	June 15...21...	

CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9...20...	
Unlucky Strike	Aug. 31...20 1/2...	

CHARLIE CHAPLIN SERIES (Re-issues)		
Behind the Screen	May 25...2 r.l.s.	
The Adventure	July 5...2 r.l.s.	

CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26/35...21 1/2...	
Bedlam of Beards	Apr. 13...18...	
Everything's Ducky	Oct. 19...21...	
Flying Down to Zero	Apr. 26/35...19...	
In A Pig's Eye	Dec. 28...21...	
In the Devil Dog House	Feb. 2...21...	
Love and Hisses	June 8...17 1/2...	
Odor in the Court	Aug. 2...21 1/2...	

CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20...7...	
Fiddlin' Fun	June 15...7...	
Mild Cargo	May 18...7 1/2...	

DUMBBELL LETTERS		
No. 1	June 22...4 1/2...	
No. 2	July 20...4...	
No. 3	Aug. 17...4...	
No. 4	Aug. 17...4...	
No. 5	Oct. 26...5...	
No. 6	Nov. 23...4 1/2...	

FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2...20...	
Fuller Gush Man	Aug. 24...18...	

GRIBBON-KENNEDY-STANTON COMEDIES		
Cracked Shots	May 4...19 1/2...	
Strictly Fresh Eggs	Apr. 6...21 1/2...	
Trailing Along	July 1...21...	
What No Groceries	July 26...20 1/2...	

HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5...15...	
No. 2—Ferry Go Round	Nov. 23...20...	
No. 3—This Band Age	Feb. 1/35...19...	
No. 4—How to Break 90 at Croquet	Oct. 15...15...	

EDGAR KENNEDY COMEDIES		
Blasted Event	June 29...19...	
Bric-a-Brac	Aug. 19...19...	
In-Laws Are Out	Mar. 2...18...	
Love on a Ladder	Sept. 7...20 1/2...	
Poisoned Ivory	Nov. 16...21...	
Wrong Direction	Nov. 16...21...	

MUSICALS		
Everybody Likes Music	Mar. 9...19 1/2...	
Henry the Ape	Jan. 26...2 r.l.s.	
Bert Lahr		

Title	Rel. Date	Min.
If This Isn't Love	Sept. 28...21 1/2...	
No More West	Mar. 30...19...	

MUSICOMEDIES SERIES

(Ruth Etting)		
An Old Spanish Onion	Dec. 7...18 1/2...	
Bandits and Ballads	July 13...21 1/2...	
Derby Decade	Sept. 14...20...	
Southern Style	Sept. 14...20...	

PATHE NEWS

Released twice a week		
PATHE REVIEWS (1933-34)		
Released once a month		
PATHE TOPICS		
Released seven times a year		

RAINBOW PARADE CARTOONS

Parrotville Fire Dept.	Sept. 14...7...	
Pastorytown Wedding	July 27...8...	

SOGLOW'S "THE KING" CARTOONS

Art for Art's Sake	May 11...6...	
Cactus King	June 8...1 r.l.	

SPECIALS

Century of Progress	June 15...22...	
Grand National Irish Sweepstake Race, 1934	Apr. 2...10...	
La Cucaracha	Aug. 31...20 1/2...	
Stein Duna-Don Alvarado (Technicolor)		

TODDLE TALE CARTOONS

A Little Bird Told Me	Aug. 10...8 1/2...	
Along Came A Duck	Aug. 10...8 1/2...	

VAGABOND ADVENTURE SERIES

Damascus	June 8...1 r.l.	
Eyes on Russia	Aug. 9...11...	
Fakeouts of the East	Dec. 7...18 1/2...	
Gibraltar, Guardian of the Mediterranean	May 4...8...	
Red Republic	Sept. 21...10...	

STATE RIGHTS

FILM EXCHANGE		
Desert Dangers	Oct. 16...16...	
GENERAL FILMS		
It's a Bird	Oct. 14...14...	
MARY WARNER		
Olympic Winter Sports	Oct. 8...8...	
Capital	Oct. 8...8...	
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10...10...	

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
3. Camping Out	Feb. 16...7...	
4. Playful Pluto	Mar. 16...7...	
5. Gulliver Mickey	May 19...9...	
6. Mickey's Steamroller	June 15...7...	
7. Orphans' Benefit	Aug. 11...9...	
8. Mickey Plays Papa	Sept. 29...9...	
9. The Dognappers	Nov. 10...10...	

SILLY SYMPHONIES

3. Grasshopper and the Ant, The	Feb. 23...8...	
4. Funny Little Bunnies	Mar. 30...9...	
5. The Big Bad Wolf	Apr. 20...9...	
6. The Wise Little Hen	June 7...1 r.l.	
7. The Flying Mouse	July 12...7...	
8. Peculiar Penguins	Sept. 6...8...	
9. Goddess of Spring, The	Nov. 1...10...	

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1...9...	
No. 2—Toyland Premiere	Dec. 10...1 r.l.	

GOING PLACES

WITH LOWELL THOMAS		
No. 1	Sept. 10...9...	
No. 2	Oct. 8...1 r.l.	
No. 3	Nov. 5...1 r.l.	
No. 4	Dec. 3...1 r.l.	
No. 5	Dec. 31...1 r.l.	

GOODYTONE NEWS

OSWALD CARTOONS		
Annie Moved Away	May 28...7...	
Chris Columbus, Jr.	July 23...9...	
Dizzie Dwarf	Aug. 6...9...	
Goldilocks and the Three Bears	May 14...8...	
Happy Pilgrims	Sept. 3...7...	
Kings Up	Mar. 12...7...	
Robinson Crusoe, Jr.	Oct. 22...8...	
Sky Larks	Nov. 12...1 r.l.	
Spring in the Park	June 25...9...	
Wax Works, The	July 9...6...	
William Tell	Apr. 2...8...	
Wolf, Wolf	Apr. 2...8...	

STRANGE AS IT SEEMS SERIES

No. 38—Novelty	Apr. 23...9...	
No. 39—Novelty	May 21...10...	

STRANGER THAN FICTION SERIES

No. 1—Novelty	Aug. 27...9...	
No. 2—Novelty	Sept. 24...10...	
No. 3—Novelty	Oct. 22...1 r.l.	
No. 4—Novelty	Nov. 26...1 r.l.	
No. 5—Novelty	Dec. 17...1 r.l.	
No. 6—Novelty	Jan. 14/35...1 r.l.	

UNIVERSAL COMEDIES

At the Mike	Oct. 10...20...	
(Mentone No. 3-A)		
Beau Bashful	June 6...21...	
Herbert Corthell	Oct. 3...2 r.l.s.	
Deini Tasse	Aug. 22...20...	
(Doane Musical No. 1)		
Fads and Fancies	July 3...2 r.l.s.	
(Mentone No. 13)		
Financial Jitters	July 3...2 r.l.s.	
Eddie Nugent		
Grady Sutton		

Title	Rel. Date	Min.
Gus Van and His Highghers (Mentone No. 2-A)	Sept. 19...18...	
Henry's Social Splash	Dec. 19...2 r.l.s.	
Henry Armetta	Aug. 15...2 r.l.s.	
Hits of Today (Mentone No. 12)	Jan. 9/35...20...	
Hollywood Trouble	Aug. 8...19...	
Just We Two	Dec. 12...19...	
Knickerbocker Knights	Sept. 2...18...	
Mentone	Nov. 28...2 r.l.s.	
Night in a Night Club, A (Mentone No. 1-A)	July 18...21...	
Oh! What a Business (Mentone No. 5-A)	June 20...20...	
Picnic Perils	Jan. 16/35...2 r.l.s.	
Sterling Holloway	June 27...2 r.l.s.	
Pleasing Grandpa	Nov. 14...2 r.l.s.	
Sterling Holloway	Oct. 24...2 r.l.s.	
Revue Ala Carte	Oct. 31...20...	
Tom Patricola (Mentone No. 8)	Dec. 26...2 r.l.s.	
Soup for Nuts (Mentone No. 11)	Oct. 17...22...	
Sterling's Rival Romeo		
Sterling Holloway		
Tid Bits (Doane Musical No. 2)		
Well, By George (Mentone No. 4-A)		
Georgie Price		
Whole Show, The (Mentone No. 7-A)		
James Barton		
World's Fair and Warmer		

World's Fair and Warmer	Oct. 17...22...	
-------------------------	-----------------	--

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 18—Art Trouble	June 23...20...	
Harry Gribbon		
No. 19—My Mummy's Arms	July 28...19...	
Harry Gribbon		
No. 20—Daredevil O'Dare	Aug. 11...19...	
Ben Blue		
1934-35		
All Sealed Up	Sept. 15...19...	
Ben Blue		
Fireman's Bride, The		
Shemp Howard		
Daphne Pollard		
Oh Sailor Behave	Sept. 29...17...	
El Brendel		
Smoked Hams	Oct. 20...18...	
Shemp Howard		
Daphne Pollard		
So You Won't T-T-T-Talk	Nov. 3...20...	
Roscoe Ates		
Out of Order	Nov. 17...19...	
Ben Blue		
Vacation Daze	Nov. 17...19...	
Jenkins & Donnelly		
Dizzy and Daffy	Dec. 15...20...	
Dizzy and Daffy Dean		
One Over Eight	Jan. 12/35...2 r.l.s.	
Roscoe Ates		
Radio Scout	Jan. 26/35...2 r.l.s.	
El Brendel		
Herb Williams	Feb. 9/35...2 r.l.s.	

BROADWAY BREVITIES		
No. 25—Service with a Smile	July 28...21...	
Leon Errol (Technicolor)		
No. 26—Darling Enemy	June 9...19...	
Gertrude Niesen		
No. 27—Who Is That Girl?	June 16...20...	
Bernice Claire		
J. Harold Murray		
No. 28—King for a Day	June 30...19...	
Bill Robinson		
No. 29—The Song of Fame	July 7...19...	
Ruth Etting		
No. 30—The Winnah	July 21...20...	
Arthur and Florence Lake		
No. 31—The Mysterious Kiss	Aug. 4...19...	
Jeanne Aubert		
No. 32—The Polley Girl	Aug. 11...20...	
Mitzi-Mayfair-Roscoe Ails		
1934-1935		
Synopated City	Sept. 1...20...	
Hal LeRoy-Dorothy Dare		
Paree, Paree	Sept. 8...21...	
Dorothy Stone-Bob Hope		
Good Morning Eve	Sept. 22...19...	
Leon Errol (Technicolor)		
No. Contest	Oct. 6...21...	
Ruth Etting		
Off the Beat	Oct. 18...20...	
Morton Downey		
The Flame Song	Oct. 27...19...	
Bernice Claire		
Gem of the Ocean	Nov. 19...20...	
Jeanne Aubert		
Gypsy Sweetheart	Nov. 19...20...	
Winifred Shaw		
Phil Regan		
Hear Ye! Hear Ye!	Dec. 22...2 r.l.s.	
Vera Van and the Yacht Club Boys		
Spain in the Neck	Jan. 12/35...2 r.l.s.	
Hal LeRoy-Armda		
What, No Men?	Jan. 5/35...21...	
El Brendel-Phil Regan (Technicolor)		
Soft Drinks & Sweet Music	Dec. 8...20...	
George Price-Sylvia Froos		
Show Kids	Jan. 5/35...2 r.l.s.	
Maglin Kiddies		
Tad Alexander		
Cross & Dunn	Jan. 9/35...2 r.l.s.	
Cherchez La Femme	Feb. 2/35...2 r.l.s.	
Jeanne Aubert		
In the Spotlight	Feb. 23/35...2 r.l.s.	
Hal LeRoy & Dorothy Lee		

LOONEY TUNES		
No. 9—Buddy's Bearcats	June 23...7...	
No. 10—Buddy the Woods-man	July 3...2 r.l.s.	
No. 11—Buddy's Circus	July 3...2 r.l.s.	

CLASSIFIED ADVERTISING



*the great
national medium
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

1,000 OUTDOOR THEATRE CHAIRS, 50c; 1,600 7-ply veneer chairs, \$1.; spring cushions entirely covered, \$1.20; cushions without springs entirely covered, \$1. Parts for all chairs. ALLIED SEATING CO., 358 W. 44th St., New York.

SIMPLEX MECHANISM REBUILT \$150.00 complete, \$370.00 pair; Morelite DeLuxe low-intensity lamps rebuilt \$125.00 pair; double 20 ampere Forest rectifier used two weeks, \$110.00. CROWN, 311 West 44th St., New York.

STOCKING UP ON THESE? YOU SHOULD—Mazda lamphouses, \$29.50; syncroverters or generators rebuilt, \$83.70; lenses from \$4.95; automatic enclosed rewinds, \$35.00; Simplex intermittents, from \$9.95; rear shutters for Simplex, rebuilt, \$39.50. Will swap anything. S. O. S. COR., 1600 Broadway, New York.

PROJECTOR SERVICE

WANTED PORTABLE PROJECTOR OWNERS to fill bookings all over country. INTERNATIONAL NON-THEATRICAL, Paramount Bldg., New York.

EQUIPMENT EXCHANGE

NEED XMAS MONEY?—WE PAY "SPOT" FOR used equipment—trades taken, bargains galore. S. O. S. CORP., 1600 Broadway, New York.

POPCORN MACHINES

BURCH LIKE NEW, IDEAL FOR THEATRE, bargain. KLINKEL, Albion, Mich.

BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

GENERAL EQUIPMENT

CHAIRS—CHAIRS—CHAIRS—CHAIRS. NEW. used, rebuilt. Parts, Firmastone. Anything and everything. Patch-a-seat. Lowest prices. GENERAL SEATING CO., Chicago.

GOTTA MOVE QUICK—SACRIFICE—COMPLETE booth Simplexes, reflector arcs, Weber syncro-film sound, 30 ampere rectifiers. What's your offer? BOX 488, MOTION PICTURE HERALD.

UNITED STATES GOVERNMENT BUYS again—You should install SOS Wide Fidelity, \$179.70 up complete! Soundheads, \$59.50 up; unified control amplifiers, \$39.50 up; trades taken. S. O. S. CORP., 1600 Broadway, New York.

NEW EQUIPMENT

REAR SHUTTERS, INDISPENSABLE ACCESSORY designed for Powers' projectors where new Suprex or Hi-Lo lamps are used, \$150 pair. PEMCO, 1975 So. Vermont Ave., Los Angeles, Cal.

WANTED TO BUY

SPOT CASH FOR SIMPLEX, POWERS, RE-lector lamps, generators, rectifiers, lenses, sound equipment, portables. BOX 389, MOTION PICTURE HERALD

REPAIR SERVICE

NOW IS THE TIME TO HAVE YOUR MOTION picture equipment overhauled. Our shop is equipped to do the best work at the lowest possible price. JOE GOLDBERG, INC., 823 So. Wabash, Chicago.

POSITIONS WANTED

EXPERIENCED THEATRE MANAGER DESIRES connection—go anywhere. BOX 490, MOTION PICTURE HERALD.

TECHNICAL BOOKS

"RICHARDSON'S HAND BOOKS OF PROJECTION" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projecting Sound Pictures." Complete information on sound equipment. Both text books complete for \$12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

SOUND EQUIPMENT

"CAN'T TELL IT FROM \$5,000.00 OUTFIT" writes Syd Johnstone, Janesville, Minn. "Perfect sound, no trouble whatsoever." Why delay installing SOS Wide Fidelity? S. O. S. CORP., 1600 Broadway, New York.

FREE NEW EDITION READY—SEND FOR free bulletin QF explaining "Tweeters," "Woofers" and other baffling secrets. BOX 487, MOTION PICTURE HERALD.

PROFESIONAL FILM TEST LOOP, BUZZ, chopper and 9,000 cycle tracks, with copyrighted instructions, \$2.50. Projectionists, ask your boss. S. O. S. CORP., 1600 Broadway, New York.

THEATRES WANTED

LEASE OR BUY THEATRES WITHIN RADIUS of two hundred miles of St. Louis. ANSELL AMUSEMENT CO., 3618 Olive St., St. Louis, Mo.

RESPONSIBLE PARTY DESIROUS OF LEASING profitable theatre, under five thousand population. Give detailed particulars. BOX 489, MOTION PICTURE HERALD.

THEATRES, CUSTOMERS WAITING. McIntyre, theatre broker, 312 Lisbon, Buffalo, N. Y.

HELP WANTED

YOUNG CAMERAMAN, WILLING TO ACCEPT expenses and \$2 per day for four to eight months' trip to South America. Must be strong, active and a good swimmer. BOX 485, MOTION PICTURE HERALD.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

PAPER BANNERS

AIRBRUSHED PAPER BANNERS—LOW PRICES. We make any length in 18", 24", 30" and 36" in widths. Regular sizes 18", 24", 30" and 36" by 10 feet, 30c each. Send for circular. GRISWOLD SIGN CO., 3351 Lake Ave., Rochester, N. Y.

The Most TRUSTWORTHY

STELLAR acting...inspired direction
...superb camera technique...should
these elements of a hit ever be jeopardized
by use of any but the most dependable
film? Unmatched scientific research, manu-
facturing experience, and distributing facil-
ities...brilliant performance every day, all
over the world...these factors all point to
Eastman Super-Sensitive "Pan" as the
most trustworthy negative for any picture.
Eastman Kodak Company, Rochester,
N. Y. (J. E. Brulatour, Inc., Distributors,
New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*
Panchromatic Negative

an open letter to SANTA CLAUS

Send to
Paramount Pictures

~~SANTA CLAUS
NORTH POLE~~

DEAR SANTA-
PLEASE SEND BING CROSBY
AND KITTY CARLISLE IN
"HERE IS MY HEART" TO
DADDY'S THEATRE FOR
THE HOLIDAYS. IT WILL
BRING US A VERY MERRY
CHRISTMAS AND A
PROSPEROUS NEW YEAR.
WITH LOVE FROM
BETTY

"Here is My Heart"

with

BING CROSBY, KITTY CARLISLE,

and Skipworth, Roland Young, Reginald

Music and Lyrics by Ralph

Robin and Lewis Gensler... A

Paramount Picture directed by Frank Tuttle



MOTION PICTURE
HERALD

Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

December 15, 1934

New Factors in Theatre Vision

Making Theatres Safe for Winter

Settings for the New Years Show

Reducing the Electric Light Bill

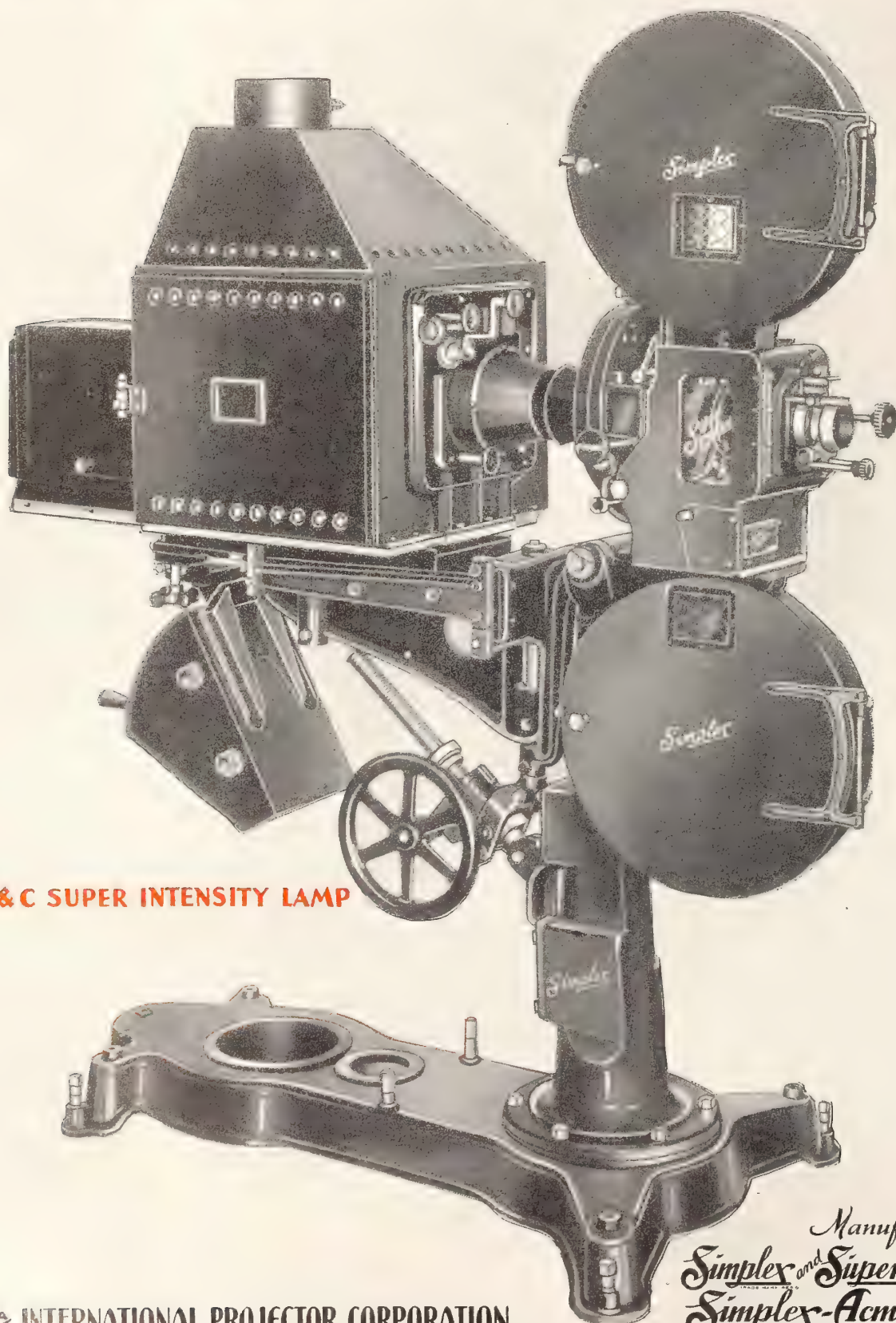
and other features



Super Simplex Projector

TRADE MARK REG'D

INTERNATIONALLY SUPREME



NEW
H&C SUPER INTENSITY LAMP



INTERNATIONAL PROJECTOR CORPORATION

88-96 GOLD ST.

NEW YORK, N.Y.

Manufacturers of
Simplex and Super Simplex PROJECTORS
Simplex-Acme SOUND PROJECTOR
Simplex PORTABLE SOUND PROJECTOR



ECONOMICAL

HIGH INTENSITY ILLUMINATION FOR THE SMALLER THEATRES

The experience of large down-town theatres with High Intensity projection has proved that patrons appreciate comfortable vision on entering the theatre and clear, snow white projection on the screen. . . . The box office value of these features is now available to theatres of moderate size at little added cost of operation. . . .

A.C. National High Intensity A. C. Projector Carbons provide High Intensity projection for the smaller theatres using alternating current. They are designed for arc currents up to 80 amperes in the new A. C. High Intensity lamps.

National Suprex Carbons provide High Intensity projection **D.C.** for the smaller theatres using direct current. They are designed for operation at arc currents of 40 to 65 amperes in the new D. C. High Intensity lamps.

NATIONAL PROJECTOR CARBONS



NATIONAL CARBON COMPANY, INC., Cleveland, Ohio

CARBON SALES DIVISION

Unit of Union Carbide  and Carbon Corporation

SALES OFFICES: NEW YORK, PITTSBURGH, CHICAGO, SAN FRANCISCO



Better Theatres

December 15, 1934

Vol. 117, No. 11

A section of Motion Picture Herald devoted to the operation . . . design
. . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor

C. B. O'NEILL, Advertising Manager

RAY GALLO, Eastern Advertising Manager

GENERAL FEATURES

Changing Factors in Theatre Vision: <i>By Ben Schlanger</i>	6
Making Theatres Safe for Winter: <i>By J. T. Knight, Jr.</i>	8
Maintenance Tabs	9
Remodeling with Light and Steel and Glass.....	10
Reducing the Electric Light Bill: <i>By Charles S. Bassin</i>	12
Themes and Settings for a New Year's Frolic: <i>By O. T. Taylor</i>	13
Late Decisions in Contract Suits: <i>By Leo T. Parker</i>	15

DEPARTMENTS

Modern Projection.....	17
Projection with the "Suprex Arc".....	17
F. H. Richardson's Comment.....	19
Planning the Theatre.....	28

MISCELLANEOUS

Editorials	5
Dissolution of Partnerships: <i>By M. Marvin Berger</i>	16
Equipment Affairs: <i>Equipment News and Comment</i>	27
Index to Advertisers.....	32
BETTER THEATRES Catalog Bureau.....	33

QUIGLEY PUBLISHING COMPANY, 1790 BROADWAY, NEW YORK

MARTIN QUIGLEY, Publisher and Editor-in-Chief

COLVIN W. BROWN, Vice-Pres. and Gen. Mgr

CHICAGO: 407 South Dearborn Street

HOLLYWOOD: Postal Union Life Bldg.

LONDON: Remo House, 310 Regent Street, W.1

CABLE ADDRESS: Quigpubco

NEW YORK TEL.: Circle 7-3100

Better Theatres (with which is incorporated The Showman) is published every fourth week as Section Two of Motion Picture Herald: Terry Ramsaye, editor. Member of Audit Bureau of Circulations. All editorial and general business correspondence should be addressed to the New York office. All contents copyrighted 1934 by Quigley Publishing Company and, except for properly accredited quotations, nothing appearing herein may be reproduced without written permission. Every precaution is taken to ensure the safety of unsolicited manuscripts and photographs submitted, but the publishers herewith deny all responsibility for them in case of mutilation or loss. Manager Chicago office, E. S. Clifford. Manager Hollywood Bureau, Victor M. Shapiro. London representative: Bruce Allan. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac (published annually) and The Chicagoan.

1935—AND AIR CONDITIONING

Before another issue of Better Theatres is duly delivered unto its far-flung family of readers, a new year will have begun. We admit the arbitrariness of this, but yielding to custom, are quite willing to regard January 1, 1935, as more than Tuesday of another week, willing to call it the end of an epoch, see in it the obliteration of all that is Past, the arrival of all that is immediately the Future. We accept the whole form and ritual of New Years in every phase—every phase, that is, save one. In rejecting this one we are probably minimizing the significance of the entire occasion, eschewing the most delightful of its privileges. Nevertheless, we will not indulge in prophecy. Too much do we fear its more certain, its more implacable hangover.

Yet if we were, thus prematurely, to endow 1935 with some special characteristic relevant to this business, we should say that it will be the year when complete air conditioning in motion picture theatres becomes general. The reasons for believing this lie in recent technical and commercial developments. An adequate technology has been available for many years, but costs were prohibitive to the average theatre. During 1934, however, the technologist brought the equipment to a stage warranting large-scale exploitation, and commercial organization is making the necessary adjustments to the price.

The theatre auditorium, of course, requires very special mechanical arrangements for the provision of healthful, comfort-assuring atmospheric conditions. Equipment necessary for the co-ordinated control of temperature, relative humidity and air pressure for every day of the year is therefore mandatory wherever and whenever it is financially accessible. Knowing that by now this is generally realized, and appreciating the significance of technical and commercial developments now underway in the air conditioning field, we believe that such equipment will be installed in hundreds of theatres during 1935. That, of course, will be just a beginning. And if this be prophecy, make the most of it.

SAVING ON ELECTRICITY

Mr. Charles S. Bassin, who has been a theatre manager for many years and is now in charge of the Oriental in Mattapan Square, Boston, offers some suggestions in this issue on the reduction of lighting costs. Mr. Bassin has the right of experience to speak with authority in such matters, yet we cannot go the whole way with him.

We do not believe that frugality always means good economy, and with respect to theatre lighting, we think that brightness is essential at all costs. It is true, as Mr. Bassin implies, that "the play's the thing," but plays come and go and not always with the same measured tread, while a theatre is a community fixture.

Without going into details of the matter, one is justified in inquiring at the outset whether electric energy costs are not more importantly a matter of demand charges, rather than of energy charges. Neglectful and haphazard operation frequently shares the guilt for high power costs, but any attempt toward genuine reform should begin with an examination of the entire electrical plan.

G.S.

CHANGING FACTORS IN THEATRE VISION

By BEN SCHLANGER

How developments in cinematography are affecting auditorium design—an analysis by a motion picture theatre architect

IN TWO PREVIOUS articles in BETTER THEATRES I presented some studies dealing with cinematographic practices as they affect use of the screen area and, thereby, also the design of the motion picture auditorium. Studies were made of about fifty representative films, both European and American, dramatic, musical, spectacular, etc. The films were all made within the last few years, and most of them quite recently. These studies showed definitely that the complete area of the screen was valuable, even as far as the *extreme* edges, to interesting, dramatic, dynamic cinematography.

The extreme edges of the screen have not only become as important as the central area, but even in a great many instances, they are the most effective for highly dramatic action placement. It is now important in the field of motion picture theatre design to establish whether or not this greater use of the screen area is

to be continued and perhaps extended as a source of dramatic and pictorial quality in cinematography. It has a definite effect on the structural and physical lines of the motion picture theatre auditorium.

Following are some of the factors which indicate that this development in screen usage is not merely a temporary fad, but rather a natural evolution in the art of cinematography:

1. Greater flexibility in cinematographic expression.
2. Wide film photography (abandoned temporarily for economic reasons only) showed the effectiveness of spreading the action horizontally.
3. The more popular use of extra large closeups, which must necessarily extend to the extreme edges of the screen.
4. Successful European cinematography.
5. Exterior and panoramic shots.
6. The movement of figures across the entire screen, thereby revealing the background, rather than fixing the figures in the center and, in effect, moving the background.
7. Showing figures at different elevations at the same time, which requires use of the extreme top and bottom portions of the screen.
8. Showing a greater amount of detail that can be seen clearly within a single frame, thereby increasing the effective size of the screen.
9. The patron now looks for good cinematography, and to some extent follows the credit lines.

At the last spring convention of the Society of Motion Picture Engineers, I was invited to deliver a prepared discussion for an open forum on the subject, "What is Wrong With the Shape of the Motion Picture." The studies which I made for the articles in BETTER THEATRES were utilized in preparing this discussion. In addition, I made a very interesting study, showing how the field of vision as seen by the human eye in real life, should be reproduced in effect while viewing a motion picture. This also showed the importance of the use of the extreme edges of the screen, and, incidentally, recommended a wider screen. The open forum discussion which followed at this convention showed a great interest, not only in the more extensive use of the screen, but also in the advantages of a wider screen. It is more than likely that there will soon be some developments toward the use of a wider picture.

CHECKING GOOD VISION FACTORS

When sound first came in, there was a wild scramble to correct the poor acoustics which most theatres proved to have. Correction in this case was accomplished by the application of fabric or other acoustic material to the existing structural forms. The cost of this acoustical work was not at all excessive. Now the change that is taking place in the cinematographic phase of the motion picture is not such a sudden change which would call for immediate correction as in the case of the addition of sound. But the fact remains that a change is gradually but consistently taking place and that in the very near future it will prove absolutely necessary to adjust the faults of motion picture auditoriums to accommodate better cinematography.

Unfortunately, correction in this instance, in most auditoriums, will not be accomplished as easily as in the case of the addition of sound. The very structural and physical lines of a theatre are affected by changes made in the size, shape and use of

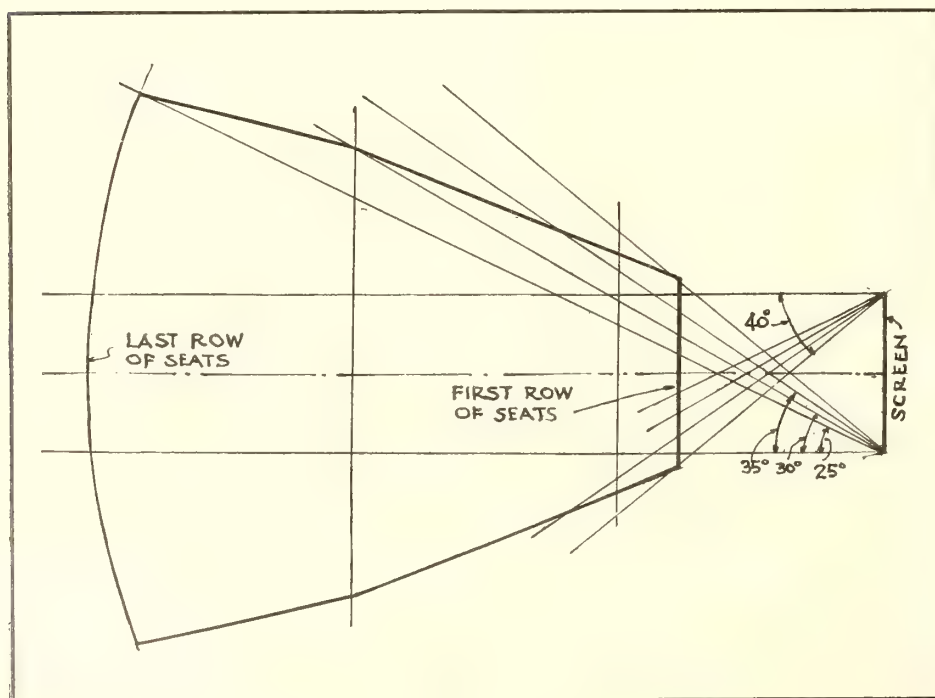


Figure 1 (left) illustrates horizontal angles of vision. No seats should be placed at an angle greater than 40° to the picture. Note that the farther away from the screen the seats are placed, the smaller becomes the recommended tolerable angle to the screen. The side seats of the rear third portion of the auditorium are fixed by angles of from 25 to 30° to the picture. Cutting down the tolerable viewing angle as the distance from the picture increases is advisable to compensate for the remoteness of the rear seats, and also as forming a more practical shape for planning. Keeping in mind the necessary practical considerations and the maximum angles shown, minor modifications of the outline plan can be made to meet special conditions encountered. — THE AUTHOR.

the screen. Floor construction, supporting and enclosing walls and roof levels, may prove troublesome in existing structures.

VIEWING CONDITIONS

It would be good judgment on the part of every exhibitor to check the screen vision requirements of his theatre now. For him to ignore the existence of poor viewing conditions in his theatre is to accept, in effect, a low standard of exhibition, because every film shown under such conditions is not portraying the full force of the original production. Specifically, the viewing conditions to be checked are:

1. *Viewing angles* (avoidance of image distortion).
2. *Obstruction of the screen* (by the heads of the preceding spectator).
3. *Projection angle.*
4. *Viewing angles affecting posture* (comfort while seated).
5. *Viewing distances.*

IMAGE DISTORTION

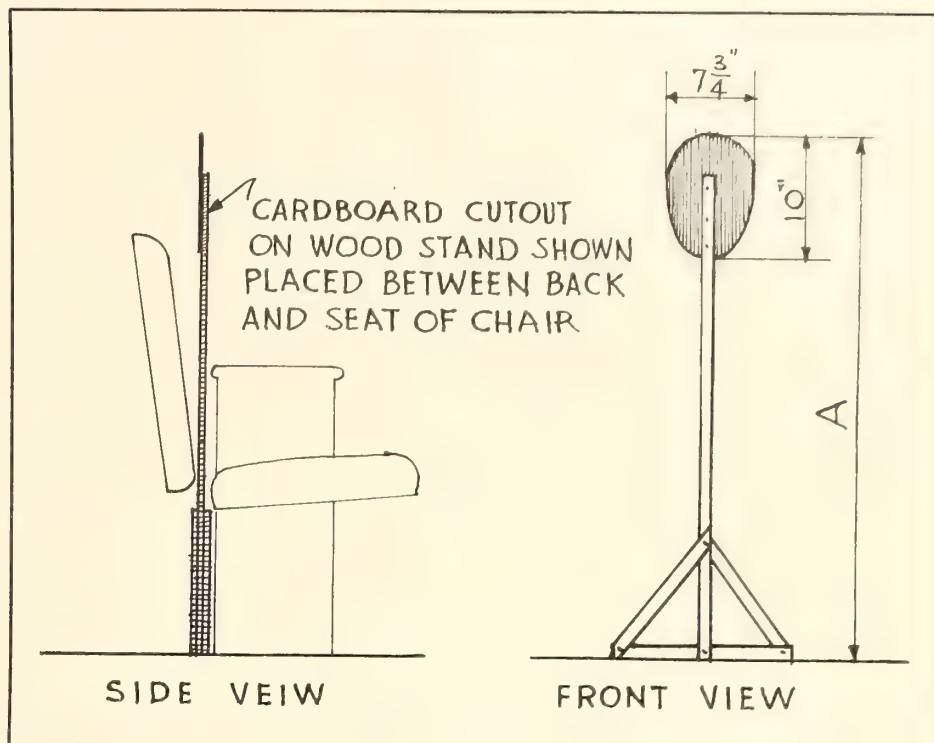
The first viewing condition to be dealt with here is that of avoidance of image distortion. To be seated in such a position which affords only a distorted view of the screen image is most undesirable. Figure 1 shows the angles at which distortion occurs. Back in 1932 BETTER THEATRES published a somewhat similar diagram, along with a study of distortion, which I prepared. Later, in 1933, Mr. Clifton Tuttle of Eastman Kodak, a member of the Society of Motion Picture Engineers, made a similar study, and in both cases the angles where it was claimed distortion occurs, agreed. Note how in this diagram (Figure 1) a greater width of screen causes more seats to come within the area where the screen image is distorted. It therefore follows that if the entire width of the present screen is cinematographically used from edge to edge, rather than only a limited area in the center, there will be in most existing theatres an increased number of seats having an undesirable and distorted view of the screen.

In the past, a screen which was, for example, 16 feet wide in actual physical dimension, was being used only to an extent of from 10 to 12 feet of width for important action placement. Many existing theatres have distortion seating areas even when only this proportion of the screen is used. Obviously, the amount of seats which become undesirable when the full screen width is cinematographically used, will increase rapidly. Now should a physically wider screen be introduced, still more seats would become undesirable from the standpoint of good vision.

The exhibitor may justifiably ask at this point, "To which shall my theatre be adjusted—the present shaped screen or a wider screen?" Before the exhibitor will be willing to make costly alterations in his theatre, he will want to know whether it will not become necessary within a year or so make an additional expenditure.

EXISTING SCREENS

At the present time it is important to take care of the immediate demands of the



In Figure 2 (above), Height A is to equal the measured distance from the floor to the top of the head of the person making the test (see text). Height is to be determined when person is sitting with normal posture during a show in a standard theatre chair.

full use of the present screen width, and while this is being done, it would be wise, wherever possible, to take care of future additional screen width. Just how much extra width should be expected, is at present debatable. However, it can be safely assumed that by providing for an additional screen width amounting to one-fourth of the present screen width, all needs will be satisfied (assuming that your present screen size is the proper one for your theatre).

This calculation is based on the fact that even if the screen were made still wider than this, which is not very likely, such additional width would be used *only* for supplementary picture composition, and not for important action placement. In some theatres, it will be very difficult to provide for additional screen width; however, in these instances, it is necessary at least to make vision with the present screen size satisfactory.

OBSTRUCTION OF VISION

The second viewing condition to be considered is that of obstruction of the screen by the heads of preceding spectators. The greater use of the entire area of the screen has considerably increased the amount of effective screen area obstructed by preceding heads, along with causing more distorted views of the screen. This is due to important action placement on the lower half of the screen right down to the very bottom edge. The lower half of the screen, and in many cases even more, is obstructed from view in the rear half of the orchestra level of most existing theatres. This part of the theatre holds some of the best seating locations as to viewing distance. It is common knowledge that it is necessary to look between the heads of preceding spectators to see the lower half and more of the screen

from these seats. In the past this may not have been so much of an annoyance to the patron when important action did not occur on the lower area of the screen, but it is today.

Looking between heads might be satisfactory but for the fact that the spectator is not always looking at the same point on the screen, and also that the spectator directly in front does not keep his head in a fixed position. The patron behind him actually misses important action *detail* on the screen.

MOTION AND DETAILS

The factors of unlimited motion and visibility of details account for a main advantage that the motion picture has over the stage. The director and cinematographer in production take full advantage of the opportunities in portraying detail. The fine results of days or sometimes weeks of careful study and good work in a film production may be lost to the spectator in the theatre because of obstructed vision. At a stage performance the action is more or less fixed at one point for quite some time, while the action and detail on a motion picture is apt to be in a great many parts of the screen in a very short space of time.

Another comparison between stage and motion picture vision requirements is found in the fact that a better part of the height of a stage performer may not be, and in many cases is not, seen, yet nothing of real importance is missed by the spectator. With

(Continued on page 31)

MAKING THEATRES SAFE FOR WINTER

By J. T. KNIGHT, JR.

Holiday and seasonal hazards and how they may be effectively guarded against by each theatre staff

BUSINESS is improving in the theatre! It may be slow progress in some localities, and it may not be consistent nor show regular improvement each week, but conditions *are* improving. The larger companies are making great progress in untangling their legal and financial problems, and this is a boon to the entire industry. Pictures have been and are improving so that the pressure of the reformer group has been alleviated to a large extent. There are many more signs of progress, and the industry and every person who is a part of it should be full of enthusiasm, renewed energy and faith in the immediate future.

But with all the brightening of the sky there is one cloud, the cloud of increasing accidents in theatres and as a consequence mounting liability insurance ratings. One major catastrophe in any theatre, regardless of how large or how small, would bring the municipal, state and federal authorities down on the entire industry. Such an event would upset the progress of every company and every individual. The annoyance of repeated inspections by the authorities and the thousands of dollars that they would require to be expended to put new "locks on the door after the horse was stolen," would be of the smallest and least important consequence. The important loss in such cases is the thousands of people that become fearful of all theatres and permanently become non-theatre-goers. It takes years to overcome the result of just one such calamity.

During the holiday season theatre managers are hosts to millions of people. When these millions are in the theatre, we, the industry, have a great responsibility for their safety and well-being, as well as to furnish entertainment for them. Are the theatre managers and their staffs prepared to shoulder such a responsibility? Are the theatres in condition to receive this great mass of people, many of whom will be children?

Each manager and each operating executive owes it to himself and to the industry to answer these two questions before the holiday season breaks upon us. This is no time to take chances, no time to "fix

things up" with the inspector. No one will excuse negligence. Good intentions of saving a few dollars for the theatre or the company will sound pretty weak as an explanation of serious accidents. Accidents occurring to people when they are happy and carefree, enjoying life, and at the holiday season of the year, always seem more tragic and emotionally disturbing than when they occur to people while they are at work, in the office, factory or warehouse. Consequently catastrophes in theatres always have a very far-reaching effect.

MAKING STAFF SAFETY-MINDED

IT SEEMS reasonable to suggest that each manager set aside some time for the discussion of *safety* in the theatre, especially with reference to the holidays. Properly organizing for safety is of equal importance to the mechanical and structural safe-guarding for safety: The first, *organizing for safety*, costs nothing in dollars and cents (unless your theatre is under-manned), but does require intelligence, forethought and enthusiasm; the second, *mechanically and structurally preparing for safety*, does cost money in proportion to the hazards the theatre presents. It follows that if either of these two steps cannot be done because "it costs too much," it is an indictment that the theatre is hazardous and the management knows it is unsafe. So, as a consequence, every theatre that is justified in being open to the public, cannot side-step, first, organizing for safety, and second, expending for mechanical and structural safe-guarding.

The manager of a theatre is the theatre safety man, his staff the safety "crew" or safety committee. The people who put the admission prices on the counter of the box office form the theatre's most valued asset; the staff that operates the theatre the second most valuable asset. Two such assets demand protection in the eyes and mind of any business man. If the manager believes this, and every man worthy of the name manager must believe it, he will create within the four walls of the theatre such an atmosphere of safety that every employe and every visitor to the theatre will be permeated with the idea of safety.

EMPLOYE ALERTNESS

When this has been accomplished, every employe will become alive and awake to hazardous conditions. They will report the spots where people trip, stumble or almost fall. They will examine and determine the cause and will persist until the cause is remedied. Bad or dangerous seats, unusually dark spots, dangerous steppings and

loose hand rails will so repeatedly be brought to the manager's attention that something must be done to correct them. In such a theatre, when employes are alert to the necessity for safety, they will be quick to step to the assistance of patrons and help them over or around any dangerous spots. This type of service will awaken within the patron a sense of safety and he will be more careful.

Enthusiasm is very necessary—enthusiastic belief that a safe theatre is a commercial asset, enthusiastic acceptance of the responsibility to safe-guard the life and health and limb of every person entering the theatre. Combine such enthusiasm with a common-sense recognition of the various problems presented by the particular theatre, the problems of human nature, the habits and customs of the patrons, and the general groundwork leading toward a safe theatre has been created.

SAFETY MEETINGS

Safety meetings of employes are necessary from time to time. Every theatre staff should assemble at least once before or during the holidays to hear and take part in a discussion of safety. Meetings seem to play an important part in theatre operation. Many writers have poked much fun at the American business man because of the many meetings made necessary by business; yet none of them have suggested a better method of uniform instruction or understanding of common problems. So another type of meeting is suggested—a safety meeting.

The most justifiable complaint about meetings is that the great majority are so everlastingly stupid. Some men conduct meetings as if they were necessary evils of the business—well, in such cases they *are* evils, all right, and absolutely detrimental. Any meeting that is worthwhile must be carefully thought out, controlled and guided. Fundamental and enthusiastic unity in response must be built up—in brief, hearty cooperation. When a manager can conduct such meetings he need not worry about his authority; he will have all that he needs.

FORMULATING SAFETY METHODS

HERE IS just a suggested procedure which the manager might follow:

(1) Call to his office the assistant manager, the chief projectionist, the stage manager, the engineer, the chief usher, the head doorman and the chief janitor or night superintendent. Start with this small group and instil a safety conscientiousness into them. Tell them the importance of it. Each one will be given a period of time,

three days or a week, to present a safety plan for the theatre, especially in reference to the particular part of the theatre in which the individual works most of the time.

ANALYZING RECORDS

(2) Before the next meeting the manager should get out all of the accident reports for the past year, analyze them and classify them, noting the similarity of accidents, the locations where they occurred, the times of day, whether they occurred in a part of the house normally covered by an attendant. All of these phases of the year's records should lead to some opinions or ideas of steps that might be taken to minimize or eliminate them.

Next get out the past year's insurance file, analyze and classify all of the recommendations that have not been strictly complied with. See if any of these cases of non-compliance coincide with the corrective ideas gained from the analysis of the accident records. If they do, this should be conclusive that the corrective recommendations should be complied with.

RECOMMENDATIONS

(3) The second meeting of the group heads should be productive of many ideas covering practically the whole theatre and every phase of operation. After a careful discussion of each idea and plan, decide upon or formulate a definite campaign. This should include a comprehensive letter to the theatre owner or the circuit management, as the case may be, listing in detail the dangerous conditions and definitely requesting an appropriation for correcting them. It should further include a general employees' meeting, plans for emergency and safety drills, periodic bulletins, weekly inspections by a different individual each week, so that no one person becomes indifferent to hazards and fails to report them because they were not corrected as the result of previous reports.

INVESTIGATING

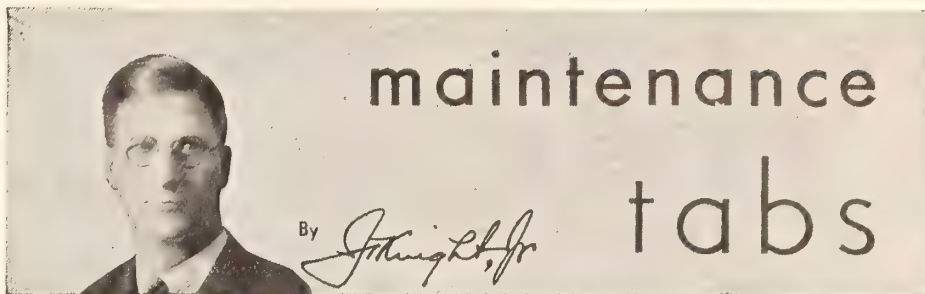
(4) Follow all of this with a careful and serious investigation of any accident that occurs. If for instance a woman fell because of a ripped carpet, determine when the carpet was ripped, what ushers had noticed the rip, to whom they had reported it, what action was taken by the individual who received the report, etc. If there is blame or censure to be placed, place it squarely on the *right individual's* shoulders. If the accident was the result of negligence, it is serious. The negligent one must be made to realize his negligence, else some day a worse situation is going to bring no end of embarrassment to the manager (embarrassment is a mild word!).

This plan is a suggestion, presented here not as the only approach but as one that might be worth a trial. Any other *inclusive* scheme, thought out by the manager to fit the particular theatre, should work well. This point is positive: Any plan, regardless of its detail, will fail unless hard, intelligent and persistent effort is put into it. Safe theatres do not result from good

ideas unless those good ideas are followed up by action.

SPECIAL SEASONAL SAFETY FACTORS

WITH the coming of winter and the holidays there are a number of things that are always done by theatre managers, or *not* done by them, which cre-



Title and text copyrighted 1934. Reproduction of any part without permission is expressly forbidden.

AIR CONDITIONING METHOD (Answering E. S. F.): The heating condition in your theatre can be overcome very nicely by the installation of two unit type steam heaters. They could be located on either side of your picture and would blow the air toward the rear of the auditorium. These two unit heaters would probably replace all of the radiators now in the auditorium. I should estimate that these could be installed for about \$125 each.

With regard to air conditioning, you really cannot do anything under about \$6 per seat, which means about \$2,000 for your theatre. Anything less than this would be inadequate.

However, if you must forget air conditioning, consider improved ventilation. I would suggest that one fan be located in one of the small dressing rooms to take air from the outside and deliver it into a duct, which in turn would deliver it into the auditorium on either side of the picture.

Such a fan should be selected to work against a static pressure of 1 inch at about 1,160 revolutions per minute, and it would deliver about 4,730 cubic feet per minute, which would mean a complete air change in the auditorium every 4 minutes. This fan would require a motor of about 3½ horsepower. Its dimensions would be approximately 22 inches wide, 28 inches deep, and 30 inches high. I believe this installation could be made for a sum between \$600 and \$800.

The best information that I have shows that your town has about 1,200 population. How much more business do you estimate might be done with these improvements? Putting the question another way: How much do you calculate you are losing by not having these improvements? The answer to this question would be an important consideration in making your decision.

Just as a suggestion, if you have a

sufficiently long lease the funds might be obtained through the Federal Housing Act. This governmental agency was explained fully in the September 22d issue of *Better Theatres*. If this is not feasible, the lodge from which you rent might participate in these improvements, or at least finance them for you and accept payment made through slight increases in rent during the balance of your lease.

• **KNOW-OR FIND OUT:** Don't take conditions in your theatre for granted. If you believe a condition is wrong, don't pass it over because it's been that way for years, but get the opinion of someone who knows and who can advise you. Be persistent and consistent in letting the owner know about conditions that should be corrected; make such reports in writing, then you are to some extent covered in case of emergency. This department will be glad to help, and only your initials will be used to identify any published reply to your questions.

• **FUEL OILS:** The following table might be of some assistance in clarifying the classifications of fuel oils met with in theatre operation:

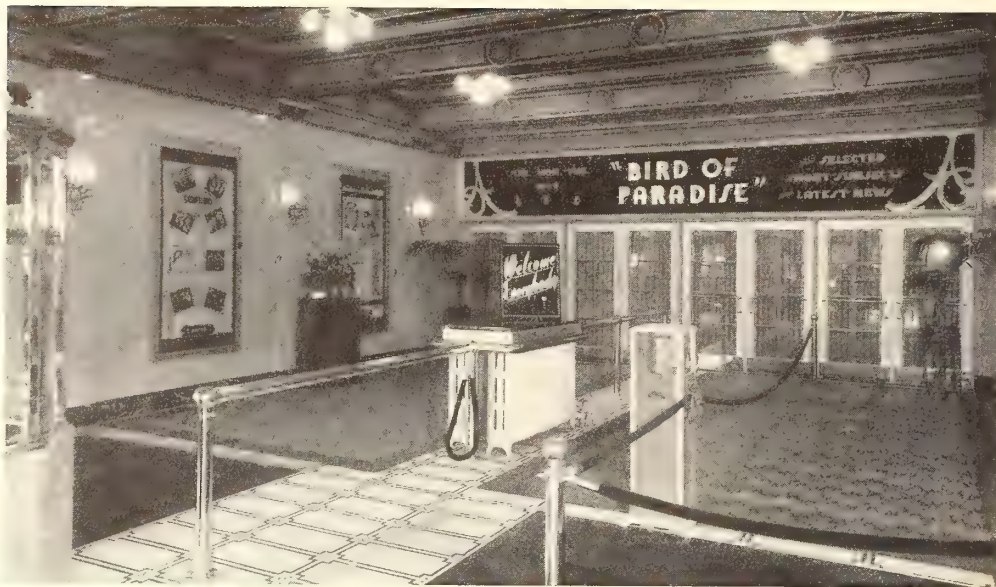
No.	Grade of Oil	Baumé Gravity	Specific Gravity	B.T.U. per pound
1	Light domestic	36-40	.83	20,045
2	Medium domestic	32-36	.85	19,820
3	Heavy domestic	28-32	.88	19,580
4	Light industrial	24-28	.90	19,340
5	Medium industrial	18-20	.94	18,920
6	Heavy industrial	10-18	.97	18,620

The flash point of fuel oil is the temperature at which the oil begins to give off inflammable gas in sufficient quantities to ignite. Pre-heaters whether electrical or steam, should be so regulated that the oil is never pre-heated higher than 10 degs. below the flash point; 20 degs. below the flash point is the safer limit.

ate hazardous conditions. Lobbies, fronts and marquees are usually decorated with greens, light garlands and paper Christmas decorations. Paper decorations and real foliage are not permitted in many localities and should not be used. In their place, fireproof artificial foliage should be used, and there are many holiday ornaments that

(Continued on page 31)

• before



The exterior (left) and lobby (above), here pictured as they originally were, are shown after remodeling on the opposite page. The view below is of the foyer as remodeled. The drawing shows the floor plan and area before changes were made.



[This discussion of a new and instructive example of shrewd modernization has been prepared by the architect, Mark D. Kalischer of Chicago. The Adelphi theatre, which is owned and operated by Mr. Ludwig Sussman, is located in the Rogers Park section of Chicago.—THE EDITOR.]

WHEN I RECEIVED the commission of remodeling the Adelphi theatre, I determined to forget as much as possible the stereotyped ways of designing and decorating a theatre and to approach the problem from a purely logical and functional standpoint. The marquee I decided must be an integral part of the design of the front, as must also the display cases for coming attractions—not be just after-thoughts tacked on to the building after the architectural work was completed.

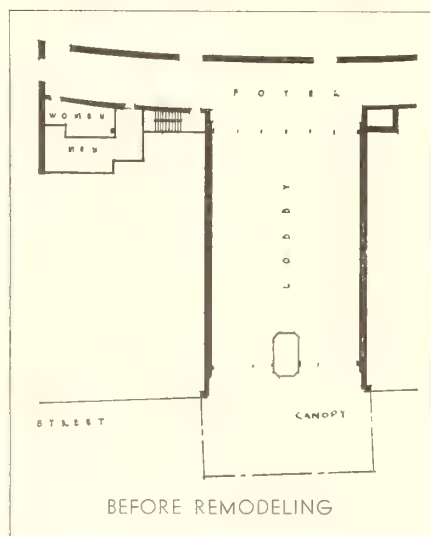
REMODELING AND STEEL

Design from my viewpoint is merely the placing of masses of lights and darks, or shadows, in such a way that the resultant forms and proportions are pleasing. Accordingly the thought behind the design of the Adelphi front is the alternating of two bands of light—the marquee and the coming attraction cases on the front, with two bands of black, carrara glass on the facade of the building

The black glass was used because of the permanence of its finish and because of the life of the material. It was put on the facade in a series of vertical strips each 6 inches wide and ground to a perfect convex surface and polished to a mirror reflecting surface. The fountain-like reflections from the light troughs in the soffit of the marquee alone justify the expenditure of money necessary to produce this material.

The front doors, frames of the display cases on the front, and the entire marquee are all of stainless steel. This material was chosen because of the beauty of its contrast against black glass, its resistance to scratches, and because it is impervious to the action of the weather, retaining its blue-white color under all conditions.

The function of a theatre marquee is twofold—to protect the patrons from the weather, and to illuminate the front of the theatre and proclaim the name of the theatre and the attraction shown. The entire front of the Adelphi marquee is a band of white light before which large stainless steel trough letters, illuminated with two rows of 10-mm. red neon tubing are supported on two stainless steel rods. The two ends are also a sheet of white glass illuminated from behind with silhouette letters proclaiming the current attraction. An upper and lower band of vertical tubes of red neon flash progressively from





WITH LIGHT AND GLASS

the center of the front to the facade of the building and back again.

The corner and end posts consist of drums of stainless steel with alternate tubes of red and blue neon arranged in horizontal bands spaced as near together as possible and connected so that the red tubes come on progressively from the top, washing out the blue tubes as they come on until only red tubes are burning. Then the reverse action takes place, the blue color washing out the red.

The ceiling is a series of stainless steel troughs, with bulbs spaced 6 inches on centers. The troughs immediately in front of the entrance doors curve downwards to meet a sign of 3/4-inch white glass letters, flashed to the black glass background.

The sidewalk is of terrazzo with an admixture of alundum to prevent slipping in wet weather, and has designs worked into it with white metal strips and varicolored marbles. Along the curb there is a strip of film that says "No Parking," and at either end of the film a bowing usher greets the customer.

Inside the theatre I have endeavored to obtain effects not by means of a lot of superficial ornament, but rather by the use of well adapted materials and particularly of color and light. The walls are covered to a height of 6 feet, with blue polished plate glass. The only decorative effect is achieved with light. Three plaster troughs with fluted backs illuminated by concealed lights cross the ceiling parallel to the transverse axis of the room and extend down the side walls, terminating in rosewood pedestals. These troughs contain approximately 2,000 bulbs in four colors independently switched so that various color combinations may be attained—red and green for Christmas, green for St. Patrick's day, etc.

The lobby (above) and front (below) of the Adelphi as remodeled in modern patterns and materials. The women's lounge, an entirely new room (right) is part of area provided in the revised floor plan shown at the right side of the sketch.

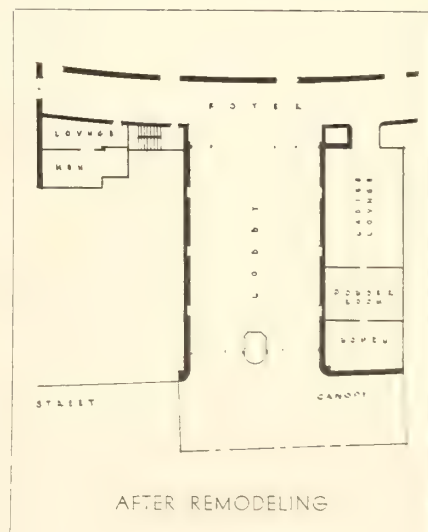
after •



Housed behind the alumite-finished attraction boards on the side walls, coloramas throw an everchanging pattern of varied colored lights on the panel above. Cases have been built above the outside doors and foyer doors in which coming attractions are featured. The foyer has been redecorated in yellows ranging from a deep ochre to a light chrome, trimmed with green and silver.

Before remodeling the men's and women's retiring rooms consisted in two very small rooms at one end of the foyer. Realizing the need of additional space for the increased comfort of their patrons, the management rented the store adjacent to the theatre lobby on the north, and this store was converted into a women's lounge, powder room and toilet rooms as shown

(Continued on page 31)



REDUCING THE ELECTRIC LIGHT BILL

By CHARLES S. BASSIN

How one manager viewed his illumination costs and the adjustments he made in order to cut them

ELECTRICITY is a most elusive little profit robber that worries the cost conscious showman no end. Unwatched, it nibbles pennies by day and devours dollars at night. To the average man it is an unknown quantity. He simply knows that a large lamp consumes more current than a small one and that an impressive looking motor uses more electricity than one of diminutive size. But is that knowledge enough? Hardly! In this grand old business of supplying people with amusement, where electricity is necessarily used in abundance, it is essential to gather more than a layman's knowledge of current and its cost in order to keep one's finger in the electrical pie and thereby preclude a waste of light and power giving energy.

Before attempting to save any electricity at all, it is of vital importance to learn whether or not burning less current will bring your consumption under the minimum demand set by the power company. If such is the case, the difference between the actual amount of electricity used and the kilowatt hours called for by the demand will have been saved in vain. Whether you use less than your demand or not, you must pay for the pre-determined amount until an adjustment is made. If you find that your consumption is always considerably under the minimum demand, then you are buying current at the wrong rate and a change should be made without delay. It is advisable to take your own meter readings each month for comparison with power company invoices.

DEMAND SYSTEM

The unfortunate part of the demand system is the lecherous method employed by the power companies in its determination, which is given by an electric service company as follows:

The average load supplied by the company will be determined for half-hour periods by suitable instruments. Either the average kilowatt load, or 80% of the average kilovolt-ampere load, whichever is larger, will be the demand for each period. The average of the twenty highest demands so determined in the month, not more than

two from any one day, will be the monthly demands. The highest of the twelve monthly demands preceding the date to which the bill is rendered, will be the demand for that bill, but in no case less than 50 kilowatts.

From the above one may readily conclude that the power company, leaving no avenue of consideration for the buyer, favors itself. Irrelevant to our subject, but of sufficient interest to warrant notice here is the fact that attempts are being made to enact legislation that will take the electrical whip out of the hands of the power companies and make a more equitable situation for the consumer. But in this, as in all other legislative disputes with public utilities, the consumers' representatives are hampered in their desire to do the right thing by very *persuasive* lobbyists, and therefore the outcome is dubious.

STAGGERING USE

From the determination of demand as outlined, we can deduce a valuable practice that will help the theatre in maintaining minimum costs. If lighting and other current consuming schedules can be staggered in such a way that all equipment is not used at one time, the readings for the determination of demand at any given period can be kept at a lower level than would be possible if all equipment were used at once. In other words, if heavily horsepower ventilating equipment can be shut down while the vertical sign is burning, the load at a particular time will be considerably less than it would be if both units were used simultaneously. As a result the power company readings from which the demand is set will be lower, and the resulting compilation of figures will necessitate their setting a smaller demand. Staggered systematization of lights and power equipment will unquestionably put a big crimp in the electrical octopus.

After assuring ourselves that we were not saving electricity solely for the benefit of the power company (by consuming less than called for by our demand), we started conserving in the orthodox manner by issuing instructions to the house staff to the effect that light must be turned off when not in use, but this accomplished relatively little. There were bigger fish in our electrical pond that were teasing our well baited hook of economy at the end of the line. Tricky angling was needed to bring our light bills down in line with the times.

SIGN FLASHING

After weighing the matter carefully, it was decided that our shows, not our vertical sign, were selling tickets at the box office, and that the upright was merely a

desirable supplement that warranted elimination at all but peak periods. We found that eliminating the vertical sign chaser saved enough to make foregoing its use more than worthwhile. At present, we are planning to put the upright on a single flasher, thereby saving between 30% and 40% of its present consumption.

WATTAGE REDUCTION

Wherever possible, we replace burned out lamps with bulbs of a smaller wattage. It is surprising to find the number of fixtures in which this can be done without noticeably affecting illumination. We have found that white light can be cut 40%, and colored light 20%, without visibly impairing illumination. As 10-watt lamps burn out, we replace them with the comparatively new 6-watt bulbs. Being of identical size and shape, both of these lamps can be used side by side. It is difficult to believe that a lamp using 40% less energy can replace a 10-watt bulb without a difference visible to the naked eye, but such is the case. A comparison follows:

	10-Watt	6-Watt
List price.....	25c	30c
Life	1,500 hrs.	1,500 hrs.
Net cost of current (Life x Wattage x cost per KWH — cost per KWH arbitrarily estimated at 3c)	45c	27c
Operating cost, 1,500 hrs.	70c	57c

From the above, it is readily seen that although the original cost of the smaller lamp is slightly higher, the ultimate saving makes the 6-watt bulb worthwhile.

LIGHT FOR CLEANING

Instead of burning house lights or 200-watt work lights during cleaning hours, we equipped our vacuum cleaners with 50-watt pilot lights that operated simultaneously with the power switch of the cleaner. This not only saved current, but it enabled the cleaners to do a more thorough job with the light directed on the immediate work. Our dry mops and push brooms are similarly equipped with flashlight pilots. These are fastened to cleaning tool handles with a bicycle clamp. The flashlight pilot saves little current, but it eliminates the drag of a cord.

Instead of burning *all* color circuits of our foots and borders, we burn just one in the former and one in the latter. The combinations are changed from time to time and the effect of less illumination resolves itself in increased richness of color.

VOLTAGE INCREASE

All lamps are ordered through at 125 volts rather than at 110 or 115 volts. This
(Continued on page 29)

THEMES AND SETTINGS FOR A NEW YEARS FROLIC

THE NEW YEAR'S midnight show has become somewhat of a custom. At least one theatre in a town boasting two or more houses commonly puts on a midnight show, or *Frolic*, as this sort of entertainment is popularly called. Serious thought and consideration should be given the midnight show. The fact that the public is out for a "good time," that your patrons are inclined to be boisterous and good-natured, is no reason why just "anything" should be considered good enough for the entertainment.

On the contrary, the Frolic should be just as carefully staged as your other presentations. The best talent that the exhibitor is in a position to obtain should be engaged, and the show should be presented in an artistic and showmanlike manner. Your patrons look forward to something different, something novel and equal to, and certainly not inferior to, your usual stage show. The Frolic is more or less a criterion, to be referred to for comparison, and it should therefore compare favorably with the stage shows your patrons are accustomed to seeing.

The midnight show can be staged in a manner embodying the *night club* idea, or it can be a unit show or a straight variety bill. The night club idea requires, in addition to soloists and other turns, a stage band and a master of ceremonies. Of the

two requisites, the latter is perhaps the more important. It is comparatively easy to obtain the services of a good, or at least a fair, stage band which, with intensive rehearsing, can be fashioned into a desirable unit. A master of ceremonies *must* be good, must be able to "sell" the show, to "get it across."

The master of ceremonies can make or break the show. He is in front of the audience continuously. He must be ready and capable of directing the band. He must be an artist, a comedian, and last but by no means least, he must possess a winning personality. If you have a man who measures up to these requirements, make your midnight show a "night club" and you can be reasonably certain that your efforts will be well received.

TYPES OF SHOWS

The program should be carefully arranged and well balanced. Singers, soloists and a trio or quartette, dancers in solos and ensembles, comedians and "nut stunts" are essential to a well-balanced bill. Needless to say, the very best material that can

The third article of a series on stage presentations with which to augment the screen program

By O. T. TAYLOR

be secured and afforded should be used. A peppy chorus or pony ballet is a desirable unit. Again we want to suggest the use of selected local talent, especially in dance and musical numbers, in preference to doubtful, professional pick-ups.

The *unit show* differs from the "night club" in that the master of ceremonies may be dispensed with. The band could furnish the accompaniment to most of the

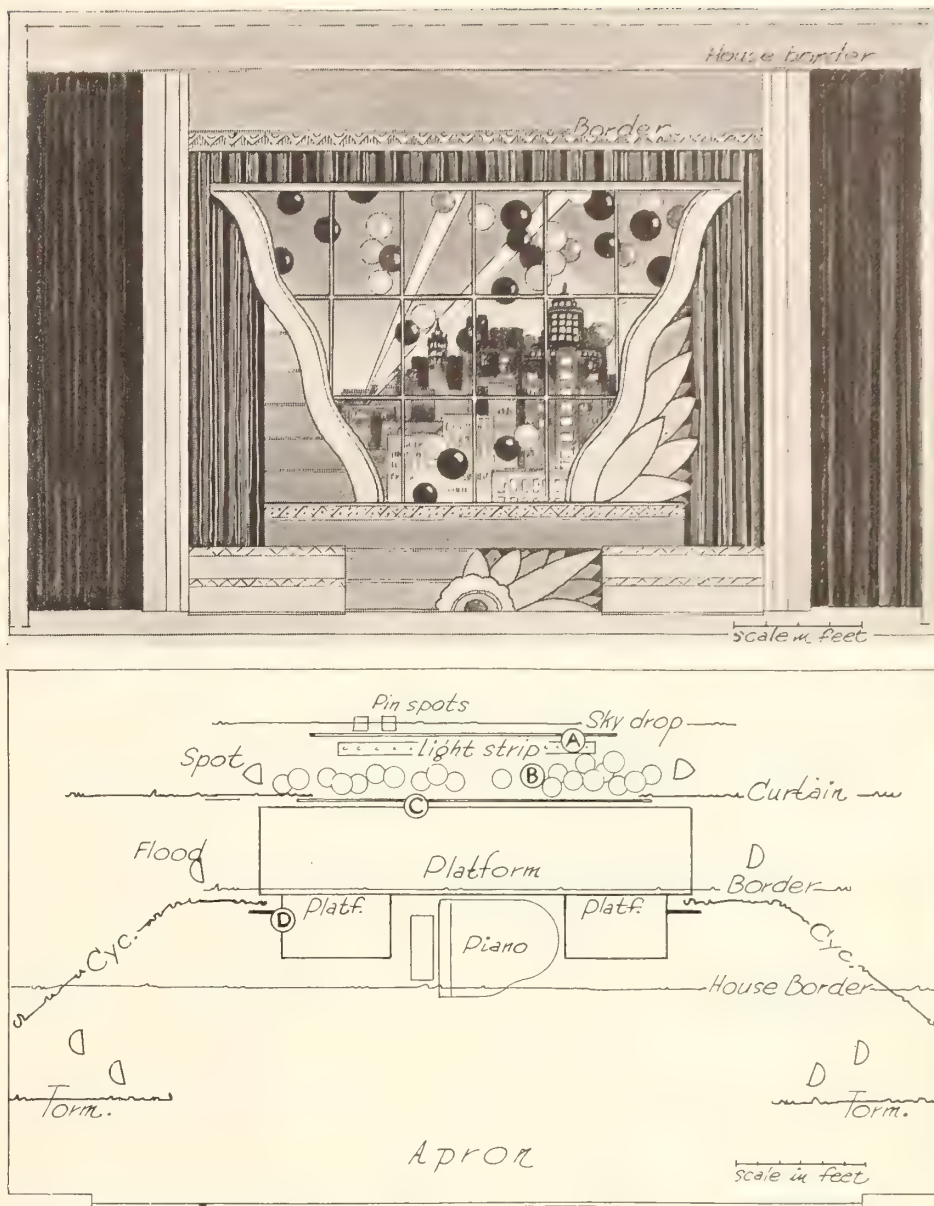


Figure 1

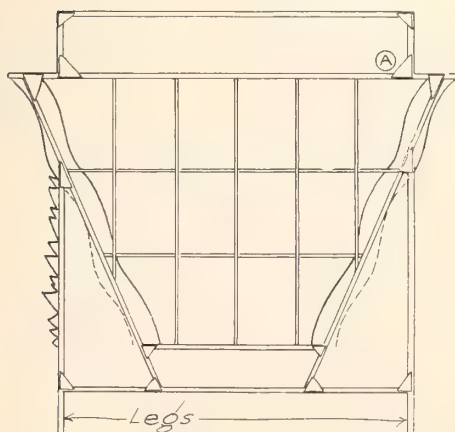


Figure 2

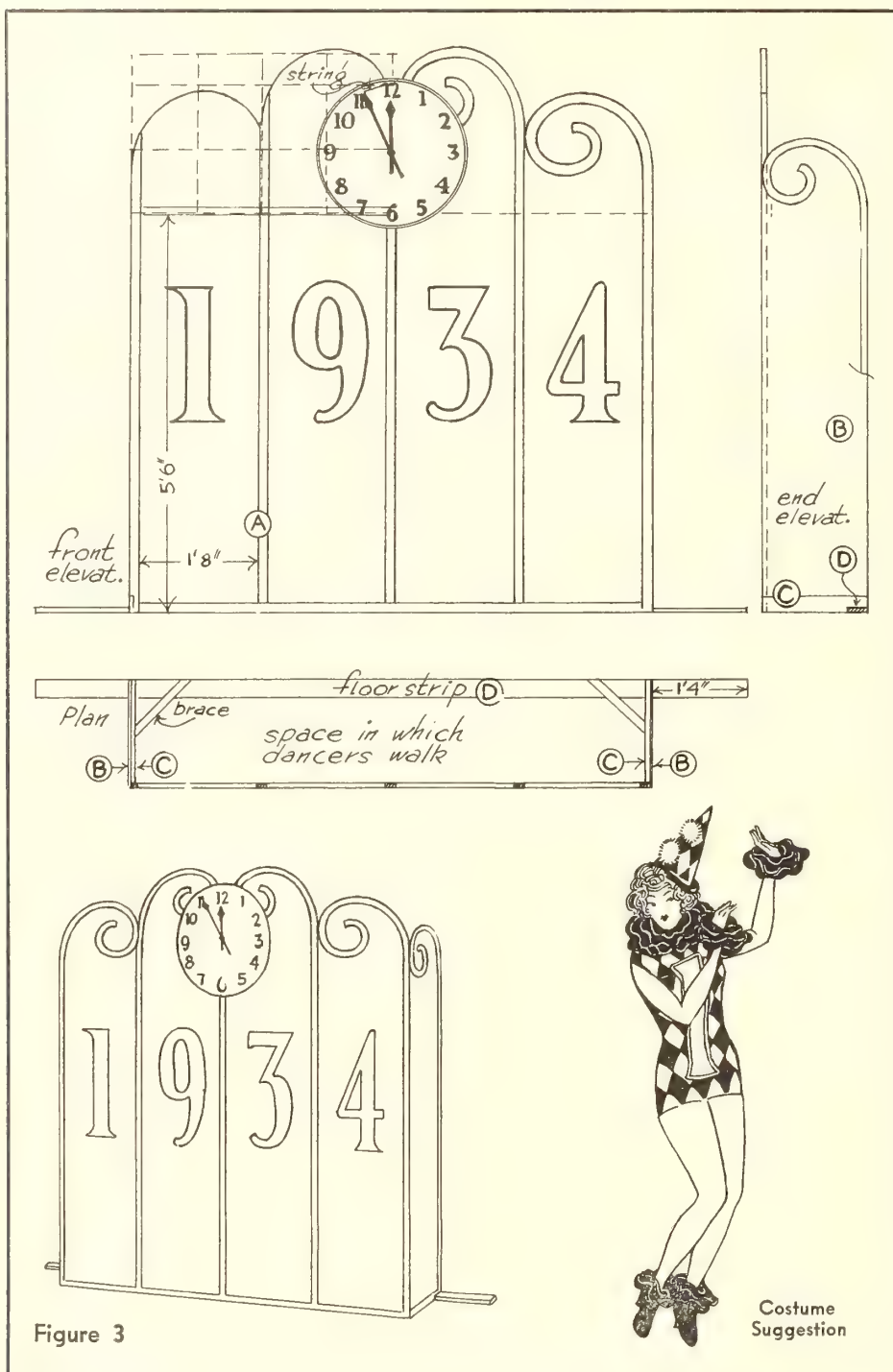


Figure 3

acts in addition to its own program. The entire program is closely connected and interwoven. Performers in one act could fill in on some other act, one act leading directly to and into the following offering. An afterpiece—a sort of ensemble or finale in which most of the performers take part—usually closes the show.

The *variety idea* is a straight vaudeville bill, the performers appearing only in their own act, each act in its own setting. At least one flash act should be incorporated in the bill. Usually this is a dance, singing, musical act, a combination of any two, or all three of these.

A special setting should be provided for the flash act, and the routine and setting should, in some manner, carry out the New Year's idea. Other acts work in their

own scenery or house pieces, such as olio, street, etc. A number of acts will of course make the construction of special pieces for each act prohibitive. Early booking may make possible the selection of good acts which carry their own setting. The night club idea makes it possible to stage the entire show in one setting. The unit idea makes possible a reduction in the number of scenery changes over the straight bill.

THE SETTING

The suggestion for a New Year's Frolic setting as illustrated in Figure 1, is prompted by four things—atmosphere, adaptability, flash, cost.

Atmosphere of the carnival, supplied in the balloons, augmented if desired with serpentine suspended from battens, is indispensable in an offering of this type. The illuminated buildings in the background suggest the time, night. The large window suggests that the entertainment is staged indoors, in a studio, or perhaps a roof-garden. Potted plants and palms could be used to dress the set.

Adaptability: The setting can be built on a large or small scale, to accommodate an orchestra of thirty pieces, or a band of five or six.

Flash: A riot of colors, sparkling with metallic flitters, a blaze of light.

Cost is the bugaboo of most theatre managers but can be almost forgotten in so far as materials are concerned. Labor is the greater item, and even this can be held down to a minimum. If you employ a lobby artist, turn the work over to him. Get a handy schoolboy for a helper during the holiday vacation. A bright, ambitious boy will be well worth his wage. He can do most of the building and plain

(Continued on page 30)

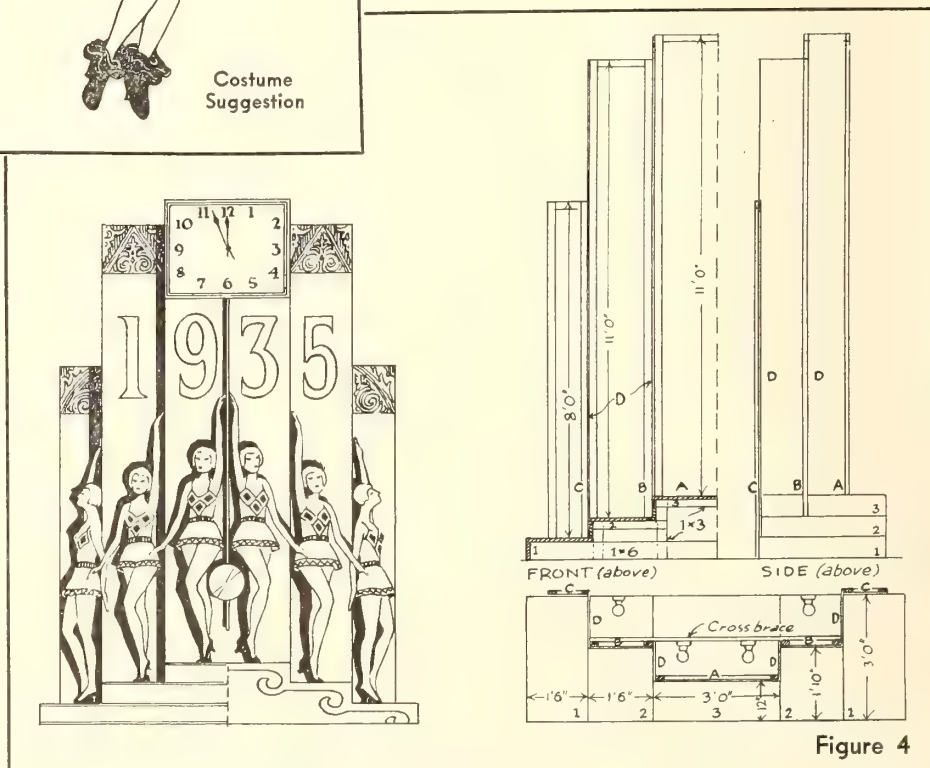


Figure 4

LATE DECISIONS IN CONTRACT SUITS

By LEO T. PARKER

Reviewing new cases involving recent interpretations of law concerning contracts of special interest to theatre management

A FEW DAYS ago I received a letter from a theatre owner, as follows: "I have been informed that recently the courts have been rendering decisions in contract cases which contradict old decisions. Is this true, and if so what is the reason? Also, please give me details of a few of the latest higher court cases that have come about because of theatre contracts."

The answer to the first paragraph of this letter is that some of the most recent higher court decisions *have* varied from the older ones. Probably this change may be the result indirectly of the present abnormal business conditions during which many new laws, rules and regulations have been enacted affecting every industry.

It is well known that monopolistic practices and price fixing were restricted by the Sherman Act of 1890 and the later Clayton Anti-Trust Law. Section 1 of the Sherman Anti-Trust Act provides in part that "every contract, combination in the form of trust or otherwise, or conspiracy in restraint of trade or commerce, among the several states or with foreign nations, is hereby declared to be illegal."

Section 2 of this law provides that "every person who shall monopolize, or attempt to monopolize, any part of the trade or commerce among the several states, or with foreign nations, shall be guilty of a misdemeanor."

The Clayton Act provides that it is unlawful for any person to enter into a contract for sale of goods, wares, merchandise, machinery, supplies, or other commodities, whether patented or unpatented, for use, consumption or resale within the United States or any territory thereof, if any provision of the contract may be interpreted to mean that either of the contracting parties agree to substantially lessen competition or intend to create a monopoly in any line of commerce.

FORMER AND PRESENT LAW

OBVIOUSLY any combine or contract by which parties agree to perform certain acts which tend to eliminate

competition, and uphold the price for a commodity, has been held to be illegal.

For example, in the leading case of *Eastern States v. United States* (234 U. S. 600, New York) the owners of the same kind of business organized an association and reported to the secretary, for distribution among its members, the names of wholesale dealers who sold directly to consumers. These wholesalers were black-listed and all of the members of the association refused to transact business with them. This was held to be a violation of the Sherman Act.

Also, in *American Column v. United States* (257 U. S. 377, Tennessee), an association adopted a plan for the gathering from its members daily, and disseminating among them weekly, reports of all sales and shipments actually made, giving the prices, names and addresses of the purchasers, the kind, grade and quantity of the commodity sold and shipped. Its plan also provided for a monthly report giving details of the production of its members during the previous month. Price lists were sent regularly to the members. Monthly meetings were held at which the extensive interchange of reports were supplemented by further exchange of information as to production, costs, etc., at which active and concerted efforts were made to suppress competition by the restriction of production. Particularly in view of the fact that the secretary of the association communicated regularly with the association members and urged curtailment of production and increase of prices, the Supreme Court of the United States held this concerted effort to be unlawful.

Recently, however, the restrictions of these two United States laws have to a great extent been raised with a view of increasing commodity prices, increasing wages and improving unemployment conditions. Obviously, many other old established laws have been changed directly and indirectly as a result of these same reasons.

PRESENT REQUIREMENTS OF VALID CONTRACTS

AFTER A COMPLETE review of the most recently decided higher court decisions it may be held that on this day a contract is valid providing (1) the obligations assumed by the contracting parties do not violate an industrial code agreement, or a valid United States emergency regulation, or other effective state or city law not superseded by recently enacted emergency laws or regulations; (2) the obligations of both parties are definitely fixed; (3) both parties have proper authority to make the contract and are of legal age; (4) the object or purpose of the contract is

legal in consideration of presently effective old laws and new laws and regulations; (5) neither party practiced fraud to induce the other to make the contract; (6) the period of the contract is definite; (7) both parties are mutually obligated; and (8) the quantity, quality and price is definite.

Another important rule of the law is that all contracts are void where only one of the parties promises to perform a service or obligation. A contract is void which has no valid consideration, as each party necessarily must be obligated to perform a definite service.

BLOCK SELLING CONTRACT LEGAL

THE COURTS recently have held that the method of distribution by sale or lease, or the practice of selling through a common distributor, is open to every producer, large or small, to the extent of his pictures produced. Moreover, in the absence of combination or agreement, the fact that the method of negotiation tends to exclude other independent producers is of itself insufficient to establish any probable tendency toward monopoly.

CASE

For example, in *Federal Trade Commission v. Paramount Famous-Lasky Corporation* (57 F. [2d] 152, New York), it was shown that complaint was made of the "block booking" system of leasing films by a producer and distributor to exhibitors. Under such plan films were offered in blocks only.

After hearing all of the testimony the Federal Trade Commission rendered a judgment against the producer and distributor directing it to cease and desist "from leasing or offering to lease for exhibition in a theatre or theatres motion picture films in a block or group of two or more films at a designated lump sum price for the entire block or group only and requiring the exhibitor to lease all such films or be permitted to lease none."

However, the higher court said:

DECISION

"Where a practice is not inherently unlawful and unfair, and its legality depends upon its effect, a finding that it has a dangerous tendency unduly to hinder competition or create a monopoly, must be based upon its effect as demonstrated upon the experience of competitors. . . . The mere fact that a given method of competition makes it difficult for competitors to do business successfully is not of itself sufficient to brand the method of competition as unlawful and unfair."

Also, it was argued that since the pro-

ducer had its films copyrighted that this tended to complete an unlawful monopoly. However, the court held otherwise, saying:

"It is true that respondent's pictures are copyrighted and that one cannot use them except under lease or license, but by reason thereof no monopoly in the pictures has been created, and moreover the respondent's pictures are not indispensable to any exhibitor."

COURTS ON UNFAIR COMPETITION

UNFAIR COMPETITION ordinarily consists in the imitation by one person, for the purpose of deceiving the

public, of the name, symbols, or devices employed by a business rival, thus falsely inducing the patronage of the public and thereby obtaining for himself the benefits properly belonging to his competitor.

The rule of law is generally recognized that no one shall by imitation or unfair methods induce the public to patronize his business and thereby appropriate to himself the reputation which the other or competitor has acquired.

CASE

For illustration, in *Schwannecke v. Genesee* (247 N. W. 761, Flint, Mich.), it was disclosed that a corporation had for more than 27 years been engaged in a busi-

ness under the name of "Genesee." Another company adopted the name "Genesee" with other words thereafter. The original user filed suit and in holding the latter user liable, the court said:

DECISION

"The question here presented is whether the defendant by using the word 'Genesee' in its assumed name thereby became engaged in unfair competition with plaintiff. . . . It seems apparent that its purpose and design in the use of this name was to secure to itself a part of the business theretofore enjoyed by the plaintiff, and, in the language above quoted, 'they have no right, by imitative devices, to beguile the public into buying their wares under the impression they are buying those of their rivals.'"

ACCORD AND SATISFACTION

PROBABLY the most common source of litigation, involving payment, arises when a purchaser disputes a seller's account. Litigations of this character are legally classified as "Accord and Satisfaction."

Accord is the legal expression used when the debtor offers to settle an old account under a new agreement. Acceptance of the offer by the creditor is *Satisfaction*.

An important question presented to the court, in litigations involving accord and satisfaction is whether the account was disputed by the customer, and whether the creditor accepted the payment under circumstances which indicated that the debtor was making it in *full* payment.

Numerous cases are on record disclosing that a theatre owner may file suit and collect the balance due on an undisputed account, although he accepts cash or a check with a notification from the debtor that the amount is being paid in full settlement.

The same law is effective with respect to a receipt given by mistake for "full" payment, when a balance remains due.

However, if the account is disputed a quite different situation arises. Acceptance of *any* payment by the theatre owner, who knows that the debtor intends that it shall be *full* payment, actually is legal full payment.

For example, in a leading case it was shown that a theatre owner contended that he did not owe the amount shown on a seller's bill. Later the theatre owner sent approximately one-half of the full amount due on the account with an explanation that it was being paid to fully extinguish the debt. The creditor accepted the money and then filed suit to recover the balance. The court promptly held the theatre owner not liable for further payment.

Therefore, it is quite apparent that when a claim is in dispute and the debtor sends the theatre owner a remittance stating that it is in full payment of the claim, and the latter accepts the remittance without objection, it is generally recognized that this constitutes a good accord and satisfaction and, therefore, cancels the debt.

DISSOLUTION OF PARTNERSHIPS

By M. MARVIN BERGER

Member New York Bar

THE OUTLINE of partnership law, which has been the subject of my last two articles, is completed with a statement of how a partnership is brought to an end. A partnership is dissolved—

First: By the expiration of the period of time for which it was formed. If the partnership continues as a going business after the end of the term for which it was fixed, or no definite term was originally agreed upon, the partnership continues at will of the partners and may be dissolved by any one of them at any time.

Second: By mutual agreement among all the partners, regardless of whether or not the time for which a partnership was formed has expired.

Third: By the withdrawal of any of the partners even though the term of the partnership has not expired. A partner wrongfully withdrawing, while he does not forfeit his interest in the firm, becomes liable to his partners for any damage he may have caused them by his withdrawal.

Fourth: By the death or bankruptcy of a partner.

The following acts, while they do not of themselves dissolve a partnership, may be grounds for a dissolution:

First: Misconduct of any partner affecting the firm business or credit, or breach by one or more partners of the agreement of partnership.

Second: The sale by a partner to an outsider of his interest in the partnership. Such a sale will not entitle the outsider to participate in the partnership affairs, but will entitle him to receive the profits to which the selling partner would be entitled.

The process of dissolution consists of winding up the business of the firm, selling its assets, paying off the creditors, and dividing among the partners the profits and returning to them their investments. Losses are shared in the same proportion as profits and are deducted from the investments of the partners.

Ordinarily a partnership is dissolved by agreement among the partners as to the method of dissolution and as to the disposing of the firm property. However, should the partners disagree among themselves, the courts will step in and supervise the dissolution, and if necessary will order an accounting to determine the proportions in which profits, losses and investments of the partners should be distributed.

The winding up of the affairs of a dissolved partnership is usually left to one or more partners who are known as liquidating partners. They have the authority to continue to conduct the firm business insofar as it is reasonably necessary to do so for winding up the firm affairs. Ordinarily this does not include the power to make new contracts or transact new business in behalf of the firm.

As to all obligations of the firm made before dissolution, the individual partners still remain liable for their payment, unless the creditors agree to discharge the individual partners and look for payment exclusively to the liquidating partner or to a person or persons continuing the business. It is quite important to know that even after dissolution of the firm, the partners are still bound by the transaction of any partner with a party who had extended credit to the firm before dissolution and had not been given actual notice of the dissolution.

As to all others, with the exception of such old creditors, no notice of dissolution need be given except the publication of a notice in a newspaper of general circulation in the place where the partnership did business. Therefore to prevent a partner from binding the other members of the firm after dissolution, all creditors should be notified of the dissolution, or of the retirement of a partner.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

PROJECTION WITH THE "SUPREX ARC"

What engineers find to be the best operating conditions for the new d. c. high-intensity carbon

THE NEW developments in projection light sources representing the culmination of efforts to improve screen illumination in theatres where this has been inadequate, were importantly considered, really for the first time from the point of view of operation, at the fall meeting of the Society of Motion Picture Engineers. They occupied the entire attention of the Projection Practice Committee, the report of which now becomes available, while D. B. Joy and E. R. Geib, National Carbon Company engineers, also discussed later phases of the new method, which is based upon the use of the so-called *Suprex* carbons for the production of a non-rotating high-intensity d. c. arc.

The method itself has of course been generally discussed since its introduction, but both the Projection Practice Committee report and the Joy-Geib paper represent an intensive consideration of the method in the light of experience obtained from practical experience over a substantial period. As the committee report points out, the problem of inadequate illumination becomes particularly acute with the greater use of color, which is beginning a renaissance after its retirement to the laboratory for further development.

The committee report is based upon a series of practical tests, all made under actual operating conditions with the co-operation of manufacturers of motor-generators, single- and three-phase rectifiers and arc lamps. The tests indicated that the consumption of the 6-mm. negative carbon was constant for currents between 40 and 50 amperes, the rate being $3\frac{3}{4}$ inches an hour. However, the burning rate of the positive carbon varied with the current, the rates being $6\frac{3}{4}$ inches an hour at 40 amperes, $10\frac{1}{8}$ inches at 45 amperes, and $13\frac{1}{2}$ inches an hour at 50 amperes.

For the 6.5-mm. negative carbon, the tests showed that the burning rate was

$3\frac{3}{4}$ inches an hour at from 50 to 57 amperes (identical to the rate for the 6-mm. negative carbon at 40 to 50 amperes). At 65 amperes, however, the 6.5 burned at the rate of $4\frac{1}{2}$ inches an hour.

The 8-mm. positive carbon was found to burn at the rate of 6 inches an hour at 50 amperes, $8\frac{1}{4}$ inches an hour at 55 amperes, $10\frac{1}{2}$ inches an hour at 60 amperes, and $13\frac{1}{2}$ inches an hour at 65 amperes. The rate of consumption of the positive carbon is greatly affected by the current density, the tests disclosed.

Best results in *Suprex* operation are to be obtained, it was found, by operating with the trims near the upper limits of their rated capacities.

EFFECT OF ARC-GAP

Other tests were made to find the exact effect of the arc-gap on the burning time and burning ratio of the carbons. These disclosed that if the arc-gap is increased while the arc current is held to the same value, the burning time remains unchanged—the burning rate is practically independent of the arc-gap when the current remains constant.

But if the arc-gap is increased, the current automatically decreases, and the positive carbon burns at a somewhat lower rate. Similarly, if the arc-gap is *decreased*, the arc current increases, and positive carbon burns at a higher rate. This demonstrates that since a change of current changes the burning time of the positive carbon while only slightly affecting the rate of the negative, change of arc-gap will change the current and therefore the ratio between the burning of positive and negative.

"This change of ratio," points out the report, "tends to move the arc out of focus with the mirror. It is of the utmost importance, therefore, that the arc control mechanism be sensitive enough to hold the arc-gap constant ($5/16$ to $11/32$ inch), and that the current also be held constant if frequent focusing of the arc is to be avoided."

Tests were also made with 6- and 7-mm. carbon combinations to determine any differences in the voltage across the arc when various sources of power were used. In the tests the committee employed single- and three-phase rectifiers and motor-generators, and of course the same carbons, same lamp and same arc-gap. It was found that there was a difference of from $3\frac{1}{2}$ to 6

volts across the arc when using a single-phase rectifier, and of $\frac{1}{2}$ -volt with a three-phase rectifier, as compared with results when a motor-generator was employed. This difference, it is pointed out, is due to the a. c. component of the rectified current.

Applying the same tests to 6.5-mm. and 8-mm. carbon trim, the committee found that the d. c. arc voltage for a given arc-gap depends upon the source of the current, while the voltage for the 6-mm. and 7-mm. carbons ranged between 30 at 40 amperes, and 35 at 50 amperes. For the 6.5-mm. and 8-mm. combination, the range was between 30 volts at 50 amperes, and 39 volts at 65 amperes.

The investigation showed further that single-phase rectifiers do not deliver current of the same smoothness as the three-phase rectifiers. In tests made to determine the visual effect of an alternating component upon the projected light under normal operating conditions and with the shutter running at 90 feet a minute, flicker resulted from the use of a single-phase rectifier, while no flicker could be noted with either the three-phase rectifier or motor-generator.

The committee also examined reflector mirrors in theatres where *Suprex* carbons had been in use for a substantial period and consistently found them pitted, indicating that it is necessary to watch for pitting and to replace pitted mirrors if proper illuminating is to be maintained. The committee recommends the use of a "mirror guard," which is made of optical glass, has the same curvature as the mirror, and fits exactly inside it.

SCREEN ILLUMINATION

The findings of Messrs. Joy and Geib impinged at some points upon those of the Projection Practice Committee, but reveal other phases of the matter. They found that if the current is increased, but the arc length and the position of the arc with respect to the mirror is held constant, there is a very definite increase in the screen light but very little change in light *distribution*. This increase in light is accompanied by an increase in crater depth and carbon consumption. If the arc current is too small, the crater is very shallow and the light is not uniform in color. If the current is too great, the consumption is excessive and the light is unsteady. Thus to obtain good distribution of light upon the screen in *Suprex*-type operation, it is necessary to

Write for this New BULLETIN



Featuring
Studio Lighting
Units

SIXTEEN pages of the very latest information on studio lighting equipment... showing every conceivable type for photographic purposes, together with optional wiring accessories. You will be amazed at the advanced designs and remarkable improvements that have been perfected. There is no charge for the booklet; simply write, and...

Ask for a copy of our Bulletin No. 106

KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

321 West 50th Street

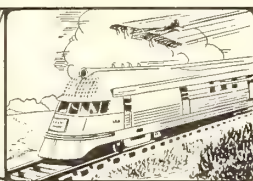
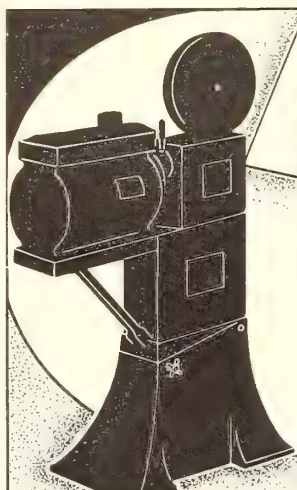
New York, N. Y.

New Lights

New Ideas

New Methods

Cost and Time
Saving Information



DeVry

THE OLD MUST MAKE
WAY FOR THE NEW

DeVry Theatre Projector

At the Front, with

Silent Chain Drive

New Framing Principle

Rear Barrel Shutter

Built—From the Ground Up for Sound

WRITE DEPT. H

Herman A. DeVry, INC. 1111 Center St. Chicago

THEATRE MANAGERS AND PROJECTIONISTS

There is no better safeguard against a break-down in the operating equipment of a theatre and the resultant inconvenience to patrons and possible refund of receipts than a set of RICHARDSON'S HANDBOOKS on projection.

RICHARDSON'S HANDBOOKS—

Volumes 1 and 2 \$ 6.20

Volume 3 5.10

Complete set 10.20

Remittance must accompany order, unless you order books C.O.D.

QUIGLEY BOOKSHOP

1790 BROADWAY

NEW YORK, N. Y.

hold the position of the positive crater within close limits.

They found that the stability of this type of arc is very materially affected by the *source of power* and the *magnetic flux*. A steadier light is available with the use of rectifying devices other than the commonly used 80-volt motor-generator sets or 115-volt d. c. line power, they declare. Stabilization of the arc is further aided by the use of an auxiliary magnetic flux, as explained in the following passages by Messrs. Joy and Geib:

"The lamps developed for burning the new small size, high-intensity, non-rotating positive carbons are of altogether different design from that of the older types of high-intensity lamps, and since there is no necessity for rotating the carbon or feeding the current into the carbon close to the arc, the carbons are held and aligned just as in the low-intensity mirror arc lamps. In other words, the angle of the negative carbon has been increased until the negative and positive carbons are directly in line. The lines of force generated by the arc current are distributed uniformly about the carbons, and there is no resultant force in the upward direction, except that caused by natural drafts in the lamp. The tail-flame therefore surrounds the arc in almost a uniform layer.

"Unless the lamp design is such as to eliminate extraneous drafts or other disturbing conditions, a slight misalignment of the carbons causes the crater to burn off to one side. This in turn, particularly with a power source such as a 115-volt d. c. line, causes a noticeable change in the depth of the crater and light upon the screen. If, however, a supplementary magnetic flux is provided to increase the flux density below the arc and decrease it above, an upward force is established which materially changes the shape and characteristics of the arc. This magnetic flux has been introduced in some lamps by means of a magnet.

"The flux generated by the current in the carbons surrounds the carbons uniformly, but superimposed upon it are the lines of force emanating from the magnet. This flux from the magnet is in such a direction as to tend to neutralize the flux above the arc, generated by the arc current, and increase the total flux below the arc. The tail-flame from the arc lengthens and is driven upward, becoming comparatively stationary and constant in length and direction. The negative carbon should be lowered slightly to compensate for this direction of the arc stream."

These authorities strongly point out that the effect of the *power source*, and that of the *auxiliary magnetic flux*, upon the arc and the screen illumination, are so important that successful projection with this type of light source largely depends upon these two factors.

The authors of the paper emphasize, however, the need for co-ordination of the light source, optical system, lamp mechanism, power source and projectionist for the attainment of proper screen illumination.

Both of the discussions will be published in full in the S.M.P.E. Journal.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES • •

MISSING CHANGEOVER CUES AND THE 2,000-FOOT REEL

CHARLES S. EDWARDS of the Queen theatre in Pilot Point, Tex., tells of a trouble he and many, many others have, sending along a letter he had received from the film exchange. He says:

"My Dear Friend Richardson: Attached find letter just received from our exchange. It is self explanatory and is in itself an admission of guilt in sending out films it knows have no changeover cues. I suggested to the exchange manager that the reason for their absence lies in the fact that the exchange permits operators to double up reels. I say 'operators' for the reason that that is what a man is, in my opinion, who would destroy cues.

"It is extremely embarrassing to me, as well as to my projectionist, to have the screen go white. True, it could be avoided by pre-screening the pictures, but that costs money and is out of the question with us as we are just getting by as it is.

"True, we could scratch in a changeover mark, but we know nothing looks worse than a lot of such marks affixed by 'operators.' If we affix a mark the next man wants his own, and soon it would be one sweet mess."

I thoroughly agree with you in the matter of cue marks, but you seem to have the idea that I do not agree with doubling reels. In that you are in error. I believe thoroughly in the 2,000-foot reel, and regard it as very bad business that films are not delivered to theatres in 2,000-foot lengths, except of course newsreels and other short subjects.

I recently talked with Mr. Gordon Mitchell, manager of the Research Council of the Academy of Motion Picture Arts and Sciences, who assures me the 2,000-foot reel is coming, and that in his opinion it will be here in the very near future. That, of course, will put a definite stop to the trouble.

Meanwhile it is quite possible for your projectionist to avoid a white screen, although the method violates the "laws made an" pervided" in that it is necessary to open the upper magazine door. That is no novelty in projection practice, but is not to be approved of. During the first run the projectionist has paper and pencil handy. As the end of the reel is ap-

proached he watches the action closely, occasionally opening the magazine door to take a peek at the reel. Just before the film is run out, he makes the changeover, *noting the precise action in the picture as he does so.*

For example, suppose that at the point of change an actor does some particular thing—raises hand to face, for instance. That act is recorded on the paper and is the changeover signal for that reel.

I'm not saying this is a perfect method. I'm not saying it doesn't require close attention by the projectionist, but I am saying it can be done, and the danger of a white screen avoided. It so happens that every day hundreds of careful, wide-awake projectionists make their changeovers exactly that way when cues are missing.

As to the missing cues, theoretically we could dam up the Mississippi river. Practically we cannot do it. In theory we can stop doubling reels. In practice we cannot do it until we have larger reels, for more than one reason. First (especially in one-man projection rooms), the average projectionist resents receiving film on 1,000-foot reels and proceeds to double up. Secondly, many exhibitors and managers insist that the reels be doubled, presumably to provide additional time for the projectionist to attend to other duties than threading up projectors.

I have not condemned reel doubling,

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

As a Worker Sees Conditions	Page 20
Diagnosing Raspy Reproduction	Page 21
Rearranging Gear Trains	Page 22
A Message from New Zealand	Page 23
New Type of Film Splicer	Page 24
Where Should Rewinding Be Done	Page 24
Eliminating Vibration	Page 24
Taken in the Right Spirit	Page 25
Film or Projector Fault?	Page 26



F. H. Richardson

though I deplore the condition that causes it. I believe firmly in the larger reel—the 2,000-footer, if you please, as that seems to have the favor of the Projection Practice Committee of the S. M. P. E. and of the majority of projectionists. Hollywood is endeavoring to ascertain just what is best, and what particular type of reel will best serve the needs of the heavier strain involved in protecting 2,000-foot film rolls. Until the 2,000-foot reel arrives there is but one possible way in which the missing cues may be replaced, and that is by having exchanges add a replacement strip to the end of each reel just as soon as a certain number of frames are cut off. That is no tremendous item of either expense or bother, provided the exchange, knowing what will inevitably happen, orders a supply of film-ends containing the proper action. Half a dozen 2-foot lengths would probably see any reel through its normal life of bookings, or very nearly so, and until the 2,000-foot reel arrives it would seem good practice for producers to supply them for the proper reels of each production shipped out to exchanges.

I'm assuredly not approving of cutting out frames. I am dealing with things as they are, with full knowledge that until the larger reel comes they can't and won't be much changed. I am rather excusing a practice of which I certainly do not approve because of the fact that I hold the 1,000-foot projection reel to be the worse evil of the two.

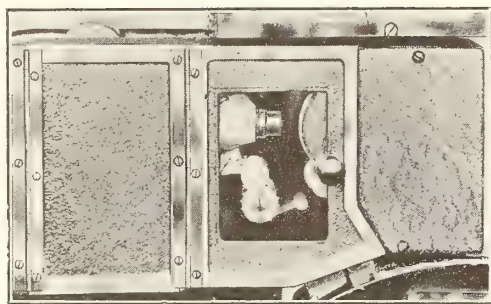
LACQUERING SOUND TRACK SPLICES

PROJECTIONIST R. S. Slagle of Marion, Ohio, sends some splices for examination. It seems he and his co-worker, H. J. Seekle, entered a protest concerning the failure of the exchange to lacquer properly splices at the sound track, only to receive a reply to the effect that some special process was employed by the exchange making lacquering unnecessary.

Mr. Slagle sends a total of seven splices

Syncrofilm

SOUND EQUIPMENT



How We Can Guarantee Satisfaction

We offer you your money back if you are not satisfied because we know you won't ask for it! Not a single Syncrofilm owner has required us to refund.

How have we achieved this unique record? By building Syncrofilm sound equipment so finely that it rarely needs attention. By designing it so knowingly that it is still helping attract patronage when a less clever design would be obsolete.

Most of all, Syncrofilm's unique features guarantee you satisfaction. These make Syncrofilm's sound absolutely true. Your audiences hear everything that is on the sound track, and nothing else. That makes them say they like your shows—say so with cash at the box office.

Tell us what projectors you use. Then we can quote our astonishingly low price.

Manufacturers of 16mm and 35mm Sound Projectors.

WEBER MACHINE CORP.

59 Rutter Street, Rochester, N. Y.

Export Office: 15 Laight Street, New York City

Cable Address: Romos, New York

Representatives in all principal cities

they had cut out of two productions, one an M-G-M and one a Universal. Commenting upon the general condition of the film, he says, "So far as has to do with oil and dirt, these two were far worse than those you commented on and called the manager up to see when you were here a short while ago. They sent this picture after the letter of protest attached had been sent to the exchange manager. Do you think lacquer is necessary on the sound track of these splices?"

Of the seven splices, every one was very stiff and more or less curled. Some of them were badly smeared with cement. Not one would go over an intermitted sprocket or over an aperture without making its presence visible to the audience. Several luloid at the back end of the stub. One had a smear of lacquer fully $\frac{5}{8}$ -inch long, entirely obliterating the sound for that distance. Another one had the sound entirely obliterated for 1/16 inches. None of the rest had any lacquer at all. Two of them would certainly be heard from in the loud-speakers.

Apparently most, if not all, of them were made in projection rooms. At least whatever their sins—and they are *plenty*—I could hardly imagine such perfectly punk splices being made by even the worst exchange inspector. Two questions arise: First, why in the name of all the gods I can think of, do even the rankest machine operators commit such outrages against their own profession, even though they do not deem it a profession? Secondly, why in the name of all the other gods I *can't* think of, do exchanges permit their property to be thus outraged? The damage is easy to detect if the film is in good condition when sent out, and really inspected when it returns.

Right there, of course, is the colored gentleman in this particular woodpile, or one of them, anyhow. In entirely too many exchanges it is not nearly so much a matter of really inspecting the films and recording the various faults found, as it is one of how many reels can an inspector chase through in a day, merely being certain the film is mostly all in one piece.

And that is no fabrication or flight of imagination! I have myself watched farcical exchange "inspections" which could not possibly detect anything more than a pretty bad rip or a splice loose halfway across. The films I examined in Marion were a disgrace. They were literally *smeared* from end to end with oil and dirt. The exchange that sent them out was not delivering a show to the theatre. Rather it was delivering a "holy show." The manager of the Marion theatre, Mr. Track Barham, impressed me as an understanding, live-wire manager. I am sure he would put a stop to the outrage if he could, but he said, "What *can* I do? Exchanges are most all tarred with the same stick," or words to that effect. And the shame of it is, he is exactly 100% right insofar as concerns a large percentage of exchanges.

If producers had the respect they should have for either their own production or the theatregoing public, they would cer-

tainly take some steps to compel exchanges to send their productions out in a condition of cleanliness permitting their presentation to audiences in good form. I am quite certain producers *could* force reform did they really make the attempt. Moreover, I am certain they *should* make the attempt.

AS A WORKER SEES CONDITIONS

EDMUND M. BURKE, projectionist of Fort Plain, N. Y., writes, "The co-worker with me in this theatre is the Bluebook, as it has always been. As others have so many times said, I too have been benefited and helped by your *Comments* on projection matters and by your editorials. Theatre patrons appreciate well projected pictures and excellence in sound; also, they appreciate clean pictures—believe it or not, the day of sexual filth is passing.

"The projectionist is only able to put into the show those things contained in the films handed him. If those things are bad, his work must necessarily appear to be bad also, regardless of what his ability and desire to put on a good show may be. He is at the mercy of the bum actor, if any, whose acting he must perforce portray as bum. He is at the mercy of the exchange, whose dirty, scratched-up film (if it be so) he must accept. He is at the mercy of the manager (if he is that sort, mine is not) who won't supply those various things necessary to keep the equipment functioning up to the mark.

"In a very large percentage of theatres during these times, projection equipment is not being kept up as it should be, which means that shows are not what they should be just at the time when they should be at their very best in order to coax the coins out of reluctant people—people who must and do count every nickel.

"Sound service contracts are mostly a thing of the past. Because of inability to meet service charges on first-class equipments, many theatres have installed cheaper equipments. The two-man projection room too is gradually fading into the limbo of things that have been. No one is able to confidently predict what the final outcome of the New Deal will be, but there is just one right thing to do and that is look up and stick together. In this, as in other things, united we may stand, divided we certainly will fall—and great would be the fall of us, only we *are* going to stick together and stand."

A good letter. It is quite true the two-man room is ebbing, except in a relatively few large theatres and in places where organization has for the present won the issue. And it is wholly, or at least very largely, the fault of the men that it is so. Times almost without number I have cited the utter foolishness of their attitude.

Hundreds of times managers have entered projection rooms only to discover both men doing absolutely nothing that could by any stretch of imagination have anything to do with projection, one of them perhaps calmly reading a paper. I

The Besteropticon

Low in Price ... High in Efficiency

Range 75 feet or less. Cooling for 800-watt lamp. 9" to 30" focus. Price complete (less lamp) only, at your dealer **\$23**

BEST DEVICES COMPANY
200 FILM BLDG. CLEVELAND

have myself seen it time, time and again, and in no case I ever have heard of has any union taken any effective steps to put a stop to such procedure. Well, gentlemen, you have reaped, and still are reaping, the logical fruits of such procedure. It is too bad. There *should* be two men in modern projection rooms, but two men, both of them doing nothing, very naturally does not appeal to the exhibitor. To projectionists in those theatres still having two men, I would once again suggest that one man *stay* at the working projector, keeping his eye and his mind on the work, except in some rare emergency which demands attention of both men momentarily. To those unions that have succeeded in retaining the two-man projection room I would 'umbly suggest that means be taken—very *effective* means—to prevent their members from reading papers, building radio sets, etc., while on duty, compelling one man to be right on the job beside the working projector while it is working.

DIAGNOSING RASPY REPRODUCTION

RAY BARTLET, an exhibitor in Artesia, N. M., writes, "We have RCA sound equipment, now four years old. Up to about one month ago the sound was perfect. Then a raspy, tin pan sound developed on all medium and high notes, especially violin music and soprano voice. Have replaced all tubes, photocells, etc., but Mr. Trouble still is camped on our trail. It doubtless is in the amplifier or loudspeaker, but we have gone over both to the best of our ability, without effect. Will you be good enough to tell us what you believe the seat of the trouble may be? Our RCA service contract expired some months ago and we are 'on our own'."

Diagnosing a sound equipment trouble is something like a doctor attempting to make a diagnosis at long distance. It is a very hard thing to do; and there is not sufficient information contained in the letter to permit of making a sure-fire deduction. I have myself examined into the matter and have submitted it to a very competent sound engineer. The conclusion is that—

First: Symptoms are entirely consistent with the possibility of flutter in both projectors, which is easily tested by using a different source of pickup, say a microphone, or better still, a non-sync phonograph. If neither is in the theatre, either may be borrowed from the nearest radio store and wired to the input of the first voltage amplifier. If the input impedance of the amplifier is not known, phone the nearest RCA station for it. However, an exact impedance match is not necessary for the temporary test. If the non-sync sound does not show the same trouble, flutter in both projectors is the probable answer.

Second: There is a possibility of an open-circuited by-pass condenser in the amplifier. The by-pass condensers are shorted across the B-supply lines to each tube. An open circuit in any of these might cause this trouble. Check with an a.c. source and a

"The reproduction necessarily had to be faultless"

A CENTURY OF PROGRESS
INTERNATIONAL EXPOSITION
CHICAGO 1934

October 3, 1934

WRIGHT-DECOSTER, INC.
St. Paul, Minnesota.
Attention Mr. D. H. Wright

Gentlemen:

You will be interested to know that Wright-DeCoster speakers have proven even more successful this year in Hollywood at A Century of Progress than they did last. I have used your new Model 309 unit and its exceptional tone quality, faithfulness of reproduction and rugged dependability have made me feel that Wright-DeCoster speakers are the best possible that can be used in work of this type.

The actual installation of these loud speakers was used in a large theatre for carrying to the audience the sounds of an act on the stage, illustrating how sound motion pictures are made. Since the theatre was in a Fair, it was constructed with a vaulted ceiling, open sides and no acoustical treatment whatever. The reproduction necessarily had to be faultless. Your speakers fulfilled every requirement and gave complete satisfaction. I can heartily recommend them to anyone.

Very truly yours,
(Signed) J. D. KEENER

JDK:S

Just another proof of
WRIGHT-DECOSTER
Quality

"The best possible" is the verdict of Hollywood at A Century of Progress on the Wright-DeCoster Model 309 Full Range Reproducer.

Modernize YOUR Sound Equipment. Our theatre reproducer covers the full range of the latest types of recordings. Write for complete information. Send complete details of your theatre and Sound Equipment for free suggestions from our Engineering Department.

WRIGHT-DeCOSTER, Inc., 2225 University Ave., St. Paul, Minn.
Manufacturers of SOUND Reproducers for Every Purpose
Export Dept.: M. SIMONS AND SON CO., 25 Warren St., New York
Cable Address: SIMONTRICE, New York

MATISSE
F S C

REFLECTOR RECONDITIONING SERVICE

INCREASE SCREEN ILLUMINATION

Your reflectors can be resurfaced and resilvered at but moderate cost by our special process. . . . Pitted condensing lenses repolished. . . . Front surface mirrors resilvered.

ASK FOR
LEAFLET
No. 240M

FISH-SCHURMAN CORPORATION
230 EAST 45th STREET
NEW YORK, N. Y.

PHOTO CELLS.. LENSES..

Scientific Reconditioning

Famous *Lumotron* Photo Cells and *Graf* Projection and Sound System Lenses. Sound Optical Systems readjusted, refocused, cleaned. Projection Lenses refocused, reground, repolished, recemented.

Write for full information.

**GENERAL
SCIENTIFIC CORPORATION**
Dept. 1113 4829 S. Kedzie Avenue
CHICAGO

USE Trimm Featherweight Earphones

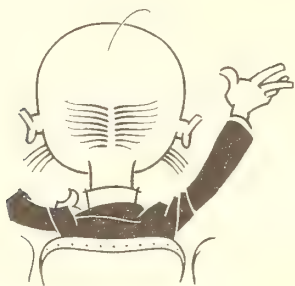
for your installations for the Hard of Hearing.

The ultimate in comfort; the highest in quality.

Write today for full particulars.

TRIMM RADIO MFG. CO.
1528 Armitage Ave. Chicago, Ill.
Dept. BT-12





"Happy New Year!"

... says Balcony Bolivar

"... and if you improve your sound it will be a prosperous year as well!"

Regular patronage, the difference between profit and loss, depends greatly upon your sound.

The C. T. R. Full-Range Sound System is up-to-date, moderate in cost, economical to maintain. Matched Unit performance assures natural, clear, true to life reproduction. A post card with your name, seating capacity and dimensions of your theatre will bring you facts and figures promptly, and without obligation.



Sound Division

The Cincinnati Time Recorder Company

Est. 1896

1739 Central Avenue

Cincinnati, Ohio



**Better Projection
at a Saving of
20-30%**

is yours when you use a

**GARVER
KURRENT CHANGER**

to change A.C. to D.C. It delivers 15-30 amps, steadily, quietly and dependably, eliminating change-over troubles. No sound interference. Recommended by leading lamp manufacturers. **\$125**

For Brilliant Mazda Projection highly concentrated spot or flood lighting have a dependable

National Regulator
Quiet Operation **\$60**
110 or 220 volts.

Circulars on Request
Representatives in All
Principal Cities



GARVER ELECTRIC CO.
UNION CITY, IND.

NOW YOU CAN MAKE THAT PERFECT SPLICE

EMULSION REMOVER

Doesn't scrape! It peels off the emulsion. Cannot saturate film. Use with any splicer. **PRICE \$1.00.** Used by exchanges and laboratories. If your dealer cannot supply write us direct.

ROSCO FILM CEMENT
367 HUDSON AVENUE, BROOKLYN, N. Y.

testalite, or with an a.c. meter. Your local radio man can make the test if you cannot.

Third: The difficulty may be due to a loose diaphragm in the loudspeaker. If you have more than one speaker, listen to them separately. If you have but one speaker, does the same trouble appear in the monitor horn? If there is no monitor, then either borrow one or use a pair of head phones.

Fourth: In case your system is equipped with a tone control, it may have broken down, thus throwing too much power into the medium and high notes.

These are merely suggestions as to the most likely causes of the trouble, if you have described it accurately.

REARRANGING GEAR TRAINS

FROM Bruce H. Denney, projectionist of the Sobota theatre in San Jacinto, Calif., comes this remarkable letter:

"Dear Mr. Richardson, thanks (honestly) for your criticism in the October 20th issue of *BETTER THEATRES*. Possibly I should have called the effect a "ghost" rather than a travel ghost. The flywheel was out of balance dynamically. The different position may have balanced with some vibration already in the mechanism, but it did cure it. A new flywheel was okay without my tricky adjustment.

"But with regard to vibrations in general, many projectionists have fought them. Since my letter to you I have assisted several in rearranging the gear trains of their projectors to transfer little bumps and quivers into time with the shutter cut-off periods, a thing not always easy to accomplish. Sometimes it is difficult to secure the necessary replacement gears, etc., to cure vibrations—lack of necessary funds.

"An easy method for determining direction and amount of movement of optical axis is to place a thin sheet of metal containing a pinhole over the projector aperture, so that an image of the hole may be focused upon a piece of cardboard placed in proper position on the stage [or attached to the screen if there is no stage.—F.H.R.].

"In place of the regular rotating shutter, construct one of cardboard having only one opening, and only $\frac{1}{4}$ -inch wide. With the projector mechanism at rest, the light on and the pin hole focused on the cardboard, outline the spot of light with a pencil. Start the projector and outline the spot again. Usually it will be found to have been displaced a bit.

"Outline this spot and give it some identifying symbol or number, after which rotate the improvised shutter about 10° on its shaft. Start the projector and again outline the spot. Do this while moving the shutter about 10° each time until a complete rotation is made on the shaft.

"Some queer geometrical patterns will often be made by the spot outlines. Those that do not concur exactly with the first (rest position) indicate a movement of the optical axis. Such circles as are considerably 'out' with relation to the rest position

spot indicate the direction and amount of vibration which, if checked with the fly-wheel or degree of shutter shaft rotation, will indicate the exact position of the mechanism at the peaks of vibration.

"A careful study and analysis of the patterns formed by the spots will indicate the bent shaft, the worn gear or the bound spot in which the vibration has its seat. A pattern that indicates a vertical vibration or movement might be expected to have its seat in the main drive gears or associated shafts. A horizontal pattern would of course indicate a lateral movement that might be associated with the governor or shutter shaft.

"Any vibration having its seat in the intermittent movement itself usually occurs during the cut-off period, hence is kept from the screen by the regular shutter. Incidentally, the practice of placing blocks of $\frac{3}{8}$ -inch rubber composition material under a very popular sound system base to minimize transmission of noise into the floor, usually permits just a bit too much ghost, halo or what-have-you to reach the screen. In cases of projector vibration, the small screen image at long projection distance suffers much more than its large-screen-image-short-distance brother.

"Here is one very common problem and one method of cure: Center frame base of Simplex projector warped by continued and excessive tightening down. Weight sometimes supported by bosses under base and little or no support on machined faces under base. Cutting down boss projections would merely cause base to buckle or sag downward, and on some types of drive the P-331-X pinion (or its equivalent) would be pulled out of proper mesh with the (G-112-G) main driving gear.

"This is a very common trouble on older type Simplex projectors. A new base is expensive and not too easy to install. Metal shims about 2.5 inches long by 1 inch wide, piled to proper height under center of the base to serve as a center support, will permit the base to be tightened down to any necessary degree without any tendency to separate gears as above set forth.

"As regards my slit azimuth, that name was tacked to it by a machinist at one of the major studios and the name has stuck. By its use a mask may be moved in from either side of the sound aperture to mask out any noisy part of the sound track. In event of a scratch down the exact center of the track, a triangular mask moves down into the light beam until the objectionable sound is removed. True, as you say, the sound volume is more or less reduced, according to the amount of area it is necessary to cover, and the gain must of course be raised to compensate. It works fine on variable density. On variable area the only thing it is possible to do is cut off exactly half the sound track, double the gain and get by on half-wave film pickup. The sound will not be hot, but it will at least be clear, with no machine gun or boiler factory effect. It is necessary to use it only occasionally, but when needed it surely is a life saver!"

It is very evident the foregoing letter

comes from a projectionist in the best sense of that term. Brother Denney plainly is a man who devotes real thought and study to his profession.

Projectionist Denney's analysis and study of displacement of an optical axis by vibrations in the projector mechanism, may well make some of you sit up and take notice. Such displacements would of course have their effect upon definition of the picture. I wonder how many projectionists are sufficiently interested and enterprising to test the matter out on their own projectors? I'll be real glad to have reports of any tests made, together with representations of the patterns made by displacements.

As to the base support, it is laid before users of projectors having base supports that might be thus affected, though with the remark that the remedy suggested should only be supplied after the manager has refused point-blank to supply new, up-to-date projectors. However, if the remedy be tried out it will undoubtedly work, provided the floor immediately under center of base be perfectly firm and unyielding, as is usually though not always the case.

A MESSAGE FROM NEW ZEALAND

FROM H. A. Tootell (not certain as to the initials), manager of the Prince Edward theatre in Woburn, Lower Hutt, New Zealand, comes this letter:

"Dear Mr. Richardson: Will you be good enough to send me details of what I term the 'strange as it seems' effect. This effect is on titles and subtitles of a short feature of that name. I believe it is being used on some theatres in the U. S. A. and Canada.

"I have built for myself a double-effect projector from which I get some very good results, using various sorts of fancy glasses and a color wheel. However, I wish to introduce something a little better. Enclosed find sketch of my projector, which may aid you to advise me [sketch was not inclosed.—F. H. R.].

"I have two Ernemann two's equipped with [Can't make the name out for sure. Looks like "Teissikon."—F. H. R.] soundheads and a local amplifier. The sound is excellent. Have a theatre of my own at Plimmerton, where I show Wednesday and Saturday of each week in winter, and Monday, Wednesday and Saturday in summer. Made the plant at Plimmerton myself. Results are very good, except that I get a bit of wows in the music. Dialogue results are excellent. Will forward photo of equipment next mail. The projectors are Powers 6Bs. Great busses, those Powers! Have bought a Baird projector which will be used in another place, to open in a month from now. Will forward photos and details later.

"I have been a reader of the Herald for a few years. It may interest your readers to know something of conditions here. Projectionists within ten miles of Wellington P. O. get £4-10/, less one shilling in the pound wage tax. Hours are 30 per week.

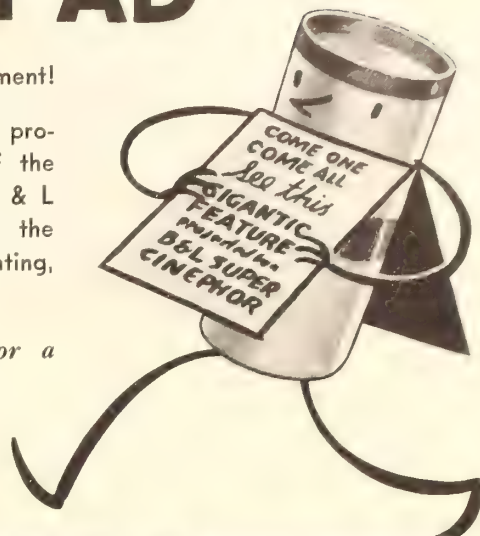
YOUR BEST AD

A pleased audience is your best advertisement!

Regardless of how good the picture is, the projection lens is the determining factor of the image quality on the screen. It takes a B & L Super-Cinephor to transmit completely to the audience the photographer's artistry in lighting, detail and contrast.

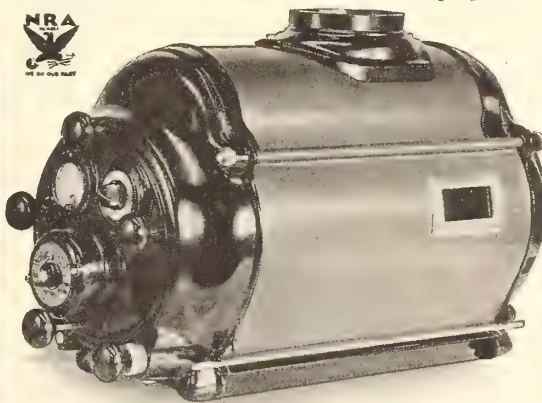
One more patron a day will pay for a Super-Cinephor in a single year.

Write to Bausch & Lomb
Optical Co., 679 St. Paul
Street, Rochester, N. Y.



BAUSCH & LOMB
SUPER-CINEPHOR

"The ARISTOCRAT of popular priced LAMPS"



UTILITY SERIES
Of Projection Arc Lamps
3 — TYPES — 3

H. I. UTILITY

45 Amp.
Direct Current High Intensity

A. C. UTILITY

80 Amp.
Alternating Current High Intensity

L. O. UTILITY

30 Amp.
Direct Current Low Intensity

Sold by Trustworthy Independent Supply Dealers Everywhere
The Strong Electric Corporation 2501 LAGRANGE STREET
TOLEDO, OHIO

Export Office:

Room 301

220 West 42nd Street

New York, N. Y.

S

UPERIOR design and
finer workmanship combine
to make the

**L-W
SOUNDHEAD**

the outstanding buy in the
field today

LANGSENKAMP-WHEELER BRASS WORKS
SOUND DIVISION
INDIANAPOLIS

**DOUBLE FACE WITH
NEOFUSE LIGHTING
178-245 DOLLARS**

ABOVE PRICES F.O.B. NEW YORK
CHANGEABLE ALUMINUM
UNBREAKABLE LETTERS
90 CENTS EACH

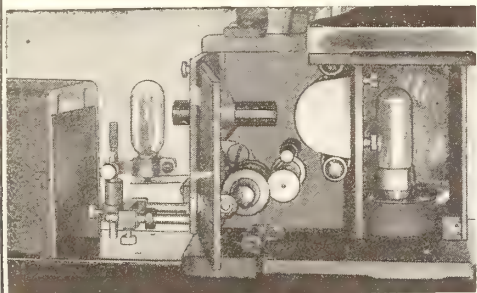
WAGNER SIGN SERVICE, Inc.

NEW YORK
109 W. 64th St.

CHICAGO
218 S. Heyne Ave.

DETROIT
706 E. Hancock St.

WIDE-RANGE



Why handicap your theatre by using obsolete Sound Equipment, when you can buy modern Wide Range Sound Equipment on a WEEKLY PAYMENT PLAN. The changeover can be made in a few hours at a very low cost.

MELLAPHONE
CORPORATION
ROCHESTER, NEW YORK

**For Noiseless
and High Speed
Ticket Issuing**

you need a

**SILENT AMERICAN
TICKET REGISTER**

in your Box Office

"Ask Any User"

Write for information and prices on
latest models and trade-in proposition.

Silent American Ticket Machine Co.
Sales Office: 630 Ninth Avenue, New York



"HANDY" MOTION PICTURE RECTIFIER

A **QUALITY** product
at a reasonable price.
Sold by members of the
Independent Theatre
Supply Dealers Ass'n.
Guaranteed unqualified-
ly for one year.



30 Amperes (\$84.00 with Ammeter
50-55 D.C. Volts) \$72.00 Less Ammeter
(Prices do not include bulbs)

WRITE FOR FULL PARTICULARS
BALDOR ELECTRIC CO., St. Louis, Mo.

Modern ADLER CAST ALUMINUM CHANGEABLE LETTERS

Write for Sample and Prices

BEN ADLER SIGNS, Inc.
190-B N. State St., Chicago Rand. 4747

Will also send you copy of our award by next mail. It may give your fellows a good laugh. Might add that although manager, I am in charge of projection and equipment. Have 15 years' experience as projectionist; also, I have all three of the Bluebooks."

NEW TYPE OF FILM SPLICER

ROSCO LABORATORIES of Brooklyn, N. Y., have developed a new and quite novel film splicer. It was shown at the last meeting of the S. M. P. E., where I examined it. The device consists of a concave reflector mounted on or "in" block perhaps 4 inches square, the reflector (parabolic in form) rim being flush with the top of the block. This reflector is designed to enable users to examine a splice or film ends in magnified form.

Across the center of the mirror, its lower edge flush with the rim, is a metal bar a little less than 1/2-inch wide. Centrally located over the mirror, on top of this bar are two sets of metal locating pins (two pins each) close to opposite edges of the bar. Attached to the top of one end of the bar by means of a metal pin, in such manner that it may be turned over or moved from side to side, is a thin bar of spring steel which serves not only as a straightedge for scraping stub ends, but also as a pressure clamp after the splice is completed.

Attached to either side of the bar are cutting blades, they and the bar edge forming shears by means of which both the frame line and stub end cuts are made exactly right when the film is on locating pins. Whether the frame line or stub end cut is made is dependent upon which blade is used.

There is also a combined emulsion dampener and scraper, the dampener holding sufficient water for several splices. To refill it, one merely dips the end in water.

As a matter of fact the whole assembly impressed me as a very practical and efficient one.

WHERE SHOULD REWINDING BE DONE?

FROM John L. Cassady, an Alabama exhibitor (who asks that his location be not divulged) comes this:

"Have just had a rather sharp argument with local officer. Finally it was agreed that the question be referred to you for adjudication. The question is this: Is it necessary in the interests of safety to have rewinding done outside the projection room, in this case a room immediately adjoining the main room and opening directly into it? It has been mutually agreed between us that your answer will be accepted as final. In the event you say there is no added safety involved, I believe it would be best that you set forth the reasons on which you base such opinion."

Friend Cassady, from the wording of your letter it would seem you are on the

yes side of the matter, but I don't think that can be. However, be that as it may, my answer is a flat *no*! In my opinion, all things considered, it is just as safe to do rewinding in the main projection room as elsewhere, provided the projectionists, or one of them, do the rewinding. My reasons for saying that are as follows:

We now have a heavy percentage of one-man projection rooms, which percentage is increasing. In such a room one of two things must occur if rewinding is done in a separate rewinding room: Either rewinding must be done after the show is finished on what may be justly termed the projectionist's own time, or the projectionist must leave his projector, go into the rewinding room and do the job, leaving the projector to run out of sight.

Now, you may suppose the average man will not go into a separate room and leave the projector alone; that he will remain after the show and do the rewinding. However, he won't. And what do you think will happen if a film breaks while the projectionist is in the rewinding room? You may reply that rewinding in a separate room is okay in a two-man room—one man could remain at the working projector while the other rewinds. Certainly, and it usually would work that way, but I have myself on more than one occasion visited a two-man projection room to find both men in the rewinder room examining film damage or doing something else. So you see while the condition and danger is not nearly so bad in the two-man room, still it is not always any too safe.

And where is the danger in rewinding in the projection room if the room is properly equipped for emergencies?

ELIMINATING VIBRATION

G. L. FLETCHER of Chicago writes, "Well, Old Timer, like others, I read your articles and even sometimes try to work out answers to the questions you ask in the 'Bluebook School,' but never actually write until I want something. For a long time I wouldn't write anyhow. You roasted us good and plenty once upon a time, and I—in fact, almost all of us here in the first (naw, not second) city in the U. S. of A., were good and plenty sore. Looking back, though, Rich, I can now see you did the right thing.

What do I want? Well, Rich, our motor-generator sets on a castiron base that rests on the cement floor, and there is a jar communicated to the floor that is not so good. Like most folks and theatres we are a bit hard up these days, and while the manager is willing to do anything he can to help us, still he really can't spend much coin. We talked the matter over yesterday. He suggested that I ask you if you knew of any way the vibration could be stopped without much expense, so I'm doing it. Can you help us?"

There are several methods by which such vibrations may be absorbed. Thick rubber or several layers of thick felt will do the trick, but this is not recommend very high-

ly by me for the reason that under steady pressure the material gradually loses its resiliency. Another practical method is to obtain a couple of heavy hardwood planks, say 3 inches thick, and 2 or 3 feet longer than the foundation base of the set. Lay the ends of these planks on a hardwood two-by-four and set the base on the planks, central as to their length, of course. The planks will absorb the vibration.

Still another way, and the one I personally regard as best, is to use a frame or trestle that any carpenter can build at small cost, of about, say 4x4-inch hardwood timber, well braced, and a platform of planks the size of the base of the set. This platform is suspended under the trestle by four iron rods about 3/4-inch in diameter, with threads and nut at the top. These rods are located near the corners of the platform. They pass through the upper timbers of the trestle, and under the nut at the top of each of them is placed a heavy coil spring, say 6 inches long, the stiffness of the springs being of course dependent upon the weight of the set. Any dealer in springs should be able to advise you as to the required stiffness.

TAKEN IN THE RIGHT SPIRIT

RECENTLY I received a letter from a young projectionist, no matter who or where, in which he said things which induced me to write, giving him a real warm but constructive talking-to. His answer is before me. I am printing it for the reason that it may be read with profit by many.

"Dear Mr. Richardson: Received your letter this morning. Must confess what you said burned me up. It is all my fault, though, because I gave you a wrong impression, so I guess the 'roast' was deserved.

"Before ever I touched a projector I had read the Bluebook through from cover to cover. Now I very often refer to it to check up on myself. We subscribe to Motion Picture Herald and BETTER THEATRES. One copy is not sufficient. We take two. The Bluebook I have is a few years old.

"You ask me what I have done to improve my knowledge. I visit other theatres and talk with older, more experienced projectionists. They are supposed to know more than I do about projection, but very often I find they really do not! I wrote you about the sprocket because I was unable to get any really helpful information from them about the question I asked. They just did not seem to know.

"I am taking your 'lecture' good naturedly, Mr. Richardson, but just can't resist the urge to throw up my hands in self-defense. I do not wish to seem to be conceited, but since taking over the position of projectionist in this theatre I have greatly improved screen illumination, cleaned up the equipment and am keeping it in much better condition than did my predecessor, who has had ten years of experience and put on the worst show for a town and theatre of this size I have as



"Floating Comfort"

Be Where

all the alert exhibitors will find themselves

"ON TOP OF THE WORLD"

with the new

U 16 THEATRE CHAIR

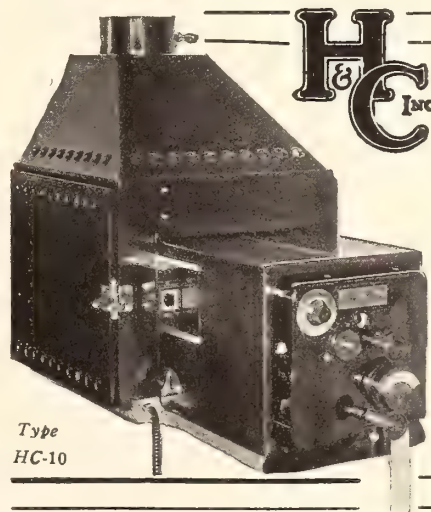
By

INTERNATIONAL SEAT CORPORATION

Paramount Building

New York, N. Y.

J. GEORGE FEINBERG, Vice President, Charge of Sales



The Symbol of Perfection in Projection

Always Improving

THE identification of "H & C" with Perfection in Projection Lighting is the result of many years of research and the active technical skill in the manufacture of "H & C" products.

HALL & CONNOLLY, INC.

24 VAN DAM STREET

NEW YORK, N. Y.

Write for Illustrated Booklet

SOUND EQUIPMENT

Rebuilt and New



Projectors, Screens, Booths, Opera Chairs, Spotlights, Stereopticons, Film Cabinets, Portable Projectors, Arc Lamps, M. P. Cameras, Carbons, Mazda Lamps, Tickets and Machines. . .

Projection machines repaired and overhauled. Repair parts for all makes of opera chairs. Equipment bought at highest prices.

S. O. S. CORP.

1600 Broadway, New York City

SUPER-LITE LENSES

and

PRO-JEX SOUND UNITS

are giving universal satisfaction

A TRYOUT WILL CONVINCE YOU

Projection Optics Co., Inc.
330 Lyell Ave., Rochester, N. Y., U. S. A.

Booking Calendar

FOR 1935

Used by thousands of exhibitors as an important aid in the successful operation of their theatres. Its list of national and State holidays directs your attention to opportune times for booking appropriate pictures supported by special exploitation campaigns. An indispensable feature in every manager's office. Order your copy today.

**LIMITED SUPPLY
ORDER PROMPTLY**

25 CENTS EACH postpaid

use this blank

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me one Booking Calendar for 1935. I enclose herewith twenty-five cents to cover cost of calendar and postage.

Name

Theatre

Address

City State

LARGEST DEALERS IN USED CHAIRS

Re-Setting
Re-Upholstering
Re-Conditioning
"Servastone"
for cracked concrete floors
Parts for all chairs
Slip Covers
Metal backs for all chairs and metal bottom boards for all cushions.



ALLIED SEATING COMPANY
358 W. 44th ST. NEW YORK, N. Y.



Anchor Seats Permanently!

No more trouble with loose chairs when you fasten them down with Chicago Theatre Style Expansion Bolts. Send for samples and attractive prices.

Chicago Expansion Bolt Company
132 S. Clinton St. Chicago, U. S. A.

yet seen. Surely my work must have been better than his or I would not have been placed here.

"I try to make changeovers that cannot be detected by the audience. I keep the prints in good shape and return them in as good condition as they are received. My one 'crime' is that I mount them on 2,000-foot reels, but in separating them for shipment I am careful to do it properly.

"What is your opinion of the 'projectionist' who makes big, ugly changeover marks in the prints? Why cannot they learn to use the marks provided?"

"I appreciate your letter, Mr. Richardson. You told me what I wanted to know as well as some things I should have known."

Now, gentlemen, that is the right spirit. Here is a young man who is able to accept a "roast" and assimilate its good points. He takes real pride in the fact that he has worked hard and has improved.

FAULT DUE TO FILM OR PROJECTOR?

FROM C. C. KLUTZ, manager of the Glades theatre in Moore Haven, Fla., comes a letter in which film damage is described and advice is asked as to what or who is responsible. The damage is described as follows:

"Some while back I received a production print accompanied by a cartoon comedy. In this small town I do not preview prints. The show started with the cartoon. The sound was sweet and clear (had just installed a new amplifier and speaker two weeks before and was quite enthusiastic about it), but when the feature came through there was an unusual noise. It was not exactly 'motor boating,' nor was it a frying or popping sound. Rather it was in the nature of a pronounced purr or flutter very similar to the sound of a flag flapping in a stiff breeze.

"Hurrying to the projection room, an examination showed nothing apparently wrong with the equipment. It so happened that a service man was near, so I called him. Result: Just exactly nothing! The second reel showed the same fault. To make a lengthy story short, the equipment seemed O.K., but in the sound track of the first reel we found a distinctly white or clear spot in each frame for a considerable distance. Further examination discovered these spots throughout the reel.

"We then examined a reel not yet projected and found it to be the same. There was nothing else to show, so we had to run the print that day, and *all the time the cartoon sound showed up fine.*

"I notified the exchange that the print was unfit for use and told them to send something else. They wired information that the print was brand new, the first time in any projector, etc., etc., to which I replied demanding that an exchange representative be sent to examine my equipment. They sent no one and the print was returned. To date the net result is a long letter from them explaining how utterly impossible it would be for a print to leave a laboratory containing a fault. As yet

I have not been asked to pay for the film, but—well, note the 'as yet.'

"That's the history of the case. Now here is my side: That print may have been a new one. I don't know as to that, but certain indications seemed to raise a serious doubt. The exchange theorized that the tension of my projectors were not loosened as they should be for a new print, and that there was foreign matter adhering to a sprocket that caused the injury. If I am responsible I desire to be fair and pay for the damage, but first I want to be convinced by something more tangible than theories that I really did cause it, hence I come to you. You helped me solve a problem years ago. My thought is that you can help me now. Will you do so?"

I'll do my best, but the fact that I have no sample of the film makes it impossible to express a positive opinion. Had I such a sample, a microscope would doubtless settle the matter as to whether the damage was done mechanically, or was a fault contained in the print itself. In other words, while Manager Klutz's description (not nearly all of which is given) is excellent, still without personal examination of the damage through a powerful microscope I can only say what is likely and what is very unlikely.

It seems the exchange admits that the spots you describe constitute the fault, but claim they were made by your projector. Well, if that be true let the exchange explain (exchanges usually have a stem winding "explainer" that usually explains in their favor) *how those spots got on the sound track of a reel you had not yet projected.*

Then, too, is it reasonable to suppose both projectors would do the same damage in exactly the same place in each frame and do no damage to the cartoon film? Moreover, let the exchange explain how a projector could make those spots in each frame when at each revolution of a sprocket four frames pass over it? Must have been four deposits in exactly the same place in some sprocket in both projectors! True it *could* be, but—well, things don't happen that way more than perhaps once in 6,492 years, and the industry is still young.

Another thing: If they were new reels with soft emulsion, which would require "loosening up the tension" (a job that might and probably would require at least two hours to do correctly on two of most present day projectors), why did not notice of that fact accompany those reels?

As to it being impossible for such a fault to get out of a producer's laboratory, I really must indulge in a chuckle. Faults that make perfection in projection results absolutely impossible are turned out by producer's laboratories not infrequently, but quite often, so the exchange's plea on that score falls on the ground with a thud.

As I have said, I cannot say positively that the damage was the fault of the laboratory, but if your description is correct I would be quite willing to wager a substantial sum that it was not produced by a projector.

EQUIPMENT AFFAIRS

General Equipment News and Comment

CARRIER HONORED

● The 1934 medal of the American Society of Mechanical Engineers has been awarded to Willis H. Carrier at a ceremony of the society in New York in November. Mr. Carrier is head of the Carrier Engineering Corporation of Newark, N. J., developers and manufacturers of air conditioning equipment and a pioneer organization in this field.



Willis H. Carrier

Willis H. Carrier was born at Angola, N. Y., November 26, 1876. He received his early education in the district schools of Erie County, Angola High school and Central High school, Buffalo. He entered the Engineering College of Cornell University in 1897, with a state scholarship.

Upon leaving Cornell in 1901, Mr. Carrier became research engineer with the Buffalo Forge Company, a concern originally engaged in the manufacture of blacksmith's hand forges, but at that time entering into the manufacture of large fans for the mechanical movement of air, as well as the manufacture of various forms of heating surfaces.

In the course of his first trip to the Buffalo Forge plant he accosted, on the street car, a man only slightly older than himself. He asked whether he knew just where the Buffalo Forge plant was located. The reply was, "Yes, I work for the Buffalo Forge Company and I'll take you there." This man was J. Irvine Lyle, now associated with Mr. Carrier in the air conditioning field.

While research engineer and chief engineer of the Buffalo Forge Company, Mr. Carrier contributed notably to the design of the now commonly used *conoidal fan*, and *centrifugal water pumps*. He also established a method of estimating heating capacities and requirements on the British Thermal Unit basis. Through experimental work he formulated and tabulated the capacities of heating surfaces of air velocities and their inter-relations. He discovered and formulated a number of laws governing the relation of moisture in the atmosphere and of evaporation.

One of his very important studies, "Rational Psychrometric Formulae," was presented in 1911 before the American Society of Mechanical Engineers. This has since been translated into many languages and has formed the basis for much of the present exact knowledge in the science of air

conditioning. In recognition of this work he was elected to the National Scientific Society, Sigma Psi, in 1914.

His research work brought a number of fundamental inventions. Among these was a dew point control system which automatically fixes, at any desired point, the quantity of moisture carried in the air delivered to a room through an air conditioning system. He also invented the differential hygrometer, an instrument for controlling the relative humidity within a room in its effect upon materials which are sensitive to the humidity of the atmosphere, such as tobacco, textiles, etc.

Mr. Carrier saw the need of a group of air conditioning engineers available for the investigation and solution of the weather problems of manufacturers in many fields. Therefore, in 1915, in company with J. Irvine Lyle, who, at that time, was sales manager for the Buffalo Forge Company in New York City, and six younger men from the same organization who had advanced with them, they founded the Carrier Engineering Corporation. Today these eight men are the heads of this international organization designing and constructing air conditioning systems.

Most recent among Mr. Carrier's contributions to the science of air conditioning has been the invention of the *centrifugal refrigeration machine*, which uses a harmless liquid defrigerant for cooling in conjunction with an air conditioning system.

Mr. Carrier is Past-President of the American Society of Refrigerating Engineers, and is now First Vice-President of the American Society of Heating & Ventilating Engineers, which means, according to the custom, that he will succeed to the next presidency of that organization.

VACUUM SWITCH

● A vacuum switch made almost entirely of steel and designed to take advantage of the absence of an arc when breaking a circuit in a high vacuum, has been developed by the General Electric Company. This switch is about $\frac{3}{4}$ of an inch in diameter and $1\frac{1}{2}$ inches long and can be operated by a fraction of an ounce of pressure. It is capable, however, of interrupting as much as 5 horsepower as fast as thirty times a second. Designated as the Type FA-6 vacuum switch, this device is rated at 10 amperes, 250 volts, d.c., or 440 volts a.c., or 5 amperes at 500 volts d.c.

Previous switches of this nature have involved a fragile glass construction, but the FA-6 vacuum switch is made of steel, hydrogen-copper-brazed and exhausted to a high vacuum through a hollow steel operating stem. This operating stem passes into the vacuum contact chamber through a thin steel end-wall whose flexibility per-

mits the slight motion necessary for operation of the contact. The leading-in wires to the contacts are sealed in tiny glass beads inside small Fernico alloy thimbles which are inserted through the heavier opposite end-wall of the chamber.

HEARING AID

● A device for theatre patrons with impaired hearing has been brought out by the Trimm Radio Manufacturing Company of Chicago. It is light in weight and may be connected with the general amplification system of the theatre. According to the installation plan, outlets may be distributed rather than closely grouped, and this the manufacturer recommends. The system incorporates volume controls individually manipulated.

For theatres, this device employs a choice of pickup methods. A microphone may be suspended in front of the speakers, or the system may be connected with the amplifiers through a transformer of proper impedance. The actual wiring consists in the running of wires from the amplifier to the outlet boxes. The headphones are generally connected in parallel.

LIGHTING BROCHURE

● A new booklet on stage lighting equipment has been issued by Kliegl Brothers of New York. It contains 16 pages carrying descriptions, specifications, ordering directions and photographic illustrations of the Kliegl line, including the new Klieglights and several other units recently introduced. Prominent among items described are sunlights, floods, mobile stands, portable floods, strip floods, spotlights, plugs and plugging boxes, connectors and lamps.

VENTILATING BOOKLET

● A condensed catalog on the ventilating, cooling and air conditioning equipment of the Ilg Electric Ventilating Company of Chicago, has been issued by this company. It is a small book measuring but $3\frac{1}{2} \times 5\frac{3}{4}$ inches, but it nevertheless covers the product of this company intensively and is also profusely illustrated. Descriptions, installation specifications and other data are given for shutters, fans, ventilators, blowers, etc.

MANUFACTURERS' MEETING

● At a convention in May in Chicago, the Theatre Equipment and Supply Manufacturers Association and the Independent Theatre Supply Dealers Association will get together in joint sessions calculated to effect closer co-ordination in the activities of these two groups. Tentative plans call for the gathering to be held at the Edgewater Beach Hotel.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

I AM enclosing plan of my theatre. I want to enlarge seating capacity and put in a sloping floor. I do not want a balcony. I have a lodge room above the theatre, so it is hard to raise the ceiling. My theatre seating floor is 60 feet long, 30 feet wide, 12 feet high.

I cannot lower the floor at the stage end of the theatre as that is on ground level. I expect to leave floor level from stage back about 16 feet or so, and then build up the balance of about 44 feet. What would be the proper rise on this length floor. And would I have enough room between top of rise and ceiling? I have plenty of room out front for bringing the rise back to ground level as I am 40 feet from street.

I also want to put in new heating ventilating system at the same time and I may want to do the entire job under the Federal Housing Act. Please advise me regarding same.—P. C.

The Answer:

TO DETERMINE the slope of the auditorium floor it will be necessary to start at the projection room. To prevent any interference with the proper projection the portholes in the projection room should be at least above the high point of the auditorium floor at the bottom. The average height of the bottom of these portholes above the floor in the projection room is generally 3 feet. Basing the ceiling height in this room at 7 feet, there will be left enough room to make the slope in the auditorium room 2 feet.

This, however, is not enough—the slope should be between 2 feet, 8 inches and 3 feet, so you must either decrease the ceiling height in the projection room or lower the front part of the auditorium floor from 6 to 12 inches, if possible. Do not make the slope in the lobby more than 1 foot in rise to 12 feet in run.

If you intend to extend the lobby to property line, which is 40 feet, you will not experience any trouble. Leave ceiling in auditorium level and do not fur down as shown on your sketch. Since several state codes governing theatre buildings allow 14 seats between aisles, I believe it to be more satisfactory to do so than the way you have shown on your layout. Use wall aisles only, as they will give you the maximum amount of the best seats in the house.

I understand that if you receive federal

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

aid in excess of \$2,000 you will have to submit complete plans and specifications, so I advise you to engage an architect.

The Question:

WE HAVE an outmoded lobby and intend to remodel to meet present conditions and derive some comfort and conveniences.

The present lobby extends from wall to wall and is entirely open. We have two balcony entrances (or exits), one on each side and two main entrances, one between the balcony entrance and the boxoffice, which is in the center and about twice as large as it needs to be. Our building is 24 feet from wall to wall, and the lobby extends about 8 feet in the building. Then we have a small foyer that is 6 feet wide and partitioned off from the auditorium.

We want to move the boxoffice out to the street line and make the foyer and lobby all in one, with the entrances on the lot line (or street line). Would you make the balcony stairs open and part of the lobby, or enclose them? How would you remodel the back wall of the auditorium, and would you use curtains or doors? We have wall cases for advertising display and some easel boards for current attractions. We plan to move the partition, but that would leave an offset that might not look so good. Will you please advise?—R. W. M.

The Answer:

MY INTERPRETATION of your inquiry is that you intend to move the entire front to the sidewalk line. Since you state that the present ticket booth is about twice as large as it should be, build one of standard size. By this reduction in width you may be able to obtain ample space be-

tween entrance and balcony exit doors for poster cabinets.

It will be quite effective to plan for open stairs to balcony. Provide these stairs with well designed wrought iron railings. This treatment will make the lobby look larger.

I advise you to plan for doors in the wall between lobby and auditorium, if it is only for the reason to keep out the street noise. These doors should have solid panels so that the penetrating daylight will not interfere with good projection.

I do not quite understand why there should be an offset created by moving the partition between lobby and auditorium. Why not carry this partition up to the soffit of the balcony and extend the present ceiling in lobby to this new partition? If this is impossible, I am sorry that I can not advise you, unless I am made more familiar with existing conditions.

The Question:

THE POPULATION of this town is about 2,200. It is a county seat town. It has one small theatre. A man here owns a lot in a good location which is about 40 feet wide by 120. Before I can interest him in a proposition to build a new theatre he insists upon having expert information concerning probable size of building, seating capacity necessary, approximate cost of building using brick front and tile walls and back, and what size building would be necessary to seat 500 people on one floor and insure maximum efficiency in sound, vision and ventilating. Also whether addition of balcony would materially increase cost of construction.—J. C. W.

The Answer:

A TOWN of 2,200 population which is also a county seat, generally has quite a large surrounding territory from which to draw people, especially when they can go to a modern theatre. For this reason I believe that a theatre with a seating capacity of 500 can be easily supported in such a community. The lot, being 40 x 120 feet, is of just exactly the right dimensions to accommodate a theatre with a seating capacity of 500 seats on one floor. I advise you to plan for a small stage for vaudeville acts and for local talent presentation (such acts seem to draw very well in rural communities). A stage 15 to 18 feet will be large enough for such purpose.

The cost of such a theatre, including heating, cooling, ventilating, electric wiring, marquee, ticket booth and built-in

poster cabinets, would run between 18c and 20c per cubic foot, so a theatre of your dimensions will cost between twenty-two and twenty-five thousand dollars.

The cost of a balcony depends a great deal upon its size. If this balcony can be supported on the lobby and foyer walls and does not project too far over the foyer wall so that it would be necessary to plan for a clear span girder, and if there are not too many rows of seats making it necessary to increase the ceiling height, I doubt if the extra expense would exceed \$1,200.

The Question:

I HAVE A problem on alterations of our theatre here and would like your advice. Enclosed you will find a rough sketch of theatre auditorium and lobby, giving all measurements. The theatre has a basement under the entire building and it is mostly waste space. Would it be advisable to put the toilets downstairs and make a lounge room there? Would the state laws permit this? (Auditorium floor is wood on steel girders.)

We would also like to put an apartment above the theatre, and the only way to do this would be with an entrance from street as shown in sketch marked "After Alterations." The stairs and entrance would be where the ladies' toilet now is and could also have the space now used as office with only room enough for ticket window.

We could add the space now taken up by the men's toilet to the lobby. The stairs going down to the lounge and rest rooms could start back of the last row of seats and turn left where the ladies' toilet door now is.

Would it be advisable to put in a small balcony and thereby gain a few extra seats? The stairs to same could start where the door to the men's toilet now is, with landing over the door used for auditorium entrance as indicated in sketch. I think the booth ports would be high enough to permit this. The side walls are of brick and cement blocks 12 inches thick. The roof and floor are supported by steel girders.

I think it would be cheaper to put the apartment floor directly on the present roof. The stairs leading to this would no doubt have to turn once or twice. Possibly you can give me an entirely different layout which would work out to better advantage.

Reducing the Electric Light Bill

(Continued from page 12)

lengthens the life of all lamps rated to burn at 110 or 115 volts because they are better able to withstand the ravages of voltage fluctuation. As a result our lamps burn with 88% efficiency in watts; 75% efficiency in light; and show an average increase in life of 250%.

We reduced the wattage of the lamps in back of our marquee letters from 40 to 25, and cut the marquee soffit from 25

Many other smaller economies have been effected, but the foregoing covers those which have helped make appreciable sav-

tage. If possible, I would prefer to have the booth entrance from auditorium instead of from the apartment entrance.—A. M. W.

The Answer:

AFTER HAVING given your sketches considerable study, I come to the conclusion that the best results in remodeling the lobby can be obtained by removing all present partitions. Take enough room off this space to plan for a stairway to the proposed apartment. Use the entire space left for lobby. Place an outside ticket booth in the center of the front wall, with a double entrance door on each side of it. In the wall between the lobby and the auditorium place two doors of the same dimensions of those in front wall, opposite each other, and fill the space between the doors with a large poster cabinet. These doors should have solid panels, and the front doors plate glass panels.

Remove the offset on auditorium side of space now used for exit doors and make the wall straight. A small balcony can be easily planned, but make the rows of seats parallel with the seats in the auditorium. You do not have to build them on a radius, and building them straight across will be less expensive. You can also incorporate the waste space along side of the projection room with the balcony. I advise you to support this balcony construction on an I-beam, carried on I-columns placed along side walls. It will make construction much easier. You understand, of course, that this is to be a clear span girder, as no center column can be used.

I am afraid that you will have to raise the floor and shutters in the projection room. However, this depends on the size of the balcony. The stairway to the balcony may be located as shown on your sketch. I suggest that you plan for two separate stairs to the basement lounge, one to be located under balcony stairs, and the other one under stairway to apartment. I do not know of any one reason why the ladies' and men's toilet rooms and lounge cannot be placed in the basement.

I do not think it will save you much to build the apartment directly on the roof construction, for the reason that roof loads are generally figured a great deal less than floor loads. I advise you to build in an I-beam to support floor joists and rear wall.

ings. It may seem that we have carried our torch of retrenchment beyond the confines of good business, but no, the satisfaction of comparing last year's bills and those of the year before, with today's current invoices, justifies our campaign.

We have sensibly refrained from cutting down illumination where such practice might endanger the welfare of our patrons. Realizing that one accident might well offset everything accomplished and raise our insurance rates in addition, we have not gone looking for trouble.



Middleburg-Hollywood Theatre
Middleburg, Va.
(Right) Interior looking toward stage.

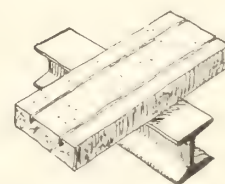
**A 344 SEAT
THEATRE
for less than \$20,000.00**

CORKANSTELE theatre buildings seating 900 to 1200 can be erected and completely equipped, including refrigerated air conditioning, for as low as \$40 a seat. Smaller buildings seating less than 500 can be built complete for under \$60 a seat.

All **CORKANSTELE** theatre buildings have a steel frame with walls and roof of pure **CORINCO** corkboard. The exterior finish can be stone, brick veneer, stucco or wood siding. They can be erected anywhere in six to ten weeks.

CORKANSTELE buildings can be adapted to your present plans or we will submit suggestions. For full details write **CORKANSTELE, DIVISION of CORK INSULATION CO., Inc.**, 155 East 44th Street, New York, N. Y.

**CORKANSTELE
THEATRE BUILDINGS**



When in New York visit our **CORKANSTELE** exhibit at Architects' Samples Corporation, 101 Park Ave.

Themes and Settings for a New Years Frolic

(Continued from page 14)

coating under the artist's guidance and be of general help around the shop.

CONSTRUCTION

The setting, (*see Figure 1*) consists of the following drops, constructed pieces and curtains:

A blue sky drop, against which the skyscraper skyline (*A*) is set. The skyline is a cutout, very similar in construction to the old-fashioned Christmas set described in the November 17th issue of *BETTER THEATRES*, even to the arrangements for illuminating the windows. The searchlight beams are from pin-spots placed on the back of the skyline cut-out. The toy balloons (*B*) are suspended from a batten on fine linen threads. The window (*C*) and the maskings for the platforms, are shown in two different decorative treatments—the left half in horizontal bands, the right half a conventional design. The window construction is shown in *Figure 2*.

The frame is of 1x2-inch battens, made to hang suspended from a batten on a set of lines. It is not necessary to carry the base finish to the floor, since the lower part is concealed by the platform, hence the legs. If the platforms are dispensed with, obviously the base must be finished to the floor. The window bars are $\frac{1}{2} \times \frac{3}{4}$ -inch parting stops or similar wooden strips. The top of the window unit may terminate with the header, as in *Figure 1*. Or the panel in which the window is set can be carried above the window, as indicated in *Figure 2, A*, to any desired height.

The side trim is cut from wallboard, as are the conventional designs, and nailed on to the frame after the latter has been covered (excepting, of course, the window opening) with 45-pound rosin paper or blue plasterboard. The arrangement of the band platforms is optional and dependent upon the size of the stage and the number of pieces in the band. If wallboard is used for maskings for the platforms, a few nails will hold them in place on the latter. The wallboard can then be salvaged for later re-use.

The special border can be of heavy manila paper, or of regulation unbleached muslin for a more permanent job.

The posts (*D*) are identical with those described in last month's Christmas idea. Another of the Christmas idea suggestions that is adaptable to the New Year's setting is the illuminated greeting on the sky drop. A floor light-strip in front of the skyline will prove effective, creating the impression of a lighted street below the window.

The decorative scheme should be carried out in striking contrasts. Something decidedly novel, and different from the customary flat (dull) calcimines and water-colors is accomplished by using flat paint brought to a high luster with an application of a coat of inexpensive varnish. The grade known as "B-Furniture," a quick-drying rosin varnish, will be found satis-

factory for temporary work of this sort. Aluminum paint, silver flitters or metallics, and crumpled tinfoil can be used to excellent advantage for striking effects.

Suggestions: Window bars in aluminum paint. Trim, header, case and still in bright turquoise blue with aluminum edgings. Vertical bands (left) in modulations from orange-yellow (top) to vermilion red (bottom), with stripes between bands of turquoise. Conventional design (right) in aluminum and colored bronzes. Posts turquoise in three tones from a very light tint on the narrow stripe to a deep shade on the wide stripe, or in the same manner in yellow, orange and vermilion. Special border to match general scheme. The colors of curtains and cycloramas must, of course, be considered in the treatment of special settings.

MIDNIGHT FEATURES

A fast dance routine with four dancers makes an ideal midnight feature. A few minutes before 12 o'clock two pages bring a large ornamental screen on to the stage. After placing the screen (not too far downstage) the pages take up positions, one at each end of the screen. The band plays "Auld Lang Syne." The large hand on the clock moves until it reaches 12, when a chime begins to strike. The band goes into a fast dance number as the four dancers break through the numbered panels of the screen to down stage for a snappy dance routine. The pages exit, taking the screen with them. Band goes into "Hail, hail, the Gang's All Here," with audience singing as the dancers finish their number.

The screen is of simple construction. Make the frame (*A*) of 1x2-inch battens, and of about the dimensions given in *Figure 3*. Cut the top profile from wallboard. Use lattice or narrow strips of wallboard to shim out the face of the frame flush with the wallboard profile. The two end panels (*B*) at square angles with the screen, are of wallboard and nailed to the frame at the corners. Nail the lower ends of the panels to cross braces (*C*), securely fastened to a length 1x3 inches (*D*). The latter extends about 16 inches beyond the ends of the screen. The pages stand on these ends to prevent the screen from toppling over when the dancers break through. The dancers also assist in steadying the screen while they break through, by standing with one foot on the floor-strip (*D*). Cover the entire face of the screen with paper—white or colored poster paper will serve for this.

Letter the screen with the old year. The ornamentation can be in colors or metallic flitters. Put metal gliders, such as those used under chairs, stools, etc., under the screen so that it will slide easily on the floor. The dancers, of course, are concealed behind the screen when the pages slide it out on the stage. The dancers walk

on the floor in the space between the screen proper and the floor strip.

To move the hand on the clock, attach a fine, strong line or string to the point of the big hand. Pass the string through a small hole in the numeral 12. After the screen is in place on the stage one of the dancers pulls the string slowly, thereby advancing the hand until it stops on 12. Make the hand from a piece of wood and fasten it to the clock with a small stove bolt. The small hand is painted on the face of the clock.

Applied on the costumes of the dancers in correct order are the numerals of the new year. Oilcloth in black, white or any desired color, makes excellent cutouts for appliqué. Metallic flitters in gold or silver could be used for trim or solid covering. Use quick-drying varnish as an adhesive.

The screen idea just described, because of its lightness and easy manner of handling, is suitable for use with almost any type of stage setting. The clock idea, on the other hand, is not practical for use with the midnight frolic setting described here. It is too cumbersome to move on an open stage. Use this novelty with a setting on the order of the Christmas idea described in the November 17th issue of *BETTER THEATRES*. The clock set can then be placed on the stepped platform with a curtain in front of it, and the dancers posed on the clock for a tableau when the curtain rises. This action should be carried out just prior to midnight. As with the screen, the big hand on the clock moves on 12, except that in this case a person stationed behind the clock operates the pull line.

The year does not appear on the clock until the midnight chime begins to strike, at which time the numerals flash on in lights. The dancers step down from the clock for dance routine.

Frame construction is shown in detail in front and side elevations and plan in *Figure 4*. First make the stepped platform. It will be noted that the two sets of steps run left and right (1-2-3). If so desired, steps may be added in front as well. The vertical panels (*A*, *B*, *C*,) are a set of five frames arranged in a step-back formation. The step-backs, or jogs (*D*), are panels of wallboard. The frames can be covered with wallboard, or with the less expensive blue plasterboard.

After the year-numerals have been cut out, cover the entire set-piece with paper of the desired color. Paint clockface and ornamentations, and install movable hand on clock. The year numerals remain invisible until the lamps behind them are flashed on, the light showing up the numerals through the paper covering. In *Figure 4*, the left half only of the front elevation is shown. The numbers on panels and steps correspond in front and side elevations as well as on the plan.

Remodeling With Light, Steel, Glass

(Continued from page 11)

in the plan. The old toilet rooms were reconverted into a smoking room for the men and a new men's toilet room.

The women's lounge is decorated in yellow and orange. On one side wall is a large mural designed in the modern manner and depicting the motion picture industry. Directly across from this, set in a niche, is a huge circular rose-colored mirror. All the illumination in the room comes from lights concealed behind a plaster cornice set just below the ceiling. The furniture is of a special functional design upholstered in the finest black and eggshell velour.

Adjoining the lounge is the powder room, with walls of blue veneer and rust-colored carpet. The rosewood dressing tables, with their black glass tops, give accommodation for two women at each end of the room, and the recessed mirrors in the walls above the tables are illuminated by light panels sunk flush in the walls.

Adjoining this is the women's lavatory, with walls of pink and black glazed tile, green and black terrazzo floor, and rouge-colored plumbing fixtures. The toilet stalls are of flush type metal panel partition finished to match the plumbing fixtures.

At the other end of the foyer, a smoking room having walls covered with striped walnut veneer and green carpeted floor, lead into the men's toilets. Here the color scheme is black and yellow, except for the plumbing fixtures, which are white.

Changing Factors in Theatre Vision

(Continued from page 7)

the motion picture a head, hands, feet and numerous important inanimate details may appear in a low position on the screen, which level would be unimportant on the stage.

CINEMA PECULIARITIES

These comparisons of stage and motion picture vision requirements (they were more comprehensively stated in an article on distortion that I wrote in *BETTER THEATRES* of July, 1932) clearly indicate that the motion picture theatre must be designed on entirely different principles from those acceptable for a stage theatre.

It would be no more costly to build a theatre which accommodates the motion picture property, than to build one that does not. The exhibitor must demand more scientific design of the theatre, starting right in with the selection of the site, to make sure it is adaptable. Then in the selection of professional assistance he should be assured that his architect is thoroughly familiar with the vision requirements of

(Continued on page 34)

DISTRIBUTED THROUGH INDEPENDENT THEATRE SUPPLY DEALERS ASS'N.

CLEAR . . .
SPARKLING . . .
TONE . . .
Sylvania



TYPE 264B



HYGRADE SYLVANIA CORPORATION

ELECTRONICS DEPT., CLIFTON, N. J.
FACTORIES
SALEM, MASS. ST. MARYS, PA. EMPORIUM, PA.

Sylvania Type 264B tubes give crystal clear, non-microphonic reproduction. Theatre sound perfection pays with bigger box office receipts. Theatre managers are enthusiastic over the keen satisfaction which their patrons receive from sound pictures reproduced over sound equipment in which Sylvania tubes are installed. Equip your apparatus now with these modern tubes.

Other Sylvania theatre amplifier types are the 205D, and 242A with the new graphite anodes. Order from your regular supply house.

Type 264-B



DA-LITE Screens are made to meet all possible requirements in both the professional and amateur fields. Dealers in all the larger Cities.

DA-LITE SCREEN CO., Inc.

2723 No. Crawford Ave., Chicago, Illinois

1934 MODEL W SUPERIOR PROJECTOR

MEETING ALL DEMANDS FOR IMPROVED PROJECTION

COXSACKIE MFG. CORP., Cocksackie, N. Y.

RECTIFIER BULBS

6 and 15 Amperes, noted for their staple operation and long life. Used by theatres where good arc regulation is valued.

GORDOS PRODUCTS CO.
17 W. 60th St., N. Y. C.

Order your 1935 BOOKING CALENDAR TODAY

contains 149 state and national holiday dates—prime for booking special pictures, easy to exploit. Limited supply. 25 cents each.

BETTER THEATRES

Keep Your Theatre Always Wholesome . . .

Drive away all odors that offend your patrons. Sanozone delicate perfume sprays with their flower-like fragrance will enhance their enjoyment of the picture. . . Inexpensive. . . Ask your dealer or write us for samples and prices today.

SANOZONE CO. 1129 ROY ST. PHILADELPHIA

TRUSTWORTHY SERVICE HIGH QUALITY

Group co-operation to guarantee leading equipment manufacturers nationwide distribution through member-dealers independently operated.

INDEPENDENT THEATRE SUPPLY DEALERS ASSOCIATION, Inc.

J. E. ROBIN, President

Executive Offices: Paramount Bldg., 1501 Broadway, New York, N. Y.

INDEPENDENT

QUALITY



PRODUCTS

NATIONWIDE

ALPHABETICAL LIST OF ADVERTISERS

A		I	
Adler Signs, Inc., Ben.....	24	Independent Theatre Supply Dealers Assn.....	31
Allied Seating Company.....	26	International Projector Corporation..	Second Cover
		International Seat Corporation	25
B		K	
Baldor Electric Company.....	24	Kliegl Brothers, Inc.	18
Bausch and Lomb Optical Co.....	23		
Best Devices Company.....	20	L	
		Langsenkamp Wheeler Brass Works.....	23
C		M	
Chicago Expansion Bolt Co.....	26	Mellaphone Corporation	24
Cincinnati Time Recorder Co., The.....	22		
Corkanstele, Division Cork Insulation Co., Inc.	29	N	
Coxsackie Mfg. Corp.....	31	National Carbon Company, Inc.	3
D		P	
Da-Lite Screen Company	31	Projection Optics Company, Inc.....	25
DeVry Company, Herman A.....	18		
E		R	
Enterprise Optical Mfg. Co.....	Fourth Cover	Rosco Film Cement	22
F		S	
Fish-Schurman Corporation	21	Sanozone Company	31
		Silent American Ticket Machine Company....	24
G		S O S Corporation	25
Garver Electric Company	22	Strong Electric Corporation	23
General Scientific Corporation	21		
Gordos Products Company	31	T	
H		Trimm Radio Manufacturing Co.....	21
Hall & Connolly, Inc.	25		
Hygrade Sylvania Corp.	31	W	
		Wagner Sign Service	23
		Weber Machine Corporation	20
		Wright-DeCoster, Inc.	21

Among Contributors to This Issue:

☞ BEN SCHLANGER [CHANGING FACTORS IN THEATRE VISION] has been prominently identified with theatre architecture for a number of years, during which he has been a frequent contributor to BETTER THEATRES. He is an architect with offices in New York City and is a member of the architectural committee of the Society of Motion Picture Engineers, before which he has read several papers on theatre forms.

☞ J. T. KNIGHT, JR. [MAKING THEATRES SAFE FOR WINTER] is a regular contributor to BETTER THEATRES on theatre operation, and he also conducts MAINTENANCE TABS, which is a department of practical guidance and service for theatre operators and managers. Mr. Knight is in charge of theatre maintenance for Paramount Publix.

☞ CHARLES S. BASSIN [REDUCING THE ELECTRIC LIGHT BILL] is a theatre manager of wide

experience. He is in charge of the Oriental, an M. & P. Circuit house in Mattapan Square, Boston.

☞ O. T. TAYLOR [THEMES AND SETTINGS FOR A NEW YEAR'S FROLIC] is associated with D. & R. Theatres in Aberdeen, Wash. He has been for many years active in theatre work as a stage production manager and designer. He entered the theatre field in 1918 as a lobby display artist and exploitation man for the Weir circuit in Aberdeen. He later became assistant to the general manager of the D. & R. circuit, and, except for a period in the scenic department of the Fox Studio, has been associated with this circuit ever since.

☞ LEO T. PARKER [LATE DECISIONS IN CONTRACT SUITS] is an attorney-at-law with offices in Cincinnati. He contributes regularly to BETTER THEATRES on legal phases of theatre operation.

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A		E		Lighting systems, complete		Screens	
Accounting systems		Earphones		Linoleum		Screen masks and modifiers	
Acoustical installations		Effect machines		M		Screen resurfacing service	
Adapters, mazda		Electric measuring instruments		Marquees		Seat covers	
Advertising novelties		Electric fans		Mats and runners		Seat indicators	
Advertising projectors		Electric motors		Motion picture cable		Seats, theatre	
Air conditioning equipment		Electric generating plants		Motor generators		Signs, directional	
Aisle rope		Electric signs		Music stands		Signs, marquee	
Amplifiers		Electric signal and control systems		O		Slides	
Arc regulators		Emergency lighting plants		Orchestra pit fittings, furnishings		Shutters, metal fire	
Automatic curtain control		F		Organ		Sound equipment, complete	
B		Film cleaning machines		Organ novelty slides		Sound heads	
Banners		Film processing machines		Organ lifts		Speakers, dynamic	
Batteries		Film rewinders		P		Speed indicators	
Blocks, pulleys, stage-rigging		Film shipping cases		Perfumers		Spotlights	
Bolts, chair anchor		Film splicing machines		Photo-electric cells		Stage lighting equipment	
Booths, projection (portable)		Fireproof curtains		Plastic fixtures and decorations		Stage scenery	
Bulletin boards, changeable		Fireproof doors		Pop-corn machines		Stage rigging	
C		Flashers, electric sign		Portable projectors		Statuary	
Cameras		Flood lighting		Portable sound equipment		Stereopticons	
Canopies for fronts		Footlights		Projection lamps		Switchboards	
Carbons		Fountains, decorative		Projectors		Switches, automatic	
Carpets		Frames, poster, lobby display		Projection room equipment		T	
Carpet cushion		H		Public address systems		Tapestries	
Cement, film		Hand driers		R		Telephones, inter-communicating	
Cement for fastening chairs		Hardware, stage		Rails, brass		Tickets	
Chairs, theatre		Heating systems		Rectifiers		Ticket booths	
Change makers		Horns		Reflectors		Ticket choppers	
Changeable letters		Horn lifts and towers		Regulators, mazda		Ticket selling machines	
Changeovers		L		Reels		Transformers	
Color hoods		Ladders, safety		Reel and signals		U	
Condensers		Lamps, decorative		Reel cases		Uniforms	
Cutout machines		Lamp dip coloring		Resonant orchestra platforms		Upholstery materials	
D		Lamps, general lighting		Rheostats		V	
Dimmers		Lamps, incandescent projection		S		Vacuum cleaning equipment	
Disinfectants—perfumed		Lamps, high intensity		Safes, box office		Ventilating systems	
Doors, fireproof		Lamps, reflecting arc		Safes, film		Vending machines	
Draperies		Lenses		Schools		W	
Drinking fountains						Wall coverings	

"BETTER THEATRES" DIVISION, Motion Picture Herald,

1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1	7
2	8
3	9
4	10
5	11
6	12

Remarks:

Name Theatre City

State Seating Capacity

Changing Factors in Theatre Vision

(Continued from page 31)

the theatre. It is advisable, whenever possible, to use the services of a specialist to check the architect's plans for sightlines and floor slopes. Such a vital requirement cannot be given too much attention, especially when the very small cost of assistance in the beginning can more than pay for itself in the form of better income-producing structures.

SIMPLE TESTS FOR VISION

The exhibitor himself can check in very simple manner the condition in any theatre he may be interested in or have access to. Every theatre should be tested to check the amount of the screen obstruction. The test for all practical purposes is simple; it does not require any instruments or devices that an ordinary layman could not make or handle. Each row should be tested separately. Special attention should be given the rows farther away from the screen.

TWO-PERSON TEST

Just two persons of the same physical stature could carry on the test without any measuring device, but this is apt to cause inaccuracy due to the varying positions a person may assume while sitting in a chair.

One person alone can make observations with the aid of a simple wood stand and cardboard cutout attached, as illustrated (Figure 2). This testing method (about to be explained) is thorough except for two factors which are difficult to overcome. One is that all people do not sit in the same sitting posture for the length of the motion picture performance, and the other is that all people are not the same in height. These variations are apt to cause greater obstruction in one instance and greater clearance in another. It is therefore necessary that an average condition be taken as a guide, thereby reducing the amount of inaccuracy to a minimum. Sight line conditions which are capable of passing this test, using the average as a basis, may be considered as meeting the requirements necessary for viewing the motion picture correctly. It is a highly technical problem to design floor slopes to afford such vision, but it requires the simplest effort to see if there *really is* such vision on existing theatre floors and balconies.

DUMMY PATRON TEST

The test may be made by placing the wood stand in front of the chair back (as shown in Figure 2) of the row preceding

the row being tested. The top of the cardboard cutout represents the top of the preceding spectator's head if he were sitting in the average normally comfortable sitting posture. In making the test, note how the amount of screen area not only in height, but also in width becomes more and more obstructed as the distance from the screen increases. (The author would very much like to receive reports from exhibitors who make this test, mentioning the following: *Distance from screen to first row, size of screen, distance back to back of chairs; amount of obstruction observed, giving the row tested each time.*)

In the viewing conditions to be checked (listed earlier in this article) Numbers 3 and 4 are conditions which are not affected by cinematography. However, Number 5 (viewing distances) is affected. The more popular use of large closeups of figures and inanimate objects, filling the entire screen, has a tendency to increase the distance allowable between the screen and the last row of seats. Such a practice in cinematography would make the effective size of the screen larger than the physical size. Therefore it will be necessary to gauge viewing distances fixed by the *effective* size, rather than by the mere physical size of the screen.

Making Theatres Safe for Winter

(Continued from page 9)

are not inflammable. Moreover, the use of many electric garlands invariably overload the electric circuits.

ELECTRICAL CIRCUITS

Every electrical circuit is calculated to carry a certain maximum current. When the circuit is seriously overloaded the result is over-heating and rapid deterioration of insulated covering to wires, which finally results in an insulation breakdown with great likelihood of fire.

All circuits are protected by fuses or circuit breakers to protect the circuit by opening when the safe electrical load is exceeded. The engineer, electrician or manager who tries to increase the capacity of any circuit by replacing the proper fuse with a larger one—and there have been cases where copper wire has been used across the fuse clips—is stupid, short-sighted and criminally reckless. Would the manager of any theatre permit his engineer to go into the boiler room and wire down the steam safety valve? This is analogous to increasing the size of fuses in an electric circuit. The fuse is the safety valve of the electric circuit—don't destroy its function. A theatre can't survive such reckless operation.

OUTDOOR DECORATIONS

Holiday signs or banners hung under the marquee, or large cutouts or boards or Christmas trees on top of the marquee, may

be subjected to wind, rain and snow. A manager can afford the time to check personally and see for himself just how securely such displays are installed. Remember that marquees are constructed with certain factors of safety to resist weight and wind pressure. Be sure that some discretion is used in deciding upon the holiday front.

LOBBY FLOORS

During some of the wet or snowy days that are to come, lobby floors are going to become slippery and unsafe. Rubber mats, coco mats or matting are a great help in overcoming this condition. Leather link mats, though more expensive, are frequently used in lobbies. If conditions are exceedingly bad it is worthwhile to have the surplus water removed frequently during the day with a mop and pail.

SNOW REMOVAL

Snow presents another problem at this season of the year—on the sidewalk, on top of the marquee, the main roof of the theatre, fire escapes and exit areaways. Remove the snow before it becomes deep and packs down hard, and before it becomes ice. This is the best protection. The use of rock salt and ice choppers are only second best, but they are necessary if the snow packs or turns to ice.

Snow should be removed from the roof of the marquee and the main theatre roof.

It adds an appreciable load which can very quickly become extremely dangerous. Great care should be exercised in removing snow from any paper, composition or tar and gravel roof. The use of steel or iron shovels by careless porters will cause much damage, and leaky roofs will result. The best suggestion is to have on hand two or three of the old-fashioned *wooden* snow shovels; *remove the sheet metal nosing on them.*

Remove the snow from roofs *immediately*; if it forms ice and any attempt is made to chop it off some holes are going to be cut in the roof regardless of how careful the workman tries to be. In clearing a roof be sure that the gutters, the area about the roof drains, and the saddles in the roof are clean, so that in case of a thaw and then a freeze, the down spouts won't be frozen.

SWEEPINGS

In some theatres the janitors carefully accumulate all the paper scraps and sweepings in large burlap sacks and store these sacks in the boiler room, from which they are removed but once or twice each week. This is not good practice. The sacks stored in the boiler room create a real fire hazard. Of course, the boiler room is supposed to be separated by fire walls and equipped with a fire door, but how frequently is this door left open or propped open? During the cleaning of fires or the removal of ashes or the back fire of an oil burner, these sacks of paper become *real* hazards.

CONFIDENCE

Reports of new theatre building, remodeling, modernizing and large-scale re-equipping come to Better Theatres in increasing numbers as the year draws to a close.

They are evidence of widespread confidence among theatre owners in the future of the business. Good pictures continue to maintain high attendance levels, and theatres must be improved to meet and keep pace with the trade and the times.

Better Theatres, the industry's guide to efficient and economical theatre operation, greets 1935 with an assurance of prosperity for our thousands of theatres.

Better Theatres

A QUIGLEY PUBLICATION

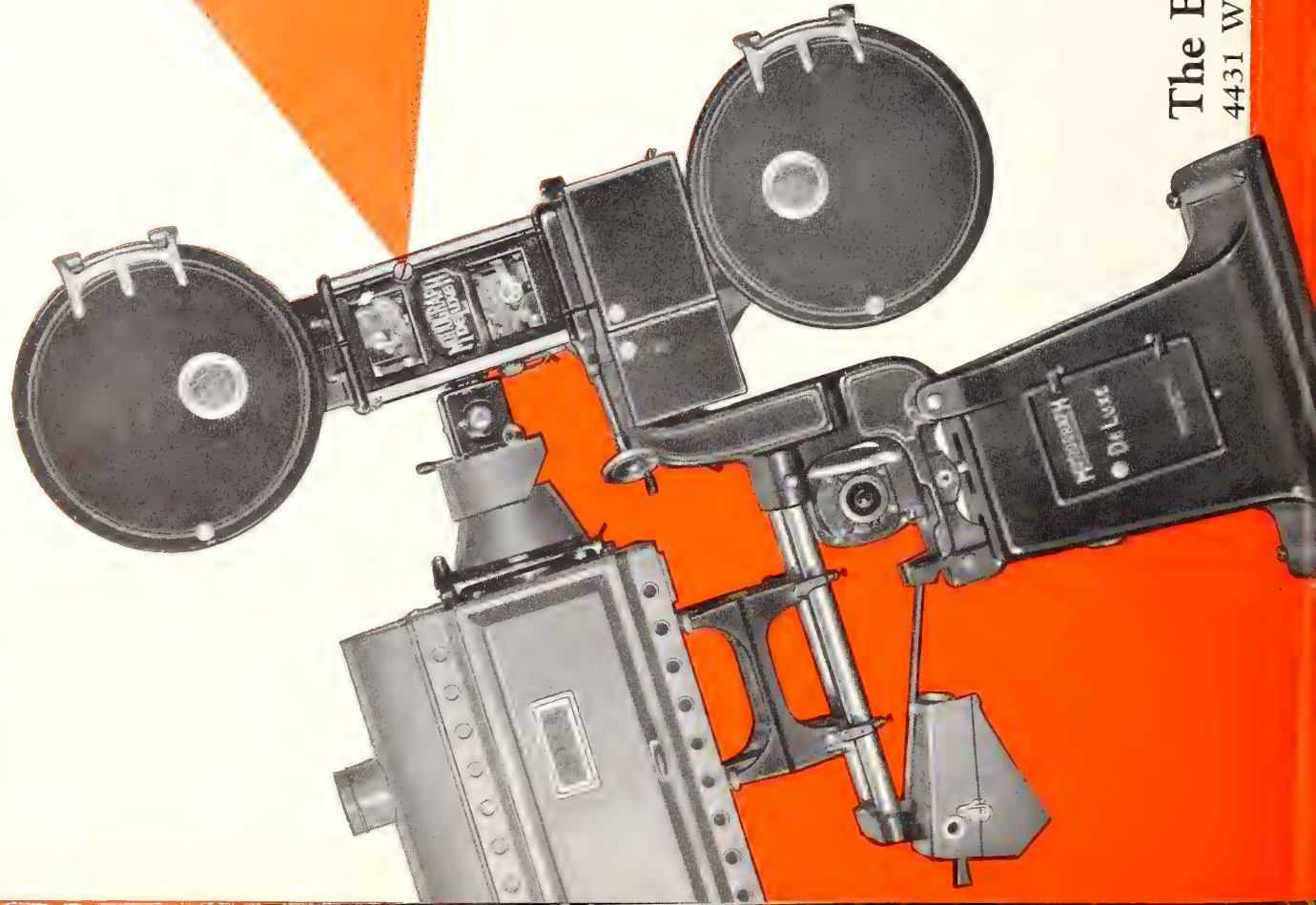
1790 BROADWAY

NEW YORK CITY

MODEL H-U MOTIOGRAPH DELUXE

SOUND PROJECTOR EQUIPMENT

THE FINEST EQUIPMENT YOU CAN BUY



BECAUSE—

It is the outcome of over thirty years of "Know How" and experience in building high-grade projection equipment.

It is built by a reputable and nationally known manufacturer in business and under the same firm name for over thirty years.

It is built of the finest and highest grade materials throughout to insure the longest life and most perfect dependable service at lowest upkeep expense.



It represents the most recent improvements and engineering developments for rock-steady and perfect projection of sound motion pictures.

It is available to the exhibitor through the Independent Supply Dealers throughout the Country. It is priced right and is the most economical mechanism you can buy.

It is a recognized "standard" mechanism and can be installed on any standard projector stand or sound head.

Send for illustrated folder or see your independent supply dealer.

The ENTERPRISE OPTICAL MANUFACTURING COMPANY
4431 WEST LAKE STREET
CHICAGO, ILLINOIS

CONFIDENCE

Reports of new theatre building, remodeling, modernizing and large-scale re-equipping come to Better Theatres in increasing numbers as the year draws to a close.

They are evidence of widespread confidence among theatre owners in the future of the business. Good pictures continue to maintain high attendance levels, and theatres must be improved to meet and keep pace with the trade and the times.

Better Theatres, the industry's guide to efficient and economical theatre operation, greets 1935 with an assurance of prosperity for our thousands of theatres.

Better Theatres

A QUIGLEY PUBLICATION

1790 BROADWAY

NEW YORK CITY

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



HOLLYWOOD OUTPUT 21 PER CENT AHEAD OF RELEASE SCHEDULE

*Status of 1934-35 production compared
with last season, with titles of features
completed, in work or to be made < <*



"My dear, you *must* see Irene Dunne in 'Sweet Adeline'."

"I hear Bette Davis gives a simply marvelous performance with Paul Muni in 'Bordertown'."



"Have you seen Irene Dunne in 'Sweet Adeline'?"

Seasons

"I can hardly wait to see Rudy Vallee's new picture, 'Sweet Music!'."



"Gee — what a grand direction job Mervyn LeRoy's done in 'Sweet Adeline'!"

"Have you heard that Warners are going to film 'A Midsummer Night's Dream'?"



"Let's get together next Tuesday and see 'Sweet Adeline'."



Greeting

Overheard by Warner Bros.



"If you call *that* a thrill, mister, just wait till you see Jimmy Cagney and Pat O'Brien in 'Devil Dogs of the Air'."

"Don't miss 'Sweet Adeline'. It's the swellest musical yet."



"They say 'Bordertown's' the best thing Paul Muni has ever done."

It's fun to have a carefree dad!



HE'S BOOKED FOX PICTURES . . .

*such as: "Bright Eyes," "The County Chairman,"
"The White Parade," "Music in the Air."*

MOTION PICTURE HERALD

Vol. 117, No. 12



December 22, 1934

MOVIES AND COURTS

GOOD showmen will agree with Judge John C. Knox of the United States District Court for the Southern District of New York in his declarations against the invasions of courts by the radio microphone and the motion picture camera.

Judge Knox sees in some current practices the threat that "our national passion for pitiless and sometimes morbid publicity may establish a microphone and a motion picture sound apparatus as standard equipment for American court-rooms." . . . And discussing broadcasts and pictures of trials, he observes that inevitable efforts at audience appeal will not only invade "the court's reputation for justice, but justice itself will suffer."

While declaring for publicity for all judicial proceedings, Judge Knox feels that "the public can confidently depend on the orthodox mediums of publicity."

The place for showmanship is on the studio stage and the theatre screen. The motion picture theatre gains no kudos or following from presenting factual recordings of crime and social mishaps.



IN THE CAN

"RADIO, perhaps more than any other industrial art, can claim kinship with the fine arts," proclaimed Mr. David Sarnoff before the College of Fine Arts of New York University. "On its wings, the messages of music and education speed to uncounted millions. . . . With the speed of light, the ether wave carries art's treasures to all who may wish to receive them."

In other words, Mr. Sarnoff, radio is to art as the can is to the film.

And that's the kinship—when there is any.



IT SMELLS

TO that large American committee of unemployed club women who are out to attend to everything in general, but the motion picture in particular, let us suggest that between times they might take a sniff at some of the current perfume advertising.

Let's consider, for a sample, the copy in last Sunday's newspapers in behalf of "Scandal", reading thus: "Let it tell tales about you . . . let it evoke tales worth telling . . . this golden gorgeous perfume so aptly named, so gloriously effective! If any perfume can transform a woman's whole career, here's the fragrance to achieve it. Created by Madame Lanvin in

Paris, 'Scandal' is as sure and perfect as a Lanvin gown. Just prove it! Expose an adamant man to 'Scandal's' persuasion! Judge by the results. A whiff of this odour can change a biography!"

Just fancy a movie advertisement like that!



LENIN'S THIRD SINGER

MAKE room in the Red Square of Moscow for another plaque beside Mr. Richard Watts, Jr., of the New York *Herald Tribune* and Mr. Andre Sennwald of the New York *Times*, this one to honor Mr. William Boehnel of the New York *World Telegram*, who writes of "Three Songs About Lenin": *A passionately hysterical cinema tribute to the great Russian leader, which is so brilliantly conceived and executed that it definitely shows the possibilities of the camera as a medium to depict something more than the customary boy and girl romances that originate in Hollywood and Elstree.*

"Three Songs About Lenin" has served to show a lot more than that in the New York press. It has contrived to bare to the view of all and sundry with what manner of adolescent dabblers-of-the-typewriter publishers venture to trust discussion of the chief amusement wares of the nation.

No other great American industry would suffer such treatment at the hands of the vendors of pulp-paper and white space. The newspapers have quite another treatment for motors, foods, fashions, markets or even the lowly sports departments.

Does the motion picture have to like it—and take it?



ELECTRIC CIRCLE

DISCUSSING the outlook for the electrical industry for 1935, Mr. Gerard Swope, president of the General Electric Company, the big uncle of RKO, says that in 1934 "consumption of electricity has been approximately 7 per cent greater than in 1933 and is almost up to the consumption of the years 1929 and 1930. This increase has been due largely to the increased use of electrical appliances in the home."

If the powerhouse is doing more and more of the housework, then milady, and her maids, have more time to play—and the U. S. Census department says that the motion picture gets 78 cents out of the American amusement dollar.

So we of movieland are just units in the dynamo cycle, the machinery which gives us nothing to do and keeps us busy doing it.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Neuves, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative. Member Audit Bureau of Circulations. All contents copyright 1934 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac, published annually, and the Chicagoan.

THIS WEEK ---



CENSORSHIP

Film men of Nebraska are disturbed by reports of the preparation, by an Omaha representative in the state legislature, of the first of the feared censorship bills, for submission to the coming legislative session at Lincoln. Circuit managers and exhibitors will meet next week to formulate a campaign of opposition to censorship and sales taxation. . . .

BUCK, FICTIONIST

Frank Buck, wild animal hunter and film producer for RKO Radio release, is collaborating with Glen Cravath, artist, on an adventure yarn in pictures, "Ted Towers, the Animal Master," which appears each Saturday in the comic and adventure section of the New York *Evening Journal* and is syndicated by King Features. . . .

NO LOUD SPEAKERS

Kansas City officials have ordered theatre owners to discontinue the use of outside loud speaker ballyhoo devices, following complaint and protest by downtown merchants. . . .

NEW ORLEANS LICENSES

The commission council of New Orleans has fixed license fees for motion picture houses, based on gross receipts, within a range of \$2,750, on theatres grossing between \$500,000 and \$550,000, and \$10 on theatres grossing up to \$2,500 a year. On a \$20,000 gross the fee is \$150, on \$100,000 it is \$625. . . .

PAROLE DENIED

Governor B. M. Miller of Alabama has denied the plea for parole of former Senator E. D. Jordon, serving a penitentiary sentence for soliciting a bribe from Lee Castleberry, Gadsden theatre owner, for support of a Sunday film measure. The court had recommended the parole not be granted. . . .

OPERA TO FILMS

Nino Martini, young tenor of the Metropolitan Opera Company and radio voice, has been signed to a long term motion picture contract by Fox. Leaving for Hollywood following the present opera season, he will appear in a series of musical films.

PRESS BOOKS

The Warner advertising and publicity department has inaugurated a policy of providing press books on new films four weeks in advance of release dates, the plan calling for a new press book ready for distribution each Friday. . . .

MR. RICE AGREES

Last week under the title of "Our Young Millions" MOTION PICTURE HERALD presented an editorial commenting on Mr. Elmer Rice's much discussed abandonment of the Broadway stage and his annoyance at its piffling, with the observation that men grow up, but that the race never does.

And, so, now The Herald has from Mr. Rice a letter in which he remarks, anent our editorial: "May I say that it is one of the most cogent and penetrating observations on this subject that I have yet seen, and that I am entirely in agreement with what you say?"

PUBLIC SUPPORT

Editorially last week the *Detroit News* made significant comment on "the public's attitude toward clean, wholesome screen entertainment," citing the case of the Fox theatre, which was forced to pull "Anne of Green Gables," one day ahead of schedule because of lack of public support. The paper said: "... the industry must have public support for its efforts at cleanliness; otherwise these efforts cannot be expected to continue." . . .



In This Issue

Hollywood is 21 per cent ahead of release schedule; Comparisons with last season and titles of features completed, in work or planned	Page 9
Broadway short of theatres to house legitimate plays now in preparation	Page 13
Fight on Schlesinger's hold on South Africa theatres situation strikes new snag	Page 19
Artistic posters, free to exhibitors, will help improve community goodwill	Page 29
Films withstood depression best, corporate tax figures show	Page 26
British fear more regulation from Parliament	Page 34

FEATURES

Editorial	Page 7
The Camera Reports	Page 21
Box Office Champions of November	Page 24
The Hollywood Scene	Page 49
Asides and Interludes	Page 23

DEPARTMENTS

What the Picture Did for Me	Page 63
Showmen's Reviews	Page 35
Managers' Round Table	Page 53
Technological	Page 70
The Release Chart	Page 71
Short Features on Broadway	Page 49
Chicago Notes	Page 68
Box Office Receipts	Page 50
Classified Advertising	Page 76

OHIO TAX

The Ohio legislature last week passed, and the governor signed, a bill for a 3 per cent sales tax which automatically supplants the 3 per cent admission tax, which is suspended for one year. Also passed was a measure increasing the tax on income-producing intangibles from 5 to 6 per cent. Exhibitors will pay the state \$1,000,000 per year, instead of \$3,000,000, as heretofore. . . .

UNIVERSAL-CONSOLIDATED

An agreement made last week between Universal and Consolidated Film Industries officials provides that Consolidated will take over all of Universal's film processing shortly after January 1, doing all the printing of rush and release prints for the next two years. Universal's laboratory will be closed. . . .

HISTORIC SITE

A gasoline service station is planned for an historic motion picture site at Niles, Cal., purchased by T. T. Champion. On that location was the old Essanay studio, where G. M. "Bronco Billy" Anderson, original screen cowboy; Charlie Chaplin, Marie Dressler, Ben Turpin, Slim Sumnerville, and others had their first taste of motion picture making. . . .

NO ROOM FOR THEATRE

Contrary to a report from one W. L. Gould, the town of Clintonville, Wis., is not only amply supplied with motion picture entertainment but the Grand theatre there, owned by Dr. W. H. Finney, recently was entirely remodeled, with a new front, marquee, lobby, rest rooms, new carpets and additional seats, besides the latest improved sound system. Al Reinke is manager. . . .

SMOKING BANNED

The Detroit city council last week amended the city's anti-smoking ordinance to prohibit smoking in all theatres. Heretofore the ordinance gave the fire marshal power to permit exemptions in special cases, but the qualification was considered of doubtful legality, resulting in complete prohibition. . . .

DISNEY STATUE

For the happiness he has brought to millions, Sir Harry Brittain, at the annual dinner of the Institute of Amateur Cinematographers in London last week, suggested a monument be erected to Walt Disney, creator of the Mickey Mouse and Silly Symphonies cartoons for United Artists release. . . .

HOLLYWOOD 21% AHEAD OF RELEASING SCHEDULE

Distributors Giving Exhibitors 5 Per Cent More Product Than Calendar Calls For; 142 Pictures Already Released

Motion picture product promised exhibitors by distributors is going forward at a pace considerably beyond contractual requirements, Hollywood having completed at the end of the first quarter of 1934-35, on December 1st, 46 per cent of all the features scheduled. Distributors had released to theatre owners 30 per cent—indicating that the producers were supplying product to the distribution machinery at a rate of 16 per cent ahead of release schedules. But with the fact that distributors, in turn, had given exhibitors 5 per cent more merchandise in the first quarter than the releasing calendar called for, Hollywood actually was 21 per cent ahead of the release schedule.

A detailed study of the production status, by companies and feature titles, begins on the following page, with comparisons with last season's promise and performance.

Some 434 feature motion pictures were delivered by the large companies and the principal independents during the previous season of 1933-34, and of these 123 had been released by December 1st. These companies announced 467 productions for 1934-35 when their salesmen in the field visited exhibitors last summer to sell the new product, and in the first quarter—September 1 to December 1—142 pictures had been released, a net increase of product available for booking of some 20 pictures. The status of 1934-35 product as of December 1st follows:

FEATURES	PERCENT- NUMBER OF FEATURES	AGE OF TOTAL
Released in First Quarter	142	30%
Completed in First Quarter but not released by December 1st	76	16
In process of filming	77	16
To be filmed	172	38
Totals	467	100%

The difference between the foregoing totals of whole product scheduled for the entire season and the usual estimate of 500 to 600 features averaged per season is made up by films of small states right companies.

Virtually every studio in Hollywood is now in the busiest production activity on record for any similar holiday period, the reason, according to Benjamin B. Kahane, Radio Pictures executive, being that the producers believe "the motion picture is entering one of the biggest 'boom times' of recent years."

Status of the 1934-35 Product; How It Compares with 1933-34

		BALANCE OF 1934-35 RE- LEASES AS OF DECEMBER 1					
		FEATURES ANNOUNCED		FEATURES RELEASED TO DECEMBER 1		COM- PLETED BUT NOT RELEASED	NOW IN WORK TO BE FILMED
		1934-35	1933-34	1934-35	1933-34	RELEASED	
Chesterfield	9	9	3	5		1	5
Columbia	48	48	12	9	6	4	26
Fox	52	50	19	17	5	12	16
Gaumont-British	16	(a)	5	(a)	4		7
Invincible	9	9	3	5		3	3
Liberty	12	(b)	6	(b)	3	3	0
Majestic	12	12	4	3		1	7
Metro-Goldwyn	52	46	13	13	8	7	24
Monogram	28	28	16	13	8		4
Paramount	65	65	17	19	8	20	20
RKO Radio	50	52	11	13	8	8	23
United Artists	18	19	8	9	5	5	0
Universal	36	36	11	7	9	6	10
Warners-First National	60	60	14	10	12	7	27
TOTALS FOR							
14 COMPANIES		467	434	142	123	76	77 172

(a) Comparisons cannot be made because Gaumont-British so-called "invasion" of the American market did not become effective until 1934-35 season.

(b) Comparisons cannot be made because Liberty Pictures was inactive in 1933-34 season.

Breen to Stay

On Code Job

Dispatches by the *Associated Press* and the various other news agencies and correspondents this week conveyed tidings that Joseph I. Breen, Production Code Administrator in Hollywood for the Associated Motion Picture Producers, Inc., was considering an offer to head the story department of Universal Pictures Corporation.

MOTION PICTURE HERALD's Hollywood bureau meanwhile reports that while such a proposal had been made, there was no probability that Mr. Breen would consider leaving his present post at this time.

Arthur To Open House

Harry C. Arthur plans to open the Art theatre, in Springfield, Mass., on Christmas. Charles C. Caballero will manage the 1,000-seat house, which is now being remodeled.

Ohio Theatre To Reopen

The Ohio theatre, Indianapolis, will be reopened shortly by George Settos, circuit operator in Ohio and Indiana.

More Court Tests

On Double Billing

Further court tests, similar to the recent Harry Perelman double feature suit in Philadelphia, may be made against major distributors over the contractual restrictions in their contracts on double featuring.

Chicago, Cleveland and Los Angeles, all committed to single feature programs, probably will be the next centers for such tests, spokesmen for independent exhibitors in New York said Tuesday.

The Cleveland double feature prohibition has been upheld by the Ohio state court following an attack on its enforcement last summer. Edward A. Golden, Monogram sales manager, said the independents' attack would be launched in Cleveland federal court immediately after the first of the year.

Antitrust Suit Launched

Jones, Linick & Schaefer, operating the McVickers theatre in Chicago, started antitrust litigation against Paramount Wednesday in U. S. district court in New York. The hearing was set for December 26.

STATUS OF 1934-35 PRODUCTION

CHESTERFIELD

(Also See *Invincible*)

Features Announced:

1934-35 — 9
1933-34 — 9

Features Released to Dec. 1:

1934-35 — 3
1933-34 — 5

1934-35 FEATURES RELEASED TO DEC. 1—3:

Curtain Falls, Oct. 1
World Accuses, Nov. 12
Sons of Steel, Dec. 1

1934-35 FEATURES NOW IN WORK—1:

Dartmouth Murder

1934-35 FEATURES TO BE FILMED—5

▽

COLUMBIA

Features Announced:

1934-35 — 48
1933-34 — 48

Features Released to Dec. 1:

1934-35 — 12
1933-34 — 9

1934-35 FEATURES RELEASED TO DEC. 1—12:

One Night of Love, Sept. 15
That's Gratitude, Oct. 6
I'll Fix It, Oct. 15
Lady By Choice, Oct. 15
Captain Hates the Sea (Preleased Oct. 22)
Against the Law, Oct. 25
Fugitive Lady, Oct. 25
Prescott Kid, Nov. 8
Jealousy, Nov. 20
Men of the Night, Nov. 26
White Lies, Nov. 27
Broadway Bill (Preleased Nov. 29)

1934-35 FEATURES COMPLETED BUT NOT

RELEASED—6:
Mills of the Gods
Depths Below
Call to Arms
Square Shooter
The Westerner
Feud

1934-35 FEATURES NOW IN WORK—4:

Passport to Fame
Carnival
Alias John Law
Behind the Evidence

1934-35 FEATURES TO BE FILMED—26:

Mistaken Identity
Lady Beware
Eight Bells
Once a Gentleman
Georgiana
Unknown Woman
Feather in Her Hat
Two for One
Lady of New York
Maid of Honor
Man Proof
Party Wire
Grace Moore, No. 2, Untitled
\$25 An Hour
Claudette Colbert, Untitled
Jack Holt, Untitled
Song of the Damned
Black Room Mystery
I Confess
Murder Island
'Frisco Fury
Sure Fire
All His Geese Are Swans
Private Property
College Hero

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and *Invincible* Product, with Various Other Films, in Certain Territories.)

▽

FOX

Features Announced:

1934-35 — 52
1933-34 — 50

Features Released to Dec. 1:

1934-35 — 19
1933-34 — 17

1934-35 FEATURES RELEASED TO DEC. 1—19:

Cat's Paw, Aug. 7
Pursued, Aug. 24
World Moves On, Aug. 31
Servants' Entrance, Sept. 7
Charlie Chan in London, Sept. 14
Love Time, Sept. 21
Dude Ranger, Sept. 21
Judge Priest, Sept. 28
Caravan, Oct. 5
365 Nights in Hollywood, Oct. 12
Peck's Bad Boy, Oct. 19
Marie Galante, Oct. 26
Elinor Norton, Nov. 2
Gambling, Nov. 3
Hell in the Heavens, Nov. 9
White Parade, No. 16
First World War, Nov. 23
Bachelor of Arts, Nov. 23
Music in the Air, Dec. 1

1934-35 FEATURES COMPLETED BUT NOT RELEASED—5:

Helldorado
Bright Eyes
Mystery Blonde
County Chairman
Lottery Lover

1934-35 FEATURES NOW IN WORK—12:

East River
Charlie Chan in Paris
George O'Brien, Untitled
One More Spring
Dante's Inferno
Life Begins at 40
Red Heads on Parade
Under the Pampas Moon
Scandals
Janet Gaynor, Untitled
Shirley Temple, Untitled
Work of Art

1934-35 FEATURES TO BE FILMED—16*:

Thunder in the Night
Torch Bearers
The Day Never Came
George O'Brien, Untitled
Highway Robbery
Hawk of the Desert
Nymph Errant
Tabloid
Will Rogers, Untitled
Beauty's Daughter
Captive Bride
George O'Brien, Untitled
Impersonation of a Lady
Shirley Temple, Untitled
Steamboat 'Round the Bend
Recipe for Murder
Private Beach
Ten Dollars Raise
Little Colonel
Man-Eating Tiger
Checkers

(*) The studio listed, in the classification above, 21 feature pictures "to be filmed." However, only 16 are required to complete the originally announced schedule of 52 productions for 1934-35. It has not been determined, so far as is known, which five of the foregoing 21 pictures will be held for the following season.

GAUMONT-BRITISH

(NOTE: A comparison can not be made between the status of Gaumont-British features scheduled and/or released in the season 1934-35 with 1933-34, because the nationwide "invasion," so-called, of Gaumont in America did not become effective until 1934-35. Prior to that Gaumont pictures imported into this country were either released sporadically on the states right market, or were infrequently distributed through one of the large distributors here).

Features Announced:

1934-35 — 16

Features Released to Dec. 1:

1934-35 — 5

1934-35 FEATURES RELEASED TO DEC. 1—5:

Chu Chin Chow, Oct. 15
Power, Nov. 1
Little Friend, Nov. 18
Man of Aran (Preleased Dec. 1)
Evensong, Dec. 1

1934-35 FEATURES COMPLETED BUT NOT RELEASED—4:

Evergreen
Princess Charming
Jack Ahoy
Iron Duke

1934-35 FEATURES TO BE FILMED—7

▽

INVINCIBLE

(Released by Chesterfield)

Features Announced:

1934-35 — 9
1933-34 — 9

Features Released to Dec. 1:

1934-35 — 3
1933-34 — 5

1934-35 FEATURES RELEASED TO DEC. 1—3:

Port of Lost Dreams, Oct. 15
Room and Board, Dec. 1
Ghost Walks, Dec. 1

1934-35 FEATURES NOW IN WORK—3:

Symphony of Living
Circumstantial Evidence

1934-35 FEATURES TO BE FILMED—3:

▽

LIBERTY

(NOTE: This company did not operate last season, and, therefore, it is impossible to make a comparison between the status of product for 1934-35 and 1933-34.)

Features Announced:

1934-35 — 12

Features Released to Dec. 1:

1934-35 — 6

1934-35 FEATURES RELEASED TO DEC. 1—6:

When Strangers Meet, Aug. 1
Take the Stand, Sept. 7
Two Heads on a Pillow, Oct. 2
No Ransom, Oct. 8
Once to Every Bachelor, Dec. 1
Cheaters—?

1934-35 FEATURES COMPLETED BUT NOT RELEASED—3:

School for Girls
Sweepstake Annie
Without Children

1934-35 FEATURES NOW IN WORK—3:

Dizzy Dames
I'll Bet You
Old Homestead

FILMS RELEASED, IN WORK, PLANNED

MAJESTIC

Features Announced:

1934-35 — 12
1933-34 — 12

Features Released to Dec. 1:

1934-35 — 4
1933-34 — 3

1934-35 FEATURES RELEASED TO DEC. 1—4:

Scarlet Letter, Sept. 22
Night Alarm, Sept. 22
Perfect Clue, Sept. 22
She Had to Choose, Oct. 1

1934-35 FEATURES NOW IN WORK—1:

Mutiny Ahead

1934-35 FEATURES TO BE FILMED—7:

Secret Agent "X"
Thunder in the Street
Say It With Flowers
Mothers of the World
Enslaved
The Man Market
Stranded Youth



METRO-GOLDWYN-MAYER

Features Announced:

1934-35 — 52
1933-34 — 46

Features Released to Dec. 1:

1934-35 — 13
1933-34 — 13

1934-35 FEATURES RELEASED TO DEC. 1—13:

Treasure Island, Aug. 17
Hideout, Aug. 24
Chained, Aug. 31
Have a Heart, Sept. 7
Death on the Diamond, Sept. 14
Barretts of Wimpole Street, Sept. 21
Outcast Lady, Sept. 28
Student Tour, Oct. 12
What Every Woman Knows, Oct. 19
The Merry Widow, Nov. 2
Evelyn Prentice, Nov. 9
Painted Veil, Nov. 23
A Wicked Woman, Nov. 30

1934-35 FEATURES COMPLETED BUT NOT RELEASED—8:

Band Plays On
Babes in Toyland
Gay Bride (Roach)
Forsaking All Others
Biography of a Bachelor Girl
The Night Is Young
Four Walls
Sequoia

1934-35 FEATURES NOW IN WORK—7:

Vanessa, Her Love Story
Copy Cat (Tentative)
Winning Ticket
West Point of the Air
David Copperfield
Ambulance Call
Reckless

1934-35 PICTURES TO BE FILMED—24:

Three Wise Guys
Love While You May
A Night at the Opera
Mutiny on the Bounty
Naughty Marietta
Tale of Two Cities
Typee
Rennie Peddigo
Wife vs. Secretary
China Seas

(Continued in next column)

A PLEA FOR DIALOGUE THAT'S UNDERSTOOD

"Cartoon comedies can enter a new era when they have sense enough to have the spoken lines delivered by voices that don't sound like they were being choked to death on a pipkin of fried mush," writes Herman J. Brown of the Majestic theatre at Nampa, Idaho.

"For some unknown reason, when words ARE necessary to put across the meaning, the words are deliberately made unintelligible. Some day someone will make a clear-cut comedy-drama with real characters in cartoon and have them speak so that a fraction, at least, of the audience can tell what they are talking about. This will make a big hit—it will be the season's big novelty—common sense is always novel."

METRO-GOLDWYN-MAYER (Continued)

Vampires of Prague
Coast Patrol
The Good Earth
Suzy
20,000 Leagues Under the Sea
Town Talk
Sequel to The Thin Man
Casino Murder Case
Also Six others, untitled



MONOGRAM

Features Announced:

1934-35 — 28
1933-34 — 28

Features Released to Dec. 1:

1934-35 — 16
1933-34 — 13

1934-35 FEATURES RELEASED TO DEC. 1—16:

Shock, Aug. 1
Happy Landing, Sept. 1
Tomorrow's Youth, Sept. 15
Girl of the Limberlost, Oct. 15
Successful Failure, Oct. 15
Trail Beyond, Oct. 22
Redhead, Nov. 1
Lost in the Stratosphere, Nov. 15
Girl o' My Dreams, Nov. 17
Lawless Frontier, Nov. 22
'Neath Arizona Skies, Dec. 1
Flirting with Danger, Dec. 1
The Loudspeaker—?
Money Means Nothing—?
Monte Carlo Nights—?
Blue Steel—?

1934-35 FEATURES COMPLETED BUT NOT RELEASED—8:

Sing Sing Nights
Nut Farm
Women Must Dress
Mysterious Mr. Wong
Million Dollar Baby
Tomorrow's Youth
Rainbow Valley
Texas Terror

1934-35 FEATURES TO BE FILMED—12:

Keeper of the Bees
The Hoosier Schoolmaster
The Healer
Great God Gold
Mystery Man
Honeymoon Limited
Reckless Romeos
Cheers of the Crowd
Paradise Ranch
Desert Trail Dawn Rider

(*) Production units in Hollywood listed in classification above 10 feature pictures "to be filmed." However, only 4 are required to complete the originally announced schedule of 28—20 features and 8 westerns—for 1934-35. It has not been determined, so far as is known, which of the foregoing 10 pictures will be held for release in the following season.



PARAMOUNT

Features Announced:

1934-35 — 65
1933-34 — 65

Features Released to Dec. 1:

1934-35 — 17
1933-34 — 19

1934-35 FEATURES RELEASED TO DEC. 1—17:

Ladies Should Listen, Aug. 3
She Loves Me Not, Aug. 10
Crime Without Passion, Aug. 24
You Belong to Me, Aug. 24
Now and Forever, Aug. 31
Scarlet Empress, Sept. 7
Wagon Wheels, Sept. 21
Belle of the Nineties, Sept. 21
Lemon Drop Kid, Sept. 28
Cleopatra, Oct. 5
Ready for Love, Oct. 12
Mrs. Wiggs of the Cabbage Patch, Oct. 19
Menace, Oct. 26
Limehouse Blues, Nov. 9
Pursuit of Happiness, Nov. 16
College Rhythm, Nov. 23
It's a Gift, Nov. 30

1934-35 FEATURES COMPLETED BUT NOT RELEASED—8:

Behold My Wife
One Hour Late
Father Brown, Detective
Home on the Range
Here Is My Heart
Enter Madame
President Vanishes
Once in a Bluemoon

1934-35 FEATURES NOW IN WORK—20:

Now I'm a Lady
The Golden Lady (Tentative)
Wings in the Dark
Lives of a Bengal Lancer
Rhumba
Vanishing Pioneer (Tentative)
Ruggles of Red Gap
Be Careful, Young Lady
Caprice Espagnol (Tentative)
Mississippi
All the King's Horses
Chivalry
Stolen Harmony
Hold 'em Yale
Win or Lose
McFadden's Flats
Milky Way (Tentative)
One Night Stand
Big Broadcast
Police Car 99

(Continued in next column)

MANY READY TO RELEASE

PARAMOUNT (Continued)

1934-35 PICTURES TO BE FILMED—20:

End of the World (Tentative)
Two on a Tower
Man on the Flying Trapeze (Tentative)
People Will Talk (Tentative)
Small Miracle
Federal Dick (Tentative)
Sailor Beware (Tentative)
Marlene Dietrich, Untitled
The Crusade
Thirteen Hours By Air
Ten other pictures, undetermined.



RADIO

Features Announced:

1934-35 — 50
1933-34 — 52

Features Released to Dec. 1:

1934-35 — 11
1933-34 — 13

1934-35 FEATURES RELEASED TO DEC. 1—11:

The Fountain, Aug. 31
Age of Innocence, Sept. 14
Richest Girl in the World, Sept. 21
Dangerous Corner, Oct. 5
Gay Divorcee, Oct. 19
Gridiron Flash, Oct. 26
Wednesday's Child, Oct. 26
Kentucky Kernels, Nov. 2
By Your Leave, Nov. 9
Woman in the Dark, Nov. 9
Anne of Green Gables, Nov. 23.

1934-35 FEATURES COMPLETED BUT NOT RELEASED—8:

Lightning Strikes Twice
Red Morning
Little Minister
Silver Streak
West of the Pecos
Romance in Manhattan
Grand Old Girl
Enchanted April

1934-35 FEATURES NOW IN WORK—8:

Roberta
Laddie
Becky Sharp
Princess Charming
Puzzle of the Pepper Tree
Cape Cod
She
A Dog of Flanders

1934-35 FEATURES TO BE FILMED—23:

Radio City Revels
Murder Song
The Informer
Village Tale
Star at Midnight
Last Days of Pompeii
Three Musketeers
Dress Rehearsal
Two Untitled Hepburns
Francis Lederer, Untitled
Irene Dunne, Untitled
Eleven untitled productions



UNITED ARTISTS

Features Announced:

1934-35 — 18*
1933-34 — 19

Features Released to Dec. 1:

1934-35 — 8
1933-34 — 9

1934-35 FEATURES RELEASED TO DEC. 1—8:

Bulldog Drummond Strikes Back, July 20
Affairs of Cellini, Aug. 24
Count of Monte Cristo, Sept. 7.
Last Gentleman, Sept. 21
Our Daily Bread, Sept. 28
Transatlantic Merry-Go-Round, Nov. 2
We Live Again, Nov. 16
Private Life of Don Juan, Nov. 30

1934-35 FEATURES COMPLETED BUT NOT RELEASED—5:

Kid Millions (Released)
Mighty Barnum
Runaway Queen
Scarlet Pimpernel
Brewster's Millions

1934-35 FEATURES NOW IN WORK—5:

Escape Me Never
Charles Chaplin, "No. 5"
Clive of India
Congo Raid
Broken Soil

(*) United Artists, at the beginning of the 1934-35 season, had announced a schedule of 22 feature pictures. Joseph M. Schenck, president, said on Tuesday while enroute from Hollywood to New York, that this schedule would be reduced to 18. The following had been reported as intended for 1934-35 release.

Folies Bergere
Call of the Wild
Les Miserables
Cardinal Richelieu
Forward March
It Had to Happen
Old Folks at Home
Igra
De Luxe
Wedding Night
The Dark Angel
Eddie Cantor, Untitled
Barbary Coast
Wizard of Oz
One Hundred Years from Now



UNIVERSAL

Features Announced:

1934-35 — 36
1933-34 — 36

Features Released to Dec. 1:

1934-35 — 11
1933-34 — 7

1934-35 RELEASES TO DEC. 1—11:

There's Always Tomorrow, Sept. 10
Million Dollar Ransom, Sept. 17
Rocky Rhodes, Sept. 24
Gift of Gab, Sept. 24
Wake Up and Dream, Oct. 1
One Exciting Adventure, Oct. 15
Great Expectations, Oct. 22
Cheating Cheaters, Nov. 5
When A Man Sees Red, Nov. 12
Imitation of Life, Nov. 26
Secret of the Chateau, Dec. 1

1934-35 FEATURES COMPLETED BUT NOT RELEASED—9:

Night Life of the Gods
Man Who Reclaimed His Head
Strange Wives
I've Been Around
Straight from the Heart
Rendezvous at Midnight
I Murdered a Man
Mystery of Edwin Drood
The Good Fairy

1934-35 FEATURES NOW IN WORK—6:

Transient Lady
It Happened in New York
Princess O'Hara
Return of Frankenstein
The Great Ziegfeld
Crimson Trail

1934-35 FEATURES TO BE FILMED—10:

Mr. Dynamite
The Raven
Sing Me a Love Song
Diamond Jim
Moon Mullins
Sutter's Gold
Magnificent Obsession
Show Boat
Within This Present
Three Untitled Buck Jones'



WARNERS - FIRST NATIONAL

Features Announced:

1934-35 — 60
1933-34 — 60

1934-35 RELEASES TO DEC. 1—14:

1934-35 — 14
1933-34 — 10

1934-35 FEATURES RELEASED TO DEC. 1

Disirable, (WB), Sept. 8
Case of the Howling Dog, (WB), Sept. 22
A Lost Lady, (FN), Sept. 29
Big-Hearted Herbert, (WB), Oct. 6
Kansas City Princess, (WB), Oct. 13
Madame Du Barry, (WB), Oct. 13
Six-Day Bike Rider, (FN), Oct. 20
I Sell Anything, (FN), Oct. 20
Happiness Ahead, (FN), Oct. 27
The Firebird, (WB), Nov. 3
St. Louis Kid, (WB), Nov. 10
Gentlemen Are Born, (FN), Nov. 17
I Am a Thief, (WB), Nov. 24
Flirtation Walk, (FN), Dec. 1
(W.B.: Warner Brothers release; F.N.: First National release).

COMPLETE BUT NOT RELEASED—12:

Maybe It's Love
Church Mouse
Babbitt
Sweet Adeline
Border Town
Devil Dogs of the Air
A Lady Surrenders
White Cockatoo
Right to Live
Murder in the Clouds
Red Hot Tires
Secret Bride

1934-35 FEATURES NOW IN WORK—7:

Gold Diggers of 1935
Sweet Music
Go Into Your Dance
While the Patient Slept
Black Fury
North Shore
Living on Velvet

1934-35 FEATURES TO BE FILMED—27:

Midsummer Night's Dream
Anthony Adverse
Oil for the Lamps of China
Glorious
Alibi Ike
Haircut
Money Man
Sport Page
Present for Margate
Green Cat
Goose and the Gander
Women Are Bum Newspaper Men
War Lord
Backfire
Story of a Country Boy
Traveling Saleslady
Skipper of the Itsaban
Earthworm Tractor
Irish in Us
Captain Blood
Case of the Curious Bride
Lost Beauty
Dinky
Four features untitled

20 MORE PLAYS IN PREPARATION THAN THEATRES TO SHOW THEM

**But Any Broadway Shortage
Would Come Only If Shows
Ready or Playing Run for
Three Weeks or Longer**

By FRED AYER

The annual avalanche of plays which descends upon Broadway at Christmas began this week with 19 openings scheduled within eight days and as many more to come within the first two or three weeks of the New Year. While these figures may not constitute an all-time record for the holiday season, they certainly portend better things for 1935 in the legitimate theatre.

At the same time these scheduled plans have created a situation unheard of for more than six years—a shortage of available theatres. It is estimated that there are 20 more shows being made ready for Broadway premieres than there are theatres to house them.

There are, currently, 23 former legitimate houses along Broadway and 42nd Street which have gone over to other policies, chiefly motion pictures. In addition there are 26 theatres housing productions which may be considered as hits or potential hits, and the remaining 20 available theatres are booked. All talk of possible theatre shortage is, obviously, based upon the supposition that all immediate future openings and all current runs will continue for three weeks or longer.

Openings scheduled during Christmas week are: December 24: "Rain From Heaven," Theatre Guild production with Jane Cowl; "Revenge With Music," reopening after a two weeks' vacation. December 25: "Fools Rush In," Leonard Stillman revue; "Accent on Youth," Crosby Gaige production with Constance Cummings and Nicholas Hennen; "Piper Paid," with Edith Barrett; "The O'Flynn," Russell Janney's operetta; "Hamlet," first of a Walter Hampden repertory season of two weeks; "Slightly Delirious," December 26: "Birthday," a Harmon & Ullman presentation with Louis Calhern and Peggy Wood; "Thumbs Up," an Eddie Dowling revue; "Music Hath Charms," formerly "Annina," an operetta; Ruth Draper, beginning a limited engagement. December 27: "Baby Pompadour."

In Final Rehearsal

Among shows which are in the last stages of rehearsal are "Laburnum Grove," the J. B. Priestley play which Gilbert Miller is presenting in conjunction with the Shuberts; "Gather Ye Rosebuds," Max Gordon; "Point Valaine," Noel Coward; "The Petrified Forest," Gilbert Miller; "Bright Star," Arthur Hopkins; "Music Hath Charms," the Shuberts; "Portrait of Gilbert," Grisman & Oshrin.

* * *

The old Sunday show situation has cropped up again in New York, with Equity, after a 15-year struggle to keep the ban in effect, finally conceding the "real proba-

Reviews of the Broadway Stage

DARK VICTORY (Alexander McKaig)

The one redeeming feature of "Dark Victory" is Tallulah Bankhead, of Alabama, New York, London and, lately, of Hollywood. It is a sour piece of business, poorly written, and generally uncomfortable to listen to except when Tallulah is speaking.

For some reason the authors, George Brewer, Jr., and Bertram Bloch, imagined it would be fun to let Miss Bankhead toy around with the thought that in six months she would die, quite abruptly, after first losing her sight. There is a doctor, of course. All his skill cannot save her from "the awful thing." He falls hard for her, then unwittingly tells her of her fate, just after she has confessed her love for him. He runs away to Vermont—after having had a brilliant New York career—to become a country doctor again. Eventually, after trying to drown her sorrow in large quantities of booze, Tallulah follows him. They marry and, as per schedule, she loses her sight. The doctor is conveniently removed from the scene by being called to Montreal on a brain operation. First, however, he leaves all sorts of forwarding addresses and phone numbers. Tallulah, now blind, tears these up, winning her "Dark Victory" by allowing him to go to his great work unhampered. Presumably she dies. The curtain came down too quickly to find out.

It is too bad and, as Evelyn Waugh puts it, very "nausea-making," to watch Tallulah and such a fine actor as Earle Larimore squirm through such a thoroughly unnecessary play. —F. A.

VALLEY FORGE (Theatre Guild)

In "Valley Forge," Maxwell Anderson, whose dramatic histories are well known in the theatre, has created a masterful and stirring enterprise which deals not so much with the glories of the American Revolution as with the difficulties of internal political intrigue faced by General Washington, together with his almost hopeless fight to keep his ragged army from giving up the ship.

The play is a genuinely moving piece of stagecraft from start to finish. Nicely interspersed are glimpses of the romance between Washington and Mary Philipse, but the main theme is Washington's fight against a Congress which has turned on him, against the almost overwhelming odds of physical and human nature.

It is a play which has all the essential qualities of a first class motion picture and, probably because of Mr. Anderson's genius for characterization, it is not the schoolroom type of

bility" of passage of a bill legalizing Sunday shows, at the next legislative session.

* * *

The 53rd annual Actors' Fund Benefit will be January 20 at the New Amsterdam.

* * *

Harold B. Franklin relinquished his rights to the Elisabeth Bergner vehicle, "Escape Me Never," due in New York in January, to the Theatre Guild, because of the cost.

drama which so many plays of similar nature have been.

Philip Merivale, as Washington, is man, patriot and leader rolled into one. His performance, whether he looks like the Father of the Country or not, is a magnificent contribution to the theatre. Margalo Gillmore as Mary Philipse and Reginald Mason as Lord Howe are outstanding among an unusually superior and large cast. Herbert J. Biberman and John Hanseman directed.—F. A.

THE CHILDREN'S HOUR (Herman Shumlin)

Here is a play which Hollywood will have to forget about—if it is to be brought faithfully to the nation's screens. It is, perhaps, unfortunate that its subject deals with that dark secret Lesbianism, for it is apparently true that such things may be discussed openly only on the Broadway stage. On the other hand, it is equally well that the motion picture public, constituting the "other" 78 per cent of the nation's amusement seekers, are not going to see "The Children's Hour," for it is almost certain they know nothing of such things anyway and it would be too bad to spoil what little illusion of life they have left. There are, of course, one or two other factors which would prohibit this play as it now stands from even reaching a dialogue writer's desk.

Despite its tragedy and its subject, "The Children's Hour" is, nevertheless, a beautiful piece of writing, delicately maneuvering its characters from one situation to another, pitched all the time on a hysterical note. It tells the story of a 14-year-old girl who overhears, in her boarding school, the mention of Lesbianism in connection with the alleged infatuation of one of the headmistresses for another girl. The heroine, if she may be so designated, carries the dreadful scandal to her grandmother, who makes plenty of trouble for the school. In the end, after having unsuccessfully sued the grandmother for libel, the accused schoolmistress commits suicide.

The authoress, Miss Lillian Hellman, whose first play this is, has kept her action revolving around the innocence of the two accused teachers. After they have been ruined in every conceivable way—socially, personally and professionally—with one of them committing suicide, the grandmother appears and admits it was all a mistake.

There can be no doubt that "The Children's Hour" is one of the finest pieces of playwrighting to have hit Broadway in many seasons. It is too, too bad that Miss Hellman has launched her first play without benefit of large royalties from California.—F. A.

Sam Harris is talking about reviving "Rain," with Tallulah Bankhead starred in the part made famous by the late Jeanne Eagels.

* * *

Lewis Allen, Gilbert Miller's versatile young general manager, is directing "Laburnum Grove." Here for five weeks, he will return in the late winter to stage another for Mr. Miller.

A PILE OF BRICKS, AND—

*Butler Gore Sells Tampa Garden
And So Sparks Circuit Isn't Ex-
pected to Put the Bricks Together*

By SCOTT LESLIE
Tampa Correspondent

We have heard so much about circuits unloading their theatre holdings the past few years, that when we hear of circuits buying—well, that is news. So, here is a word about a recent purchase by a Florida circuit.

To start with, let's drop back a dozen years or so, for a better idea of the real conditions in the background.

The place: Tampa, Florida. The location: a neighborhood section of the city, known as Tampa Heights. Here on 20th avenue was a small frame church building, which had been abandoned. A man had an idea that a motion picture theatre would click in this section, so he obtained a lease on the church structure, equipped it, named it the Garden, and started the flickers flickering at a schedule of 10 and 20 cents.

Well, the flicker failed to click, and for a number of years it was the joke of the city. At least a dozen different men tried their hands at operating the place and all failed to make much more than the film rental.

Then Came Butler E. Gore

Then one day a young man by the name of Butler E. Gore, who had a weekly one night stand circuit in six different school buildings, had a hunch that he could put the Garden over. He got it at a very low rental, dolled it up and started in with a policy of "a lotta show for a little money." To start with, he played at a straight nickel and dime schedule, except on Sunday when the scale was tilted to 10 cents and 15 cents. Well, sir; one of those things happened—the house caught on and it wasn't but a few weeks before it was laying golden eggs.

With his profits Mr. Gore made a down payment on a purchase of the property. Later, with his profits, he built a new brick building right over the old frame church, and he figured the thing out to such a fine point that the old building was wrecked and everything installed in the new building, *without missing* a show—and if you think that isn't a real achievement, just try it out on your piano.

A Proposal from Sparks

Business continued fine and Mr. Gore branched out. He took on another "lemon," this time a suburban house called the Nebraska, because Nebraska avenue is the main drag through the suburb, Sulphur Springs. The unexpected happened again. The Nebraska commenced rolling up a weekly profit almost immediately.

Then Mr. Gore took on some houses outside of Tampa, the Bartow at Bartow, the Florida at Haines City, and the Grand at Lake City, and all these houses seemed to take on new life under his management.

Now in Tampa the Sparks circuit has all the theatres in the central section except the Negro theatres, the Garden and a small grind house. Quite naturally this circuit took note of the success of the Garden, and it was mentioned that this circuit would be willing to take the Garden over, but it seemed that

Mr. Gore wasn't anxious to sell, and so the thing rocked along until the month of November, 1934.

Bricks Hauled to Lot

One day under the legal notes of the daily press appeared the statement that a permit had been issued for the building of a theatre at Nebraska avenue and Forest. It then developed that the lot was owned by the Sparks circuit and that the permit was for them. There were two houses on the lot. These were wrecked and some bricks were hauled to the lot. It looked like the circuit had decided to invade the section, that had been under the Garden banner for all this time.

About this time Mr. Gore received an invitation to come to Jacksonville for a conference with the heads of the Sparks circuit. He was tendered an offer for his Bartow theatre, and he accepted it. He was then made an offer for his Garden and Nebraska theatres, which he did not accept, but came back with a counter proposition. Followed several conferences, and finally a deal was consummated. Mr. Gore sold his Garden and Nebraska theatres to the Sparks theatre circuit, and it doesn't seem reasonable that there will be any new theatre built up there on Nebraska avenue to compete with the circuit's own property, so one perfectly good building permit seems to have gone the way of all flesh.

Seattle Film Club to Hold Formal Opening

The Northwest Film Club, Seattle's new social group of exchange and theatre executives, will open its clubrooms on December 27 with a buffet dinner at the Washington Hotel, headquarters of the organization. The membership consists of about 100 film and theatre men from all parts of the state, and it is expected that the group will soon be expanded to almost 200. Weekly luncheons and monthly dances for the members have already been scheduled.

Organizers include Neal East, Paramount; E. A. Lamb, RKO; L. J. McGinley, Universal; Al Oxtoby, Warner; Les Walton, Columbia; Harry Edmund, Fox; Ed Walton, Majestic; Butch Wingham, MGM; J. T. Sheffield, Monogram; Al Finkelstein and Al Rosenberg, Evergreen State Theatres, Inc.; and Herb Sobottka, Coliseum theatre, as director of public relations.

Variety Club Adopts Child

The Variety Club of Columbus, O., has assumed legal guardianship of a three-month-old baby girl, abandoned a month ago. The Pittsburgh club took a similar responsibility not long ago.

Yorke in East

Gabriel Yorke, of the Fox studio publicity division, arrived in New York Monday and will return to Hollywood over the weekend.

Strand Refitting Following Blaze To Take a Month

Repairs estimated to cost nearly \$90,000 were being rushed this week on the Strand theatre, Warner Brothers' Broadway house, with the job expected to take a month. The theatre was extensively damaged late last week by fire starting in the ventilating system during an early evening performance. Only about 700 patrons were present and all filed out safely when notified from the stage by Assistant Manager Zeb Epstein a few minutes before smoke began to enter the auditorium.

Inflammable Insulation Blamed

The projectionists, however, were trapped, and escaped only by sliding down a telephone cable accessible from an areaway window. Marcus Rattiner slid to safety, then seeing his partner, Walter Pichert, hanging helplessly to the cable, climbed up again and brought him down on his shoulders. Pichert had been partly overcome by smoke. He was taken to a hospital for treatment.

Fire officials blamed inflammable insulation of the ventilating ducts and a small bonfire of boxes and paper in an adjoining alley. Embers from the bonfire, according to one theory, were drawn into the ventilating system, the ducts of which were insulated, for thermal and acoustical reasons, with a fibrous material instead of one like asbestos or rockwool. Duct openings are ordinarily screened in a mesh calculated to keep out all but very small particles, and another theory is that the air itself, heated by the bonfire, made the metal duct work, as a result of peculiarities in the system, hot enough to ignite the insulation, either directly or after ignition of duct.

Sparks Fire Upholstering

The fire, quickly attacking the roof and spreading along the ventilating system, caused smoke to pour into the projection room and balcony. Heat fused ceiling plaster in the auditorium, and some of this ultimately fell, carrying crystal chandeliers with it. Sparks introduced with the smoke set fire to upholstery, damaging 550 chairs, while stage fabrics were similarly ignited.

The Strand was opened in 1914 as the motion picture's first "deluxe" house on Broadway, with S. L. Rothafel in charge. Warner Brothers acquired it in 1927. Technical practices of 10 years ago, when the air conditioning was installed, may account to some extent for the unusual nature of the fire. It is also pointed out that it may have advanced too far by the time it was discovered to keep smoke and sparks out of the auditorium by timely stopping of fans.

The fire abruptly terminated the run of "Flirtation Walk," which had opened on December 1.—G. S.

Gaumont-British Sales Staff in New York Session

A meeting of 25 representatives of the Gaumont-British sales force in the east was held in New York last week, under the direction of Arthur Lee, vice-president, and George W. Weeks, general sales manager. The group previewed three new films, "The Iron Duke," "The Unfinished Symphony" and "My Heart is Calling."

A similar meeting for western and mid-western sales representatives will be held in about one week in Chicago. Mr. Lee and Mr. Weeks will also preside at Chicago.

"AND WHAT SHALL WE GIVE MR. AND MRS. EXHIBITOR *for Christmas!"*



(Oh boy! Turn over to
the next page FAST!)

Pick up any important magazine and you'll find Leo's full-page ads on "DAVID COPPERFIELD."

Because M-G-M's national magazine campaign on "Barretts of Wimpole Street" was so successful, Leo now gives exhibitors an even bigger campaign on "DAVID COPPERFIELD."

"MERRY CHRISTMAS"

with the Biggest National
Magazine Campaign in
Motion Picture history—

"THERE'S A HOLIDAY
GIFT THAT WILL BE
APPRECIATED ---
PAPA, YOU'RE THE
SANTA CLAUS OF THE
MOTION PICTURE
BUSINESS --- NOW
WHAT DO I GET?"

"A FULL PAGE
IN EACH OF THOSE
MAGAZINES WILL LET
EVERY FAMILY IN
AMERICA KNOW ABOUT
DAVID COPPERFIELD"



LEFT:

One of the
seven
different
styles of
ads used.

(And there's a very
timely suggestion on
THE NEXT PAGE—)



Let's call him

DAVID COPPERFIELD

*because 1935 will be
best known for that!*

The entire organization of M-G-M from its Studio to its Home Office
and its Branches wishes you a Merry Christmas and Happy New Year!

PROTESTS AGAINST SCHLESINGERS' SOUTH AFRICAN RULE STRIKE SNAG

Public Calls Programs Mediocre but Independent Film Distributors, Inc., Alone Has Made Noticeable Headway So Far

By H. HANSON
Special Correspondent

South Africa has been listed as one of the small "noises" in the motion picture business of the world, compared with other countries. This is mainly due to the one-sided combine, African Theatres, Ltd., which for many years has controlled virtually every branch of the country's amusement industry. The public, too, has felt the effects of this monopoly in that it has been forced to be content with a very mediocre class of entertainment. Although complaints have been pretty frequent, it is a case of "take it or leave it."

Strong protests have been made by various groups against a single combine ruling show business in South Africa, and several theatrical enterprises have made bids to obtain a share of the country's amusement trade in an effort to break down the African Theatres trust—controlled, as is practically everything in the territory's entertainment world, by the Schlesinger interests. These efforts were doomed to failure, however, due to a lack of sufficient capital, to poor organization and because, in most instances, the would-be oppositionists, owning few if any theatres, were unable to get adequate product.

Within recent years the only concern which gave any prospect of proving a serious competitor to the Schlesinger combine was Kinemas, Ltd. This company built several cinemas of a modern type. Theatres run by African Theatres, Ltd., are of a mediocre construction and poorly operated. Kinemas, Ltd., negotiated contracts with several overseas producers and their prospects looked good.

Then Comes a Merger

Faced with a dangerous opposition, the Schlesinger Trust began to act in an attempt to outwit a concern which not only was giving the public good value for its money but was gaining the confidence of every patron as well.

What was done is well known to those in the business. The news spread quickly that arrangements had been completed for a merger of the two concerns, under the title of African Consolidated Theatres, Ltd. Astute business men had their opinions regarding this amalgamation, but it was an established fact, and Kinemas, Ltd., became only a name, although its 8 per cent preference shares are still quoted on the Cape Town Stock Exchange at a low figure, never rising above five shillings, with little or no trading.

Then Metro-Goldwyn-Mayer came into the market with a film renting business under

C. J. Sonin as managing director. Steady progress has been made since its entrance into the picture and the class of picture imported to the country has shown an improvement all around. A contract was signed between M-G-M and I. W. Schlesinger—as Union Theatres (Rty), Ltd.—to screen M-G-M product at certain cinemas "taken over" by Union Theatres. That Union Theatres was owned by Schlesinger was a known fact.

MGM Plan Awaited

At the termination of this contract there is every probability that MGM will develop some plan over here on its own account. At present, MGM product is shown in about 70 cinemas, which includes 30 subsidiaries of African Consolidated Theatres. MGM has shown its faith in the country by building the Metro, Johannesburg, a handsome structure seating 2,800, equipped in modern and artistic style.

African Consolidated Theatres retaliated by erecting the Colosseum in Johannesburg, which seats 2,300.

In 1933, H. W. Leasin of the RKO Radio Pictures Paris office, and Henry W. Kahn of Fox Film Corp., came to South Africa to look over the field. To date their visit appears to have borne no results.

The latest opposition to the Schlesinger interests is Independent Film Distributors, Ltd., with a capital of 20,000 pounds. This concern obtained a large number of excellent pictures and carries a good list of independent cinema owners who have signed contracts with them. The Ritz Bio-Cafe, Cape Town, is one of this concern's houses and is doing good business despite efforts of African Consolidated to push it out of business.

Other Projects Doubtful

It is known there are one or two men with ambitious plans for getting in line against African Theatres for a share of the film business, but these projects are, as yet, in the air, which makes somewhat doubtful whether they will eventuate.

The production side of the South African film industry has failed to develop to any material extent. It has been repeatedly stated that his country offers unique facilities as regards scenery, atmospheric conditions and coloring, to obtain excellent backgrounds for picture making. As regards talent, this could be found in abundance, if it were encouraged by means of film-acting academies. South Africa has its possible stars, but it needs the initiative of those in responsible positions to encourage the talent.

African Theatres never has taken this matter of production seriously, it being left to outside concerns to recognize the possibilities. There are several American and foreign cameramen over here taking shots of native and wild animal life, and in the near future the film depicting the life of Cecil J. Rhodes, the great South African statesman, will be completed by a British company.

A subsidiary company of African Theatres, African Film Productions, Ltd., is responsible for the weekly production of the

MGM Gets Product into 70 Theatres, Including 30 Subsidiaries of African Consolidated; Also Has Own House

African Mirror, a silent newsreel of events in the country. Occasionally, a picture is made of some special event—otherwise the production side of the business in South Africa is still in its infancy.

Oppose U. S. Distributors

American distributors and theatre executives in New York this week were hesitant to discuss the South African situation. Since sound came into practical usage throughout the English-speaking world, South Africa has presented the most formidable opposition—through the Schlesingers—to development of that field by American film organizations. If terms laid down by the Schlesinger monopoly were not acceptable to distributors attempting to open up the South African market, the Schlesingers went elsewhere for their product—chiefly to minor independents both in this country and in England—which was bought outright and sold to independent theatres in the territory on a plan similar to the state rights method utilized in this country. According to foreign managers of American motion picture companies, little time and effort is spent by the Schlesingers in program building, product being shunted into a company-owned theatre regardless of suitability.

The Schlesingers—who also control the banking, real estate, pineapple, citrus fruit, and radio industries in South Africa—were the first to introduce the cafe or restaurant as an important factor in motion picture entertainment. In almost every one of their houses, the film program is interrupted intermittently with announcements from the screen that refreshments are being served. Nor is there, according to one American executive, any resumption of the film until a sizeable portion of the audience has visited the cafe.

291 Theatres in South Africa

There are only eight cities of any size in South Africa. These are Johannesburg, Durban, Pretoria, Cape Town, Beulawayo, Pietermaritzburg, Bloemfontein and East London. In these, and smaller towns, there are 291 motion picture theatres, comprising all the theatres in the country. Of these, 195 are wired for sound, an indeterminate majority being controlled and operated by the Schlesingers.

MGM has the one theatre, the Metro, in Johannesburg, as mentioned. The company recently signed a contract with United Artists whereby its product will be distributed in South Africa by MGM, the only American distributor handling its affairs in that country from an established office.

Reorganize Inspiration

Reorganization plans for Inspiration Pictures are under way and a new company with capital of \$750,000 is to be formed shortly, it was announced this week. Walter Camp will be financially interested in the new company, which, according to tentative plans, will make three specials a year.

Ludington To Coast

Nicholas S. Ludington, president of First Division's production branch, plans to leave New York for Hollywood after Christmas.

Creditors Await Board Completion

Important creditors of Paramount Publix this week said that because they believe the success of the company's reorganization plan will depend almost entirely upon the management of the corporate affairs, they will not give their formal approval to the plan until the remaining members of the new directorate have been definitely selected.

Only nine directors have been selected thus far. They are: Gerald Brooks, Duncan Harris, Percy N. Johnston, Julius Klein, Henry R. Luce, Charles A. McCulloch, Maurice Newton, Frank A. Vanderlip and Adolph Zukor.

The reorganization plan provides for a minimum directorate of 12 and a maximum of 20.

Circuit Adjustments Near

Moving closer to final readjustment of their affairs, the Saenger circuit, comprising 47 theatres, last week submitted a plan of reorganization to Special Master John E. Joyce in New York, and the M. E. Comerford circuit of 61 houses submitted a petition for federal court approval of a revised financial agreement, which was granted.

The Saenger reorganization plan, which includes both Saenger Theatres and Saenger Realty, provides for a five-year operation of the circuit with E. V. Richards. It was taken under advisement by Mr. Joyce following a hearing Thursday.

The plan calls for organization of a new Saenger company which will issue a like amount of bonds to the holders of approximately \$1,500,000 of old bonds of Saenger Theatres and \$1,000,000 of Saenger Realty. Past due interest on the bonds will be paid, but the new company will not be obliged to make provision for a \$300,000 sinking fund for the first three years unless sufficient earnings accrue. After that period, however, fixed provisions for a sinking fund will be effective.

General creditors and lessors of Saenger are to receive subordinated notes payable out of income for their claims. Approximately \$260,000 of lessors' claims, however, representing the bulk of those filed in the reorganization proceedings, have been acquired by Arklamiss Corp., Paramount subsidiary, for \$35,000.

Trustees Would Drop Claims

Under terms of the plan the Paramount Publix trustees will relinquish their claims against Saenger, pay reorganization costs and turn in their stockholdings in the old Saenger company in return for \$1,500,000 of debentures and all the common stock of the new company. Then, under the five-year management agreement with E. V. Richards, the trustees will turn over to him all of the Class A stock, representing a one-half interest in the new company, and will retain for Paramount all of the Class B stock.

Mr. Richards will become president and general manager of the new company, which will be the holding company for subsidiaries operating 47 theatres in Louisiana, Mississippi, Alabama, Florida and Texas.

The Comerford agreement, which was approved by Federal Judge Alfred C. Coxe, provides for retirement of Paramount's obligations remaining from its acquisition of the 61 Penncom theatres from M. E. and M. B. Comerford and Frank C. Walker in 1930. Retirement of 55,330 shares of Class A stock outstanding with a par value of \$5,533,000, held by the Comerford group, will be made from net receipts of the circuit. No dividends are to be paid on the stock of the company, the Class B shares of which are owned by Paramount, prior to January 1, 1938. Operation of the circuit by the Comerford group is provided for,

Hal Roach and Schenck Competing in Racetracks

Hal Roach and Joseph M. Schenck are staging a "battle of the century" in the turf racing field on the West Coast. On Christmas day Mr. Roach will open his Santa Anita racetrack and Mr. Schenck will open the gates at Agua Caliente five days later.

This is the first time Mr. Schenck has encountered serious opposition to his sporting pastime; until a year ago he had the field entirely to himself.

Mr. Roach announced the initial race at his track will be for \$100,000. He said he intends to take the winter play away from Florida, where the best event carded is a \$15,000 derby.

MPPDA Sends Muto to Capital; Boettiger Added

Anthony Muto was assigned this week by the Motion Pictures Producers and Distributors of America to the Washington office for a period. He has been working out of headquarters in New York on the public relations staff.

At the same time an addition was made to the public relations staff of the MPPDA in the person of John Boettiger, former Washington correspondent for the Chicago *Tribune*, for which publication he has been writing about national politics for some 10 years, more recently covering the White House. Mr. Boettiger arrived in New York late Monday.

In reporting Mr. Boettiger's appointment, the daily press insisted upon taking cognizance of his reputed engagement to President Roosevelt's daughter, Anna, formerly Mrs. Curtis Dall.

Mr. Muto was variously engaged in reporting for New York newspapers and covered the Riff uprising in North Africa for the London *Telegraph*. Later he was assigned by that newspaper to the Druse Rebellion in Syria and to the Japanese attack on Shanghai. He wrote publicity for the Italian State Airways, coming to New York early in 1933 to the staff of the MPPDA.

Meanwhile in Kansas City colleagues were attending a farewell luncheon to the Reverend Irvin E. Deer upon his departure from an executive post with the Kansas City Council of Churches for New York, where, as announced two weeks ago, he will work for the Hays organization.

Kirchner Variety Club Head

Edgar E. Kirchner of Allied Theatres, and manager of the Family theatre, Detroit, has been elected president of the local Variety Club for 1935, succeeding John E. Flynn. M. J. Caplan was elected first vice-president and J. O. Brooks second vice-president. The annual ball will be held February 23.

Fox Kidnap Suspect Freed

Maurice Monnier, accused of having sent a letter to Mrs. William Fox, threatening to kidnap her two grandchildren if money was not given him, was acquitted in Brooklyn federal court by a jury in a second trial.

Warner Officers Are Re-elected

All officers of Warner Brothers were formally continued in their present posts at the annual election meeting of the company directorate in New York Tuesday. There was only one minor change which resulted in an exchange of positions between Cyril H. Wilder, who had been serving as an assistant treasurer, and Paul A. Chase, who had been an assistant secretary.

The other officers are:

Harry Warner, president; Albert and Jack Warner, Sam E. Morris and Herman Starr, vice-presidents; Albert Warner, treasurer; Samuel Carlisle, W. Stewart McDonald, assistant treasurers; Abel Cary Thomas, secretary and general counsel; Harold S. Bareford, Edward K. Hessberg, assistant secretaries; Samuel Carlisle, comptroller, and Thomas J. Martin, auditor.

Albert Warner presided.

Gering Drops Conspiracy Case Against Companies

Charges of conspiracy against major distributors brought by George C. Gering of the Rosewood theatre in Chicago were thrown out by the Code Authority Tuesday when the adjourned complaint came up for appeal.

The case had been heard the week before by a Code Authority committee and was called again for this week. The case was withdrawn at the request of Harold J. Sherman of Feitelson & Mayer, who represented Mr. Gering, less than one minute after the hearing had started.

Reported Loew Invasion Of Chicago Denied There

A reported invasion by Loew's of the Chicago neighborhood field was denied this week by Aaron Jones, Chicago circuit operator, who said Loew's would find it difficult to break into exhibition there unless it built a circuit of new theatres.

Chicago circuits are opposing MGM's insistence upon percentage and Saturday and Sunday playing time, but Mr. Jones denied that he had negotiated a Loew tieup on his recent trip to New York.

Bomb Cuban Agency

The Midtown Agency, Universal's Cuban representative in Havana, was bombed Monday night, along with 40 other establishments covering a wide range of businesses, by terrorists, according to word received in New York Tuesday by N. L. Manheim, Universal foreign chief.

Hall Makes Bow on Radio

Mordaunt Hall, former motion picture reviewer of the New York *Times*, has been signed for a series of National Broadcasting Company broadcasts, through WEAf, the New York outlet. Mr. Hall will be heard each Monday at 1:30 p. m. His subject is: "Screen Players and Plays."

Circuit Moves Office

Prudential theatre circuit, New York, has moved its offices from 630 Ninth avenue to the Paramount Building.



THE CAMERA REPORTS



AWARDED PLAQUE. Senator-elect Joseph F. Guffey of Pennsylvania presenting Bob Suits, manager of Loew's Colonial in Reading, the Quigley Award for October, as Postmaster-General James A. Farley and J. J. Doyle, president of the Pennsylvania Club of Washington, look on. The winning campaign, submitted in the Round Table Club exploitation competition, was on MGM's "What Every Woman Knows."

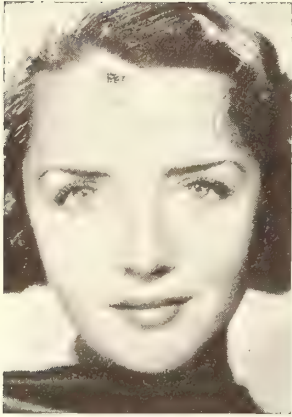


GLOBE GIRDLED. Arthur W. Kelly, vice-president of United Artists in charge of foreign distribution, as he arrived in New York from Hollywood, completing an eight months' trip around the world.

IN THE BAG. (Below) An optical allusion to a famous holiday now again upon us, subtly made by the Educational comedienne, Muriel Schey, whom we herewith join in saying Merry Christmas.



MUTUAL TRIBUTE. Grace Moore, star of Columbia's "One Night of Love," as she joined a meeting of Columbia sales managers in Chicago. Besides Miss Moore are: Standing: Oscar Ruby, Joe Levy, Clarence Phillips, Lou Astor, Ben Marcus, Clarence Hill, Max Roth, Hy Chapman, Harry Taylor. Seated: Phil Dunas, Rube Jackter, Abe Montague (general sales manager), Joe McConville, J. MacGarland.



IN MUSICAL. Susan Fleming, who will be seen in the new edition of George White's "Scandals," Fox production.



QUINTUPLETS DOCTOR SEES RADIO CITY. Dr. Allan Roy Dafoe of Calander, Ontario, visiting the Music Hall penthouse studio while in New York. Pictured with him are George M. Gale, president of Liggett's; Dr. William Dafoe, a brother, and Merlin H. Aylesworth, president of RKO.



HAS LEAD. Heather Angel, heroine of "The Mystery of Edwin Drood," her first role under a new Universal contract.



MR. AND MRS. Mister being Charles Butterworth, featured in MGM's "The Night Is Young."



OFF TO HOLLYWOOD. To make "The Melody Lingers On," Reliance production for United Artists release. Shown leaving New York, they are Sam Wood, who will direct; Lillian Hellman, who made the adaptation; and Eddie Small, head of production for Reliance.



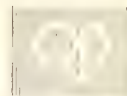
ASSIGNED. Robert Florey, whom Warners has chosen to direct the film, "North Shore."



EXHIBITORS GUESTS AT PREVIEW PARTY. Theatre men of the Cincinnati territory at the luncheon which followed Columbia's special screening of "Broadway Bill" at the Netherlands Plaza hotel in Cincinnati. Approximately 150 exhibitors attended to view the new production based on story by Mark Hellinger. Allan S. Moritz, manager of Columbia's Cincinnati branch, was in charge.



ASIDES & INTERLUDES



By JAMES CUNNINGHAM

Venezia Palace in Rome, the dignified edifice where the stern and bombastic Benito Mussolini spends his office hours, was disturbed the other day by the visit of our banjo-eyed comedian, Eddie Cantor, who had arrived for an interview with Il Duce.

Apparently not knowing that the business of running a country in Continental Europe is a serious one in these days of war talk and war threats, Eddie admitted in an Associated Press dispatch that he thought he was going into Premier Mussolini's office "to have some fun." But, added Eddie, "I saw he was interested far more in doing something that was good for Italy than just cracking jokes."

We recall Mr. Cantor's visit with the President at Warm Springs, Georgia, last fall. The President later named him to the motion picture Code Authority to represent the players in code matters. Mr. Cantor sailed two weeks ago for a merry trip through Europe the while these same fellow actors were in the heat of a battle with producers over their rights under the code. Evidently his visit to Warm Springs was in the capacity of court jester.



HOLLYWOOD TRYING HARD TO IMPROVE ITS MIND

Sitting underneath this headline revelation in New York newspapers were some gratifying remarks by little Kitty Carlisle about the progress being made in Hollywood by our film folk toward acquiring enough of an education at least to enable them to read and write.

"The movie stars are all reading and trying to improve their minds," reported pretty Kitty, who had just arrived in New York from a screen appearance at Warners, or Paramount—or someplace. Then, as if she had suddenly remembered that it is good policy to develop the good will of studio executives when one is trying to further a starring career, Kitty added . . . "And the producers are trying to improve their minds, too."



Hollywood's motion picture "extra" players have participated in many weird spectacles, but none more dramatically strange than that staged the other night by the Central Casting Bureau—producer controlled—at the Carthay Circle theatre in Los Angeles. The occasion was supposed to be the final of the series of auditions from which they selected the best dress-type extras, those selected to be permanently recorded in the files of Central Casting; the others probably will starve. The public was invited to witness the parade of players across the Carthay stage, this apparently being intended to demonstrate that in the final selection there was to be no skulduggery, no favoritism and that everything was to be on the up-and-up.

Condemned even before it was presented, the lack of tact and consideration for the lowly extra was anticipated by Ben Bard, actor, who courageously consented to assume the ticklish job of master of ceremonies. In addressing the audience, Mr. Bard, sensing its tenseness, remarked, "Please realize how difficult the ordeal must be to the people, important factors in motion pictures, who will pass before you. For this I extend my sympathy." Then, turning dramatically to the male extras, Ben quipped, "I'd be there with you myself, boys, but I couldn't get a muffler and spats."

Darryl Zanuck, short and skinny cigar-smoking producer of Twentieth Century Pictures, will present to the motion picture theatre on Christmas Day a picturization of incidents in the colorful life of the Prince of Humbugs—Phineas Taylor Barnum.

"P. T.'s" spectacular career in the show world started some hundred years ago. His method at that time was to get the country embroiled in a heated argument over the age and authenticity of one Joice Heth, a wizened old Negress slave who was said to be 160 years old and George Washington's nurse at birth.

Mr. Barnum was exhibiting the old lady in his first side show. Receipts began to fall off in Boston and he instituted a controversy which was picked up in papers and pulpits, having inserted advertisements, signed "A Visitor," in which the anonymous (Barnum) complained that not only was the ancient slave a humbug, but that she was really made of India rubber, whalebone and hidden springs and that the exhibitor was a ventriloquist hidden in the mechanism. Barnum saw to it that the fight over his exhibit's genuineness was prolonged, and crowds stormed his show parlor.

A sharp incision of the scalpel when Joice died revealed the first Barnum fraud—one which lacked by 80 years the 160 years with which Barnum had accredited her.

Lucille La Verne portrays Joice Heth in the Zanuck version. For the part, her face had to be a brown corrugation of wrinkles and deep hollows, acquired by applying a coating of heavy glue over the surface of both face and arms. This was followed by an application of undertaker's wax, which is pink. Over that went the old woman's color—a layer of ordinary brown grease paint. Next came an application of liquid rubber, which, when dry, became transparent enough to show the brown paint. As the rubber dried it broke into countless wrinkles and cracks and drew the skin tight, as in old age. Then brown water color was painted on. Finally, thin silk strips were glued on at the corners of the eyes to narrow them into crone-like slits. The process took six hours to complete. Miss La Verne appears in the makeup for less than six minutes.



Al Greene, supervisor for the Rugoff and Becker independent circuit on Long Island and Brooklyn, calls our attention—with a blush—to a typographical error appearing in the program of their Oceana theatre, at Brighton Beach, where announcement of the giving of chinaware was made in the program in this accidental manner:

FASTIDIOUS HOUSEWIVES

whose panties are filled with choice tableware, are invited to increase their service by adding a

Silhouette
Dinnerware
Set (Free)

"We have been the recipient of an endless stream of telephone calls as well as personal visits of patrons, particularly ladies," wrote Mr. Greene, "who have brought to our attention the non-appearance of the letter 'r' in the word 'panties.'"



Jack Moffitt was describing the party staged recently in Hollywood by the Fox studio for Mr. and Mrs. Winthrop Aldrich, Nelson Rockefeller and an assortment of other bankers and capitalists. The proceedings were stopped for a moment when Stepin Fetchit, Negro player, ran a lazy eye over the plutocratic guests and chirped: "Boy! What a place for a crap game!"

The Santa Fe dining service was deprived of considerable revenue by the enterprise and foresight of Jake Wilk, Warners' eastern story editor, who acted as quartermaster of the Warner party traveling to the coast.

Before boarding the CHIEF at Chicago, Wilk went on a foraging expedition and stocked up on certain gustatory delights well known in some places but not obtainable on the train. As the CHIEF thundered toward Kansas City, the Warner legion, seven in number and including Mr. and Mrs. Harry M. Warner and members of the family, Andy Smith, Charlie Einfeld and Wilk, filed into the dining car and awaited service.

"Pickled herring and pumpernickle for all," was Wilk's order when the steward came around. "You'll find them both in my compartment."

The steward's eyes popped, but he fetched the pungent delicacy and served the party.

"Next course is corn beef, peppered," announced Quartermaster Wilk when the herring was finished, and the steward made another trip to the private commissary.

The corn beef annihilated, Wilk, still acting as master of ceremonies, pronounced: "Now we'll buy some coffee."



A chatter column says Hollywood stars are installing secret panels in their living rooms which permit them to speak to their servants. Which caused Ted Cook to observe, "They ought to perfect a gadget which would permit actors to speak to their wives."

And to old friends who knew them when.



Traveling "Down Memory Lane" in the Hearst newspapers, last Saturday afternoon, six-foot tall and paunchy Wallace Beery told of the days, 30 years ago, when he broke into theatricals as a nursemaid to a troupe of elephants, for which the old Forepaugh-Sells Circus paid him \$3.50 per week, plus "grub." One of Beery's best friends in those rough and tumble days of the road was a bull elephant named Maggie, who worked with him in the show. One afternoon a black panther got loose before the matinee. Wallace was in the "big top" when he saw the wild cat coming straight for him. Maggie was out in the menagerie tent and Beery scooted through the runway like a deer, reaching Maggie just as the big cat got to him. Beery's arm was ripped as he dived behind the big bull, but that was the end of the panther. Maggie caught him in his trunk and lifted him clear through the top of the tent.

Last September, when Beery was making "The Mighty Barnum" for Darryl Zanuck, they had a troupe of ten elephants in the picture. One of the elephants was Maggie, and—you guessed it—he recognized his old pal Beery. Mr. Beery is not "hi-hat," nor has he gone Hollywood, but he did NOT take Maggie home with him—Mrs. Beery saw to that.



There's more stirring drama in Louis Sobol's five-line story from life about Gene Lawrence than can be packed into five cans of celluloid. It seems that Lawrence, crack sports writer for International News Service, informed by the doctors that he had only one month at the most to live, kept his fate a secret from his wife and took her and their two children to Florida for one last glorious month together. There he died the other day . . . leaving his children and their mother destitute.

BOX OFFICE CHAMPIONS for NOVEMBER



THE MERRY WIDOW

MGM



THE WHITE PARADE

Fox



KID MILLIONS

United Artists

Q Seven productions were named by the nation's key theatre box offices during the month of November as the Box Office Champions for that month. These were distributed among six companies, with Columbia placing two, one of them, "One Night of Love", ranking among the Champions for the third consecutive month. One other production in the list is a "holdover"—RKO Radio's "The Gay Divorcee", also a Champion in October.

(1) THE MERRY WIDOW: Produced by Irving G. Thalberg. Directed by Ernst Lubitsch. Screen play by Ernest Vajda and Samson Raphaelson. Based on book and lyrics by Victor Leon and Leo Stein. Music by Franz Lehar. Musical adaptation, Herbert Stothart. Lyrics by Lorenz Hart. Additional lyrics, Gus Kahn, Richard Rodgers and Lorenz Hart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate directors, Fredric Hope, Edwin B. Willis. Wardrobe, Ali Hubert. Miss MacDonald's gowns, Adrian. Photographed by Oliver T. Marsh.

Film editor, Frances Marsh. Cast: Maurice Chevalier, Jeanette MacDonald, Edward Everett Horton, Una Merkel, George Barbier, Minna Gombell, Ruth Channing, Sterling Holloway, Donald Meek, Herman Bing. Released November 2, 1934.

(2) ONE NIGHT OF LOVE: Directed by Victor Schertzinger. Story by Dorothy Speare and Charles Beahan. Screen play by S. L. Lauren, James Gaw and Edmund North. Assistant director, Arthur Black. Cameraman, Joseph Walker. Sound engineer, Paul Neal. Associate producer, Everett J. Riskin. Cast: Grace Moore, Tullio Carminati. Released September 1, 1934.

(4) THE WHITE PARADE: A Jesse L. Lasky production. Directed by Irving Cummings. Screen play by Rian James and Jesse Lasky, Jr. From the novel by Rian James. Adaptation by Sonya Levien and Ernest Pascal. Photographer, Arthur Miller. Sound, S. C. Chapman. Art director, Max Parker. Costumes, William Lambert. Musical director, Louis De Francesco. Cast: Loretta Young, John Boles, Dorothy Wilson, Muriel Kirkland, Astrid Allyn, Frank Conroy, Jane Darwell, Frank Melton, Walter Johnson, Sara Haden, June Gittelsohn. Released November 16, 1934.



ONE NIGHT OF LOVE

Columbia



THE GAY DIVORCEE

RKO Radio



LADY BY CHOICE

Columbia



Mrs. Wiggs of the Cabbage Patch

Paramount

(3) THE GAY DIVORCEE: Produced by Pandro Berman. Associate producer, Zion Myers. Directed by Mark Sandrich. Musical adaptation, Kenneth Webb. Screen play by George Marion, Jr., Dorothy Yost and Edward Kaufman. Dance direction and photography by David Abel. Cast: Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Erik Rhodes, Eric Blore. Released October 19, 1934.

(4) KID MILLIONS: A Samuel Goldwyn production. Directed by Roy Del Ruth. Story and dialogue by Arthur Sheekman, Nat Perrin and Nunnally Johnson. Songs by Walter Donaldson and Gus Kahn, Burton Lane and Harold Adamson. "Mandy" by Irving Berlin. Dances and ensembles directed by Seymour and Felix. Fantasy in Technicolor. Music and lyrics by Gus Kahn, Walter Donaldson and Alfred Newman. Color direction by Willy Pogany. Photographed by Ray Renahan. Staff for Mr. Goldwyn: Art director, Richard Day. Photographed by Ray June. Film editor, Stuart Heisler. Musical director, Alfred Newman. Costumes, Omar Kiam. Sound recording, Vinton Vernon. Assistant director, Walter Mayo. Cast: Eddie Cantor, Ann Southern, Ethel Merman. Released November 28, 1934.

(5) LADY BY CHOICE: Produced and distributed by Columbia. Directed by David Burton. Story by Dwight Taylor. Screen play by Jo Swerling. Associate director, Arthur Black. Cameraman, Ted Tetzlaff. Sound engineer, Glenn Rominger. Film editor, Viola Lawrence. Associate producer, Robert North. Cast: Carole Lombard, May Robson, Roger Pryor, Walter Connolly, Arthur Hohl, Raymond Walburn. Released October 15, 1934.

(6) MRS. WIGGS OF THE CABBAGE PATCH: Produced by Douglas MacLean. Directed by Norman Taurog. Original story by Alice Hegan Rice and Anne Crawford Flexner. Screen play by William Slavens McNutt and Jane Storm. Art directors, Hans Drier and Robert Odell. Photographed by Charles Lang. Cast: Pauline Lord, W. C. Fields, Zasu Pitts, Evelyn Venable, Kent Taylor, Charles Middleton, Donald Meek, Jimmy Butler, George Breakston. Released October 19, 1934.

FILMS WITHSTOOD DEPRESSION BEST, CORPORATION TAXES SHOW

1930 Better Theatre Year Than the Four Preceding, Revenue Bureau Reports; Decentraliz- ing Reflected in 1932 Figures

Corporation taxes collected from the motion picture industry for 1932 were at a low level, with comparatively few companies showing taxable income, it was disclosed in figures made public this week by the Internal Revenue Bureau at Washington, reflecting the effect of the depression out of which all businesses now are making headway.

Motion picture theatre corporations, together with a few dozen legitimate theatres, paid taxes totaling \$1,961,000, compared with \$2,768,000 in 1931 and a high of \$4,943,000 in 1930, \$4,799,000 in 1929, and \$4,649,000 in 1928.

The figures disclosed that, as a result of the large circuit operators' frantic attempts to divest themselves of houses when the depression finally struck home, the number of theatre corporations increased from 2,840 in 1931 to 3,101 in 1932, although in the case of companies operating in 1931 only 1,349 had taxable income, while in 1932 only 765 had taxable income.

It is to be noted that individual theatre companies reporting net income in the tabulations in the adjoining columns are not, necessarily, individual theatres. One such company reporting might control any number of houses.

Withstood Depression Longer

The bureau's report revealed that the theatrical industries withstood the depression much longer than did general manufacturing activities. The peak years of the manufacturers were 1927 and 1928. The stock market tumble came in October of 1929. In the motion picture business, the theatre branch showed 1930 as its best in the five-year period ending with that year. In the production branch 1929 was the best. Gross receipts were heavier in 1930, but expenses increased so sharply as to bring the tax liability down.

The year 1931 was the point where the film industry started to feel the worst effects of the depression.

Gross receipts of 195 film producing corporations in 1932 were \$190,795,000, as against \$441,948,000 reported by 199 producing corporations in 1931 and \$410,700,000 reported by 208 corporations in 1930.

The tables in the adjoining column give in detail the financial position of these groups for 1928 to 1932, inclusive.

Billion Admissions in Britain

Approximately a billion film theatre admissions were paid in the British Isles during 1933, for a total of \$201,000,000, according to data presented to a recent meeting of the British Association Economics Section in Aberdeen, Scotland, said a United Press dispatch this week.

Of the gross amount, United States dis-

THEATRE COMPANIES REPORTING NET INCOME

YEAR	NUMBER OF COMPANIES*	GROSS	NET INCOME	TAX
1928	1,652	\$430,093,000	\$43,604,000	\$4,649,000
1929	1,616	441,670,000	49,030,000	4,799,000
1930	1,434	423,579,000	46,812,000	4,943,000
1931	1,349	295,283,000	27,403,000	2,768,000
1932	765	190,114,000	14,990,000	1,961,000

* Includes a few dozen legitimate theatres.

THEATRE COMPANIES REPORTING NO NET INCOME

YEAR	NUMBER OF COMPANIES*	GROSS	DEFICIT	INACTIVE THEATRE COMPANIES
1928	1,451	\$182,505,000	\$23,807,000	202
1929	1,489	170,577,000	27,135,000	184
1930	1,428	157,116,000	21,626,000	203
1931	1,491	235,797,000	29,114,000	226
1932	2,336	352,780,000	95,028,000	197

* Includes a few dozen legitimate theatres.

PRODUCING COMPANIES REPORTING NET INCOME

YEAR	NUMBER OF PRODUCERS	GROSS	NET INCOME	TAX
1928	106	\$219,254,000	\$19,246,000	\$1,938,000
1929	101	280,303,000	50,238,000	5,330,000
1930	84	357,137,000	31,835,000	3,690,000
1931	54	29,696,000	2,698,000	318,000
1932	44	14,349,000	1,145,000	135,000

PRODUCING COMPANIES REPORTING NO NET INCOME

YEAR	NUMBER OF PRODUCERS	GROSS	DEFICIT	INACTIVE THEATRE COMPANIES
1928	100	\$ 11,012,000	\$ 2,136,000	59
1929	142	63,142,000	5,838,000	48
1930	124	53,563,000	8,447,000	38
1931	145	412,252,000	11,372,000	35
1932	151	176,446,000	31,344,000	23

tributors in England received from the exhibition of American films \$26,500,000. The British Government's exchequer drew \$30,000,000 from film exhibitions.

Profits Seen in Hollywood

Hollywood executives, in almost all studios, are reported as saying their financial statements will show a swing to small, but substantial profits this year. "More people are going to the motion pictures more often," is the explanation given.

RKO Radio Board Meets

The directorate of RKO Radio Pictures held its regular quarterly meeting Tuesday in New York. J. R. McDonough, president of Radio Pictures, came east for the meeting from the Coast. Routine business was discussed.

Pirandello Wants To Reorganize Hollywood

Luigi Pirandello, Italian playwright and winner of this year's Nobel Prize in literature, announced this week in Praha, Czechoslovakia, that he is going to Hollywood soon to attempt a revolution in the artistic value of pictures.

"I will attempt to give modern films a new impulse, making the idea supreme over material superficialities," Signor Pirandello is reported as saying.

"I am convinced that the theatre need not fear the films, since the films will never become one of the chief sources of culture. They will, however, remain an important part of cultural life and as such must be promoted."

Hollywood will be awaiting his arrival.

THE LARGEST NUMBER OF
THEATRES EVER TO PRE-
SENT AN ATTRACTION
SIMULTANEOUSLY WILL
HONOR THEIR SCREENS THIS
HOLIDAY SEASON WITH

HEPBURN

IN SIR JAMES M. BARRIE'S

"THE LITTLE
MINISTER"



SHE CROWNS HER AMAZING
CAREER AS THE IMMORTAL
"BABBIE" IN ONE OF THE GREAT
LOVE STORIES OF THE AGES



Hepburn

SIR JAMES M. BARRIE'S

"THE LITTLE MINISTER"

JOHN BEAL ^{WITH} ALAN HALE

DIRECTED BY RICHARD WALLACE ★ A PANDRO S. BERMAN PRODUCTION

RKO-RADIO
PICTURE

POSTER SERIES, FREE TO EXHIBITOR, WILL CEMENT GOODWILL OF PUBLIC

Series of Six Drawings by M. Leone Bracker Will Be Mailed, Once a Month, to 12,000 Theatres by MPPDA

In an unprecedented drive to cement further the goodwill between the industry and the 80,000,000 theatregoers, within the next six weeks the first of a series of six highly artistic posters will be mailed to each of the 12,000 theatres now in operation. The posters will be sent also to other English-speaking countries. It is the plan of the industry, as outlined by the Motion Picture Producers and Distributors of America, to have every theatre exhibit the posters in a preferred position in the lobby. The posters will be released once monthly for six months. There will be no cost to exhibitors.

The posters, created by M. Leone Bracker, one of the country's leading illustrators, are to be of such artistic excellence that the public's appreciation is assured. Each poster will carry a message dramatizing the service of the screen to all types of persons.

Not only is it planned to make this unusual series the highest type of art work, but every exhibitor will be given the entire series at absolutely no expense. The cost of the entire campaign, amounting to many thousands of dollars, will be borne entirely by the MPPDA member companies. In return the exhibitor will be requested to make a display of the poster in keeping with its artistic quality.

Many of the leading theatres in New York have signified their intention of displaying the posters in special gold frames, with spotlights to enhance the effectiveness and beauty of the art work.

It is planned to mail the finished posters direct from the printers to each individual theatre at intervals of about a month. The first of the series, titled "Forgetting a Thousand Cares," is now in the hands of one of the most expert art printers in the land. The first run will be completed within the next few weeks. A month later the second poster will be received. It is believed that many theatre operators will continue to exhibit the earlier poster, too, eventually making an art display of the entire series of six.

For the convenience of the average exhibitor, the posters are to be made regulation one-sheet upright size, 28x42. They will be in four or five colors, with Artist Bracker's drawings in a red duo-tone. The entire job will be executed in a new process insuring the finest art reproduction obtainable.

M. Leone Bracker, the artist, for years has won the admiration of millions with his crayon and charcoal drawings. During the World war he drew a great number of posters for the Government, for patriotic, relief and money-raising purposes. Many are sure to recall his "Keep 'Em Smiling," one of the most widely used posters during the war. Another, "Behold Your Enemy," in the early days of the war, won the Gov-



"FORGETTING A THOUSAND CARES"

"This is the privilege of motion pictures—that they bring great joy and relaxation to humankind." . . . This caption will go under each poster in the Bracker series to be distributed to all theatres for lobby display.

ernment prize for black and white posters. Bracker created America's national Peace Poster for the Geneva Conference. His war posters hung in the collections of the late King of Belgium and of the Emperor of Japan, and may be found in the archives of all the Allied nations.

Bracker's industrial series have won him no little fame. He created the "Washington Inspirational" series for the Baltimore & Ohio Railroad. The "Lincoln Memorial" of this series was hung in the White House. His General Motors Family series won the Bok-Harvard Award for institutional advertising, and his "Velvet Joe" tobacco series likewise is well remembered. For

the Canadian Pacific Railway he did a series which linked the building of the railroad with the building of Canada. Bracker also has done many drawings for church and allied causes. An early poster on women's suffrage was referred to by the *Literary Digest* as "one of the three exceptional things to bring women's suffrage to New York State."

Following is the official committee in charge of the special poster series:

Howard Dietz, S. Charles Einfeld, Paul Gulick, Robert M. Gillham, Charles E. McCarthy, Hal Horne, S. Barret McCormick, Herschel Stuart, P. L. Thompson, Gordon S. White.

Al Smith Heads Council of Legion In New York Area

Cardinal Hayes of New York has selected a council of 14 prominent Catholic laymen, headed by former governor Alfred E. Smith, to aid in the activity of the motion picture Legion of Decency against objectionable films. The announcement came from the chancery office of the Roman Catholic Archdiocese of New York.

The group will be known as the Council of the Legion of Decency of the Archdiocese of New York, and will formulate plans for the functioning of the organization in the territory, according to the Rev. Dr. J. Francis A. McIntyre, chancellor of the archdiocese.

Besides Mr. Smith, the council includes seven members from Manhattan, and a like number from the remaining counties in the archdiocese, Bronx, Richmond, Westchester, Dutchess, Putnam, Orange, Rockland, Sullivan and Ulster.

The members of the council are as follows:

JAMES A. FARRELL, former president of the United States Steel Corporation.

GEORGE MACDONALD, papal marquis.

JOHN P. O'BRIEN, former mayor of New York.

MORGAN J. O'BRIEN, attorney.

MARTIN QUIGLEY, publisher of *Motion Picture Herald* and *Motion Picture Daily*.

JOHN J. RASKOB, former chairman of the Democratic National Committee.

ALFRED TALLEY, former judge of the court of general sessions.

JAMES DONNELLY, for the Bronx.

WILLIAM T. FETHERSTON, former justice of the court of special session, for Richmond.

Justice WILLIAM F. BLEAKLEY, of the supreme court, for Westchester.

JOHN E. MACK, Poughkeepsie, former supreme court justice, for Dutchess and Putnam.

ARTHUR O'LEARY, for Orange and Rockland.

GEORGE COOK, for Sullivan.

JAMES DWYER, for Ulster.

The council was to hold its first meeting in New York on Thursday at a luncheon at the Empire State Building, with Mr. Smith, as chairman, presiding. It is expected the meeting will be for the purpose of organization only.

Gulick's Mother Dies

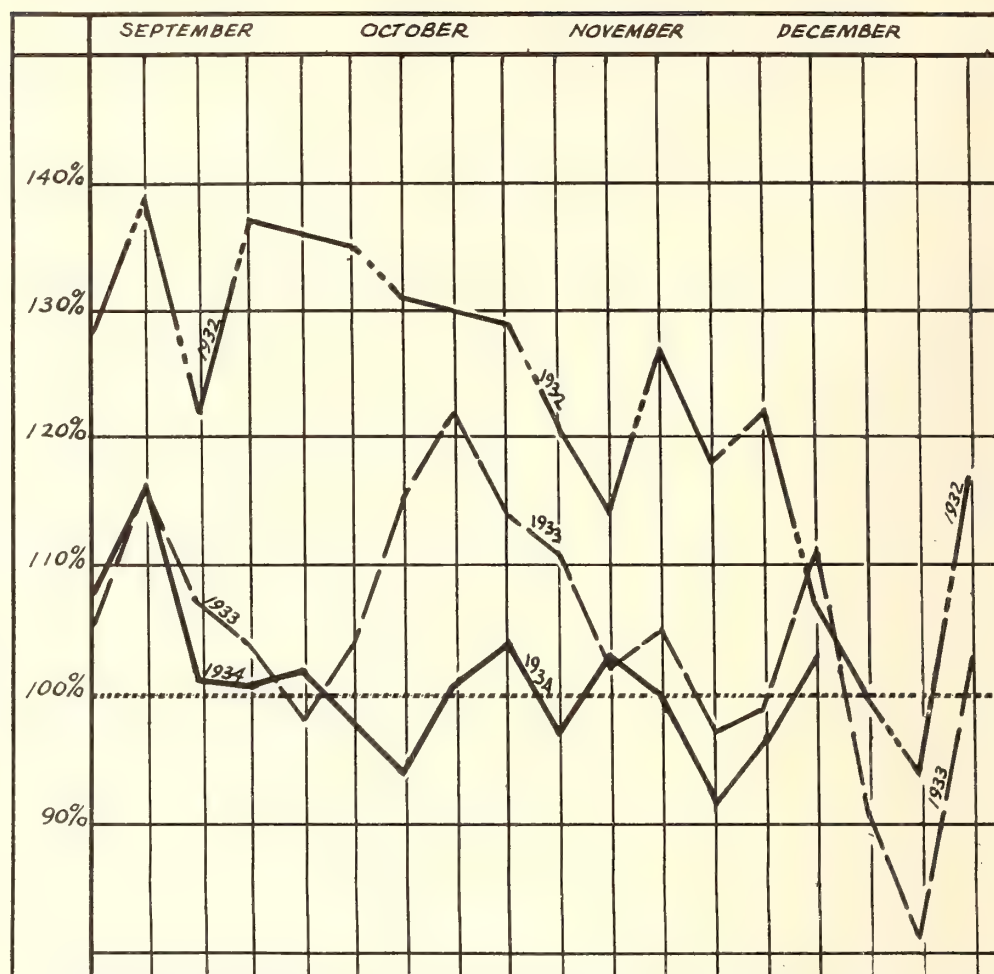
The mother of Paul Gulick, Universal director of publicity, died last week at the home of Mrs. Frost, a daughter, in Pittsford, Vt. Mrs. Gulick was 21.

Bamberger's Father Dies

Michael Bamberger, father of Leon J. Bamberger, sales promotion manager for RKO Radio, died at his home in Mount Vernon, N. Y., last week at 69.

Roxy-Mastbaum Opens

The Mastbaum theatre in Philadelphia, under the direction of S. L. (Roxy) Rothafel, will be opened formally on Sunday evening, December 23.



Business done in twelve key cities in the first four months of the new seasons of 1932, '33 and '34 is pictured in the chart, based upon *Motion Picture Herald's* weekly compilation of box office grosses. The period covered starts with September through the week of December 8. The 12 cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, Ore., and San Francisco. The average weekly gross from these cities during the entire year 1933 is taken as 100 per cent.

Equity Approves Guild Agreement

The voting membership of the Actors' Equity Association on Monday in New York approved the proposed contract with the Screen Actors' Guild giving the Guild complete jurisdiction over motion picture actors. The meeting was attended by 486 Equity members and the oral vote on the Guild contract was passed with but two or three dissenting votes.

The agreement between Equity and the Guild provides, among other things, that Equity retain all its present jurisdiction, except in the motion picture field and that the Guild have complete autonomy, its own officers, basic documents and by-laws.

There is also a stipulation which provides that neither party shall have the right to call a strike of members of the other party, but that in the event a strike is called by either party in its field, the other party will direct its members not to work in such field and will discipline them if they do. In addition, under the contract's terms, members of Equity acting in motion pictures will be required by Equity to join the Guild, and members of the Guild acting on the legitimate stage will be required by the Guild to join Equity.

Fox Metropolitan Plan Is Presented

A reorganization plan was filed for the Fox Metropolitan Playhouses in New York this week. Filing last week failed when Archibald Palmer, counsel for a group of the circuit's independent bondholders, appeared in Judge Julian W. Mack's U. S. district court and said the group had been unable to draw up a plan. Judge Mack ordered an extension.

Both Mr. Palmer and Milton J. Weisman, counsel for claimants of \$5,778,000, objected to further delay. Mr. Weisman, however, asked the court for a two weeks' postponement during which he planned to draw up a plan of his own.

Following the adjournment, Mr. Palmer charged that Halsey, Stuart & Co. dominated Fox Metropolitan immediately prior to its receivership in 1932 and now dominates its reorganization activities through control of the bondholders' committee, and asked leave of the U. S. court of appeals to examine officers of the bondholders' committee. Decision was reserved.

On the Coast, National Theatres will continue operation of Paramount's theatres there under a 10-year plan in the circuit's reorganization deal.

MGM NET JUMPS TO \$4,702,257; 255% ABOVE 1933'S \$1,326,827

Seven Per Cent Preferred Earns \$31.26 in Year Ended August 31, 1934, Compared with \$8.61 in 1933, \$18.78 in 1932

Net profits of \$4,702,257, after all charges and taxes, for the 12 months ended August 31, 1934, are announced by Metro-Goldwyn Pictures Corporation, motion picture producing and distributing subsidiary of Loew's, Inc. Last year MGM earned \$1,326,827, and in 1932 it reported profits of \$2,965,975. The new statement of earnings reflected the continuance, even improvement, of the management's success in operations, and the extent of the progress being made by the motion picture industry in emerging from the business recession.

The 7 per cent preferred stock (par \$27) earned \$31.26 in the fiscal year ended August 31, 1934, compared with \$8.61 in 1933 and \$18.78 in 1932, the company's business increasing from \$30,297,404 grossed from operations in 1932 and \$25,507,508 in 1933, to \$31,175,696 in the year ended August 31, 1934. In addition, the company paid common stock dividends—all of the issue being controlled by Loew's, Inc.—of \$3,500,000 in 1934, as compared with \$3,100,000 each year in 1932 and 1933.

Metro-Goldwyn Pictures and its wholly owned subsidiaries are controlled by Loew's through the Metro-Goldwyn-Mayer Company, Inc. The parent Loew's company netted \$7,479,897 in the year ended last August; of this slightly less than 50 per cent—\$3,500,000—was paid in by Metro in fulfilling its common stock obligations.

Current and working assets August 31 were up more than \$4,000,000 over 1932 and 1933, when their value was set down as \$26,687,000 and \$26,257,000 respectively, compared with \$30,724,439 last August. Cash on hand this year totaled \$1,642,222, slightly less than the \$1,981,438 on hand in August of 1933, but \$400,000 more than the \$1,250,031 cash available in 1932.

Too, the company's production progress at this time, represented by pictures in production, completed and/or in release, is considerably further advanced than in previous years, the report showing such assets as worth \$24,001,000, after amortization, as compared with \$19,894,000 in 1933 and \$20,496,000 in 1932.

Property held was valued at \$10,856,218, less depreciation reserves, against net worth of \$7,001,000 in 1933 and \$7,480,000 in 1932.

Total assets were: 1934, \$45,160,000; 1933, \$40,617,000, and \$41,817,000 in 1932.

Current liabilities of \$4,158,000 on August 31, 1934, which were related to current assets at a 7½ to 1 ratio, compared with current liabilities of \$3,481,000 in 1933 and \$3,067,000 in 1932.

Metro-Goldwyn Pictures Corporation and wholly owned subsidiaries added \$4,702,257 to surplus on August 31, increasing surplus to \$13,202,547.

Comparison of MGM's Financial Operations for Last Three Years

	FOR 12 MONTHS ENDED AUGUST 31		
	1934	1933	1932
Net operating income.....	\$31,175,696.70	\$25,507,508	\$30,297,404
Miscellaneous income	234,737.22	637,268	802,125
TOTAL INCOME	\$31,410,433.92	\$26,144,776	\$31,099,529
LESS:			
Amortization of negative and positive costs and depreciation(a).....	26,270,772.70	24,564,028	28,075,206
PROFIT FROM OPERATIONS..	\$ 5,139,661.22	\$ 1,580,748	\$ 3,024,323
Less Federal taxes.....	437,403.51	253,921	58,348
NET PROFIT	\$ 4,702,257.71	\$ 1,326,827	\$ 2,965,975
Common stock dividends (par \$5)(b).....	\$ 3,500,000.00	\$ 3,100,000	\$ 3,100,000
Preferred dividends	289,620.00	296,689	303,759
Increase in surplus for the year.....	4,702,257.00	1,030,138	1,583,429
Surplus from previous year.....	8,500,289.00	7,470,152	5,936,723
Earnings of 7% prfd. stock (par \$27)	31.26	8.61	18.78

(a) Depreciation: 1934, \$484,109; 1933, \$543,741; 1932, \$514,831.

(b) All owned by Metro-Goldwyn-Mayer Company, Inc., wholly owned by Loew's, Inc.

Sixth New England Fire Damages House in Maine

The sixth major motion picture theatre fire within five days took place in New England early this week when the Strand at Skowhegan, Me., was damaged to the extent of \$10,000. Defective wiring is believed to have been the cause of the blaze, which was discovered after an explosion blasted open the exits.

Denies Chesterfield Is Involved in London Deal

George Batcheller, Jr., sales manager of Chesterfield Pictures, said this week that a London report linking Chesterfield to a proposed new producing, distributing and exhibiting organization in Great Britain is without foundation. "Chesterfield is not involved in any merger move," he said. "I have no idea where or how the story originated."

The report from London declared the new company would include Julius Hagen and Twickenham Productions, the Sound City producing unit of Shepperton, and Oscar Deutch, theatre builder and operator, who has opened approximately 50 houses in England during the past year.

Hoffberg Gets Rights

J. H. Hoffberg has acquired the foreign distribution rights to seven Showmen Pictures and five produced by Willis Kent.

Schenck Denies Selznick Will Leave MGM Position

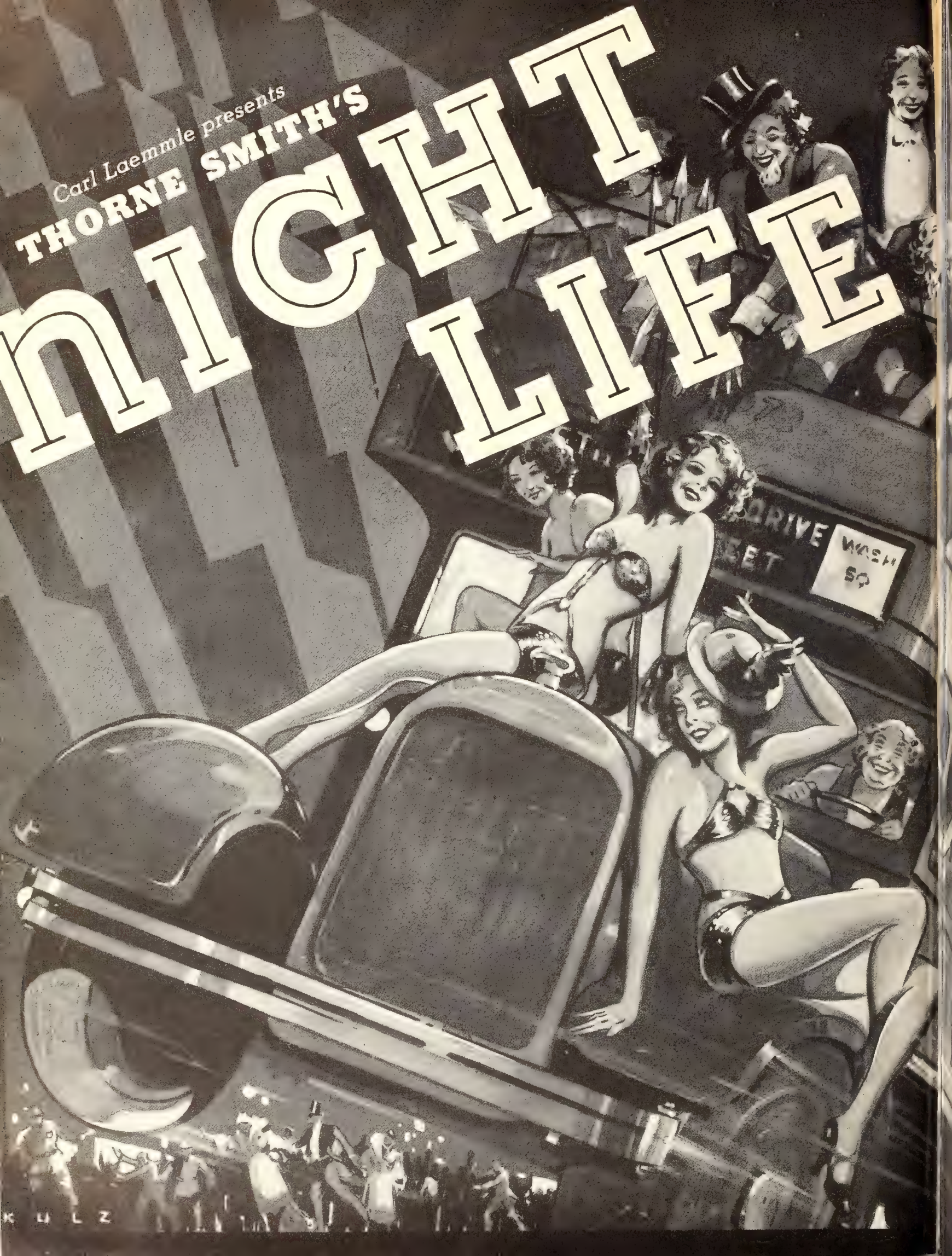
Nicholas M. Schenck, president of MGM, en route to New York after studio conferences, declared in Chicago early this week that David O. Selznick, associate producer, who had been reported about to leave the company, will remain with MGM. "Selznick definitely will remain with us," he said. "He can be with us as long as the association is mutually satisfactory." Mr. Schenck also denied reports that Irving Thalberg planned a trip to Europe in February, a denial which likewise was made by Mr. Thalberg in Hollywood.

Piazza Named Assistant To Cohen at Paramount

Ben Piazza, formerly in charge of casting at the MGM Coast studio, has joined Paramount as an assistant to Emanuel Cohen, in charge of production. He succeeds Mel Shauer, who will become an advisor on sales problems in connection with the distribution of pictures in the foreign market.

Balaban & Katz Resume Payment of Preferred Stock

For the first time in almost two years Balaban & Katz, Chicago, will resume dividend payments on the seven per cent preferred stock. Three quarterly dividends of \$1.75 per share each have been authorized, covering the first three quarters of 1933.



Carl Laemmle presents
THORNE SMITH'S

NIGHT LIFE

DRIVE WASH SO
FEET

K U L Z



Of the GODS

START THE *New Year* WITH THE
BIGGEST, HAPPIEST, MOST
PROFITABLE *Laugh* YOU'VE
EVER HAD!

A Universal Picture with
ALAN MOWBRAY · FLORINE MCKINNEY
PEGGY SHANNON · RICHARD CARLE
WESLEY BARRY · HENRY ARMETTA
FERDINAND GOTTSCHALK · WM. BOYD
**A LOWELL SHERMAN
PRODUCTION**

BRITISH FEAR MORE REGULATION FROM PARLIAMENT IN THE SPRING

Proposals for State Censorship and Broader Control of The- atre Wages and Working Conditions Are Expected

By BRUCE ALLAN
London Correspondent

Facing the probability that the Government will introduce in the spring a consolidating Act of Parliament to unify the various laws relating to the industry, motion picture folk here are beginning to talk of the necessity of organizing to see that trade interests are properly safeguarded.

Some of the steps which probably will be taken by the Government have the hearty support of the trade. An instance is the new scope of safety regulations. Assuming that the actual obligations on the exhibitor are unaltered, there is enthusiastic support for the principle of applying the same rule to every building in which films are shown, whether they are inflammable or "non-flam." The regulations are to be sent to trade associations for criticism, and they are likely to encounter less from Wardour Street than from educational bodies.

Not so likely to meet with trade approval are two suggestions put forward at a House of Commons meeting of Members of Parliament interested in film matters. One is that a state censorship should be embodied in the new Act, and the other proposes more definite stipulations regarding cinema staffs. A fixed ratio between possible patronage and the number of attendants was discussed.

Widening Legislation Feared

So far as censorship goes, it seems likely that the British Board of Film Censors, which has survived many political attacks, again will be endorsed by the Government. There is no doubt that it censors at least as effectively as any official department could be expected to do, and that it is always receptive to semi-official suggestions; while it provides the Government with the fact of censorship without the odium, it is unlikely to be sacrificed.

There is more disquiet about the Parliamentary tendency to lay down the law in staff matters. The necessities of public safety justify a degree of interference with the internal workings of a cinema theatre which would not be suggested for any other industry and, on that ground, cannot be resented. What a great many exhibitors fear is that the principle of staff control, once admitted, may be applied in unexpected ways. There is already a strong trade union movement to have theatre wages and working conditions regulated by Parliament. This degree of interference is probably unlikely from the present Government but what if the new Act provides legal means by which a labor government, a few years hence, can enforce wage standards and limit hours?

It is not stated that the vexed question of Sunday opening will be included in the "omnibus" act. To deal with it a repeal of

the recent Sunday Entertainments Act also would be necessary. It is significant that many exhibitors are beginning to think that this enactment should either be denounced or rendered inoperative by trade action.

The truth is that the industry is beginning to realize that, in accepting the very partial powers of Sunday opening conferred by this Act, it made a very bad bargain. A public vote has to be won in the first instance and then the exhibitor has to face a heavy deduction from receipts for "charity." Working it out, a number of theatre proprietors believe that, when the lost week day takings are taken into account, Sunday shows represent a smaller instead of a bigger weekly net.

There is now a tendency to suggest a fighting policy of voluntary closure on Sunday and an appeal to the public to support the exhibitor's perfectly logical claim to be allowed to make a full profit by supplying a demonstrated public need. This action has been discussed before; at the time the Sunday Entertainments Act was passed, the answer was that London exhibitors could not exist without Sunday takings and that they must accept them on the most favorable terms available. The argument doesn't seem quite so strong today, with the charity percentage showing a steady upward tendency and weekly receipts in many instances a move in the opposite direction.

Burden on Exhibitors

Unfortunately, the trade's eagerness for half a loaf in 1932 has put on the statute books a law which has given a vested interest in Sunday receipts to various charities and to the British Film Institute, which draws \$25,000 a year from this source, and it has left the exhibitor the burden of fighting sabbatarian opposition before he can open at all.

Altogether, it's a pretty kettle of fish, and one can only surmise what would happen if exhibitors declared a Sunday "strike" and demanded a seven days license, subject only to a favorable local poll. There is no doubt that many exhibitors think that a fighting policy should have been adopted in 1932, and that the impending revision of film legislation offers just a possible chance of making it effective now.

There is no getting away from the fact that, in London alone, \$100,000 per annum, paid at the box office for entertainment, is taken from the industry's no longer elastic resources.

Confirmation of reports that First Division and Wardour Films, distributor of British International Pictures, are discussing a reciprocal releasing arrangement was given by Arthur Dent of Wardour's. Mr. Dent added that a definite agreement had not yet been reached.

Anne Neagle, as a sequel to her success in "Nell Gwyn," has been cast by Herbert Wilcox for the leading role in an adaptation of Balfe's "The Bohemian Girl," to be made by British & Dominion immediately under the title "The Girl from Bohemia." A

Trade's Eagerness for Half a Loaf in 1932 on Sunday Opening Is Found Bad Bar- gain, Due to Charity Tax

camera unit already has visited Hungary. A star now in Hollywood will be opposite Miss Neagle.

* * *

Nils Asther has finished his scene for "Abdul Hamid" at B. I. P. Elstree.

* * *

At Welwyn, B. I. P. has completed big fight scenes between Jack Doyle, boxer, and Henry Mollison.

* * *

"So You Won't Talk," with Monty Banks directed by Tim Whelan, has gone on the floor at Warner-First National's Teddington studio.

* * *

London Films will star Flora Robson in "Queen Elizabeth," as well as in "Mary Read," at present playing as a drama at His Majesty's theatre.

* * *

"Brown on Resolution," the original novel title of GB's "For Ever England," has been reinstated. The Cicely Courtneidge picture just completed by Albert de Courville will be called "Things are Looking Up," instead of "Schooldays."

* * *

Jack and Claud Hulbert will work together in films for the first time in GB's "Alias Bulldog Drummond," with Atholl Fleming as Drummond, and with Fay Wray.

* * *

John Paddy Carstairs, formerly of MGM, has turned down a year's writer-director ticket with British and Dominions and taken, instead, a two picture deal. He will first do the script on the next Syd Howard picture, tentatively titled "Man of Mite" and then will work on the screenplay of the new Jack Buchanan production. Carstairs then plans to work in Hollywood for a time and return to British and Dominions.

▽

Ostrer Consents to Query

Mark Ostrer agreed to the appointment of a committee to investigate the management of General Theatres last week following stormy scenes at a meeting of stockholders of General Theatres. Holders of preference shares are now in control of General, since the company has fallen in arrears on dividend payments. The condition has temporarily blocked discussion on the Gaumont-British plan for reorganization of the company. The committee will investigate General's financial condition, its accounts and the Gaumont reorganization plan.

▽

Mack Sennett Company Planned

The preliminary plans for Mack Sennett Productions, Ltd., include a capitalization of £350,000, made up of five-shilling ordinary shares, of which 300,000 will go to Sennett. His agreement also includes a five-year contract as managing director at £5,000 per year. Six features and one special per year are scheduled, including one featuring Scott and Black, England to Australia fliers. Also planned is an insurance policy on Sennett's life, for £250,000. The company plans its own distribution.

SHOWMEN'S REVIEWS



This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public



Music in the Air

(Fox)

Operetta

Preserving well all the lively, engaging and highly tuneful melody which characterized the original operetta on the New York stage, the producers have made an enjoyable picture of the adaptation. There is selling fodder in the names of the concocters of that music, and in the numbers themselves. Jerome Kern did the music and Oscar Hammerstein II wrote the libretto and the lyrics.

With the light romantic story, of general appeal, vivacious comedy keeps pace. The appearance, her first for some time, of Gloria Swanson in the nominal lead, may in itself serve as a selling factor, while the manner and variety of style of the clothes she wears is something for exploitation. In support are John Boles, June Lang and Douglass Montgomery. All four sing, in solo and duet, and for the most part sing well. The melody, "Every Little Star," already a hit, runs through the film, and is widely known.

The story has something of a dual romantic theme, with the prima donna, Miss Swanson, and the celebrated lyricist, Boles, in a continuous and rather amusing cat-and-dog-fight romance, and Miss Lang and Montgomery, the unsophisticates from the country, encountering difficulties in the completion of their own idyllic love affair. Smart and sympathy-inspiring comedy and drama are supplied by Al Shean, Reginald Owen and Joseph Cawthorn.

The setting alternates between a village in the Bavarian mountains and the gay and lively city of Munich. The gay melody threads its way through the entire story, imparting a sparkle which adds much to the entertainment value of the picture.

Montgomery, young village school teacher, is in love with Miss Lang, daughter of Shean, local composer, for whom Montgomery writes lyrics, inspired by that love. At the same time that the village council decides to send Shean to Munich to gain recognition through his old school chum, now a famed music publisher (played by Owen), Montgomery accompanies the mountain climbing club to Munich. There, in Owen's office, a battle is raging, as Miss Swanson, singer, and Boles, lyricist, tear the office apart in pursuit of their jealous, excited romance.

When the three from the country arrive, Miss Swanson is taken with the upstanding young man, and Boles with the blond prettiness of Miss Lang. Both the victims are affected by the attention shown them, and four-cornered trouble is in the air. Meanwhile rehearsals go on for the operetta planned, and when Miss Swanson refuses to play the lead, Boles prevails upon the management to permit Miss Lang to take the part. She fails miserably in rehearsal, and she and Shean return downcast to their village, Lang's song having been considerably twisted by Cawthorn, Owen's musical director, who provides laughter and drama in the clever handling of his role.

Montgomery walks out on Miss Swanson, tiring of her sophisticated love-making, and returns home after a final squabble with Miss Lang, when he tells her she is no good as an actress. Having learned her lesson, she and Montgomery are reunited, and Lang hears his

song in the operetta, to which Miss Swanson has returned.—AARONSON, New York.

Produced and distributed by Fox. Producer, Erich Pommer. Directed by Joe May. Music by Jerome Kern. Lyrics and libretto by Oscar Hammerstein, II. Screen play by Howard I. Young and Billie Wilder. Musical adaptation, Franz Waxman. Photography, Ernest Palmer. P. C. A. Certificate No. 419. Running time, 81 minutes. Release date, Dec. 7, 1934. General audience classification.

CAST

Frieda	Gloria Swanson
Bruno	John Boles
Karl	Douglass Montgomery
Sieglinde	June Lang
Dr. Lessing	Al Shean
Weber	Reginald Owen
Uppmann	Joseph Cawthorn
Cornelius	Hobart Bosworth
Martha	Sara Haden
Anna	Marjorie Main
Burgomaster	Roger Imhof
Kirschner	Jed Prouty
Zipfelhuber	Christian Rub
Nick	Fuzzy Knight

The Little Minister

(Radio)

Drama with Comedy

In this attraction are plenty of the necessities with which to sell it. Likewise there are deficiencies, the successful overcoming of which will test good showmanship ability. Essentially it is a class picture; not in a sophisticated sense, however, as it is built around understandable elements that have proved their ability to interest the mass mind.

Tersely, "The Little Minister" is a story of conflict. It dramatically portrays what the populace of a little 1840 Scotch village thinks its minister should be and the manner in which he should conduct himself. Also it depicts the conflicting and dramatic romance between this minister and the sometimes elfish yet other times very real woman bent on getting what she wants.

There is plenty of action in the picture, but on the whole, dialogue, the sense of which is at times difficult to grasp, carries the story trend. One vivid sequence, early in the production, demonstrates that the age old conflict between employer and employee was then, as now, a difficult question. Although the picture is essentially dramatic, it does not lack for comedy contrast. This quality, as well as the drama which supports the yarn's love interest motif, serves to establish a parallel between the times and conditions of its occurrence and the present.

The atmosphere of the story is on the theme that the minister, Gavin, should devote all his life and activities to the church and its congregation, that love, in an earthly sense, should not be his. Love does come to him in the guise of Babbie, who the townsfolk think is a gypsy, and this serves to intensify the situation when they learn of it. However, with Gavin demonstrating that he can be an upstanding mortal as well as sincere man of the cloth, and with Babbie proving that religion is not confined to the mere lip service of meetings and ceremonies, the parishioners are brought to a full understanding of the love that brought the oddly-contrasted pair together.

Katharine Hepburn is logically the object of most showmanship attention, but John Beal gives a performance that undoubtedly will cause many to talk about his work. It is not to be overlooked that the story is one of James M.

Barrie's best read books. As it makes possible many effective exploitation contacts that accentuate the picture's adult appeal, the value accruing to his name is not to be taken lightly. Quite a bit too serious for juvenile or child consumption, the major business-creating drive is to be directed at the adults. Assuming that the more serious thinkers will grasp the production's moral significance and entertainment merit, special attention is to be devoted to convincing the moderns that in "The Little Minister" they will find all the features that so vividly interest them when portrayed against a more timely background.—McCARTHY, Hollywood.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by Richard Wallace. Screen play by Jane Murnin, Sarah Y. Mason and Victor Heerman. Music by Max Steiner. Photographed by Henry Gerrard. Photographic effects by Vernon Walker. Additional scenes by Mortimer Offner and Jack Wagner. Art directors, Van Nest Polglase and Carroll Clark. Interiors by Hobe Erwin. Costumes by Walter Plunkett. Recorded by Clem Portman. Edited by William Hamilton. Technical advisor, Robert Watson. P.C.A. Certificate No. 481. Running time, when seen in Hollywood, 112 minutes (to be cut). Release date, Dec. 28, 1934. General audience classification.

CAST

Babbie	Katharine Hepburn
Gavin	John Beal
Rob Dow	Alan Hale
Dr. McQueen	Donald Crisp
Thammas	Lumsden Hare
Wearyworld	Andy Clyde
Margaret	Beryl Mercer
Micah Dow	Billy Watson
Jean	Dorothy Stickney
Nanny	Mary Gordon
Lord Rintoul	Frank Conroy
Evalina	Eily Malyon
Capt. Halliwell	Reginald Denny
Munn	Leonard Carey
Carfrae	Herbert Bunston
John Spens	Harry Beresford
Sneaky	Barlowe Borland

Limehouse Blues

(Paramount)

Drama

Set in the sinister confines of London's Limehouse, Chinese quarter, this production contains all the melodramatic entertainment elements expected of the setting and characters involved. It has action and, above all, considerable suspense, as the Chinese smugglers carry on their traffic under cover of night and fog on the harbor water, while the police lay plans and watch their opportunity to break up the gang.

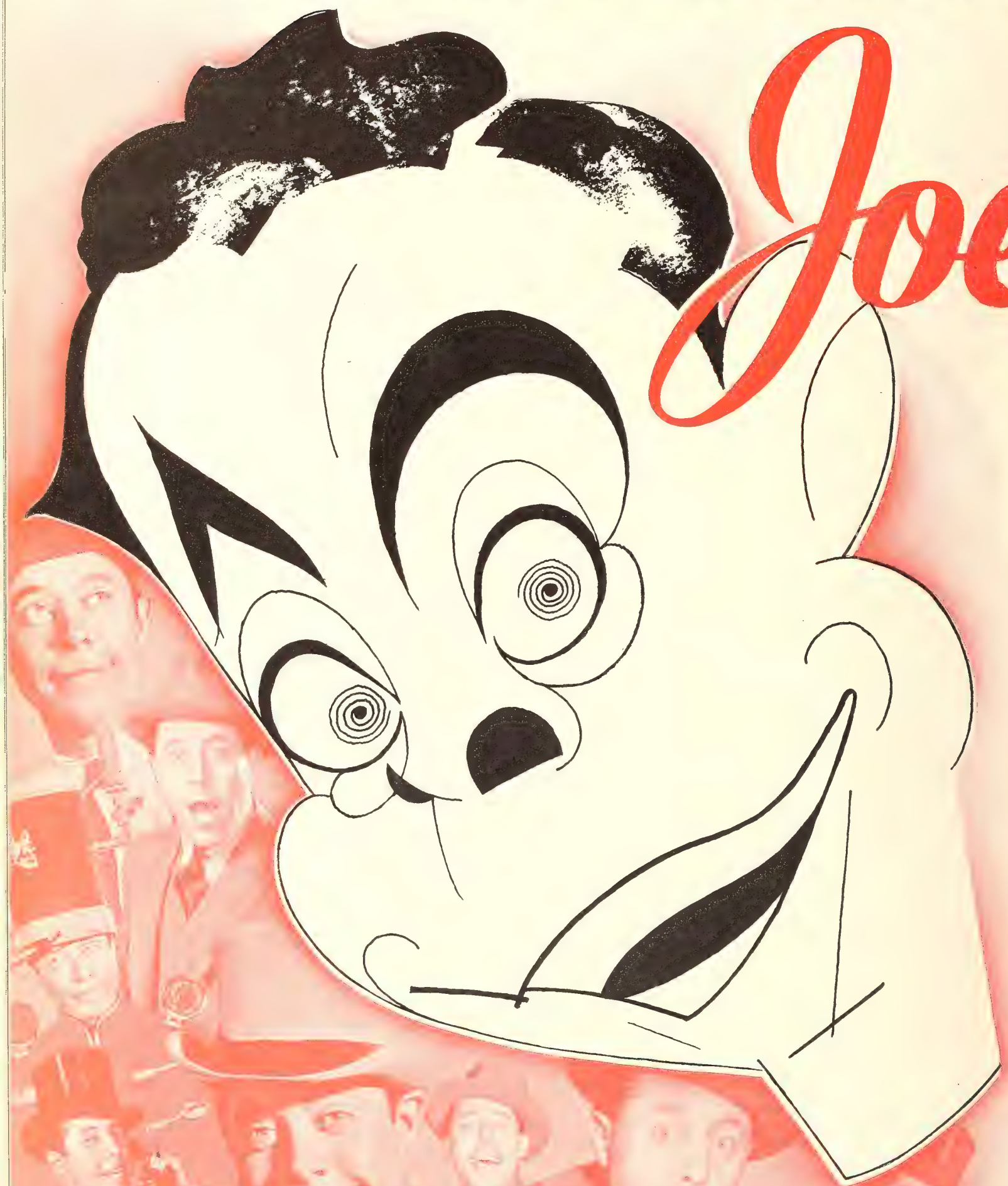
There is romance, on the one hand the rather sordid but honest love of a half-white, half-Chinese gangster for a white girl, which brings about the treachery of the Chinese girl who loves the leader, on the other hand the clean cut love of the white girl for a white man.

With everything to hold the attention of the audience, drawing them into the theatre should present no great difficulty, if they are informed of the active and suspenseful character of the picture. There should be drawing power in the cast names, headed by George Raft, Jean Parker and Anna May Wong with Kent Taylor and Billy Bevan in chief support.

There is the possibility, of course, that the patronage may be led to believe, by reason of the picture's title, that this is some form of musical film. It appears important to clear this possible misunderstanding in the selling since, with the exception of a dance interpretation of

THE MOST SENSATIONAL

Joe



First Joe Cook comedy for January release

Produced by Al Christie

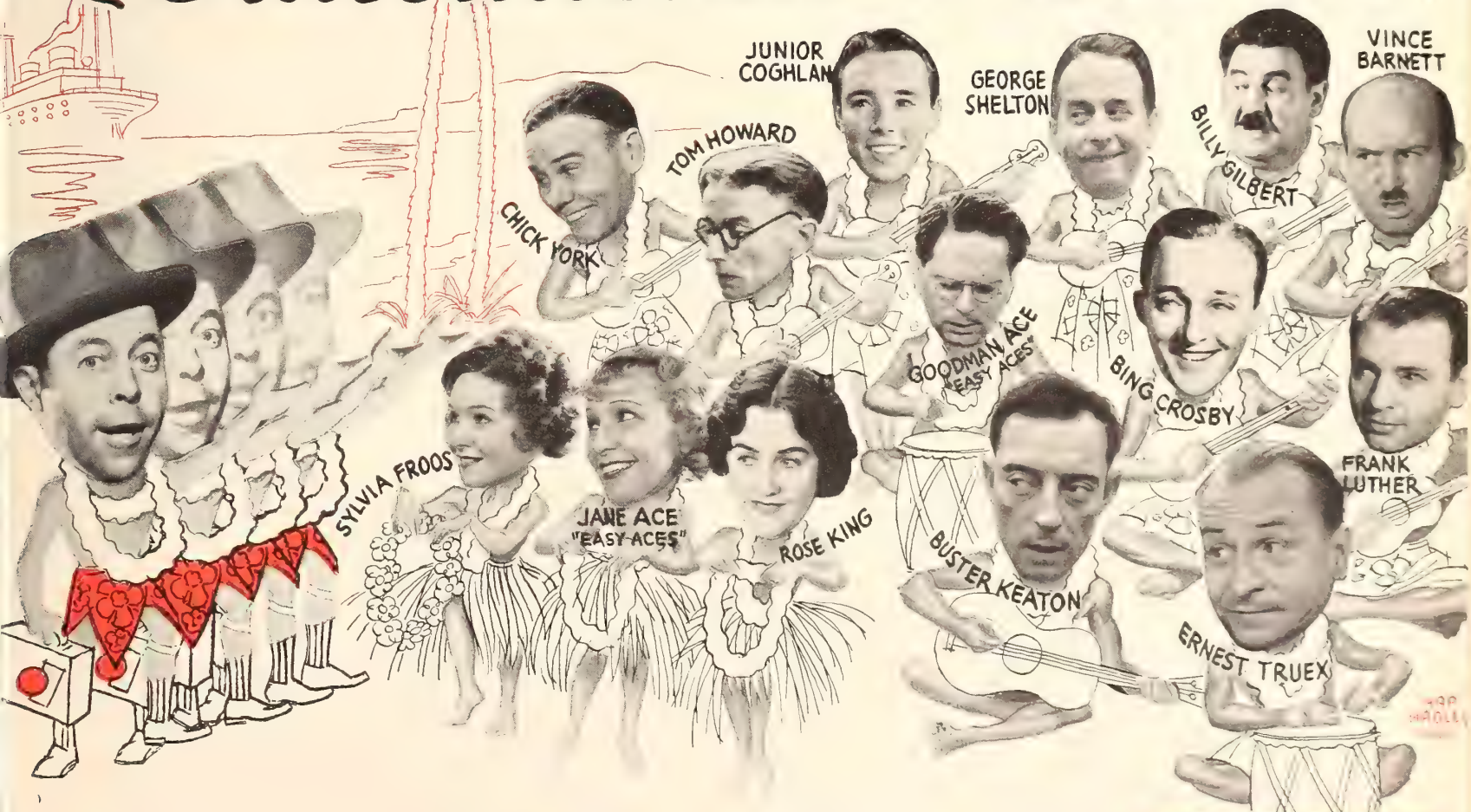
Presented by E. W. Hammons

SHORT SUBJECT NEWS IN YEARS

COOK

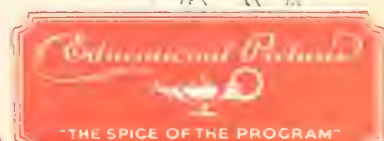
America's one-man circus,
and No.1 Clown of the stage,
now making big laugh
features in two reels for

Educational Pictures



Fourteen Hawaiians welcoming Joe (Four Hawaiians) Cook
to the biggest star aggregation in short subject history.

You get star values such as this in short subjects only from



Distributed in U. S. A.
by FOX Film Corporation

that composition enacted by Raft and Miss Wong, there is nothing but melodramatic action here.

Miss Parker, Limehouse petty thief, is saved from arrest by Raft, half-breed Chinese from New York, who is the leader of the smuggling in Limehouse and the deadly enemy of his pugnacious rival, Montagu Love, Miss Parker's guardian. Parker is attracted to the girl, and when her guardian learns she has been in Raft's office, he beats her severely.

Raft sees to it that Love is disposed of, completely, when he threatens to inform the police unless he is allowed a cut in the smuggling profit, and Miss Parker goes to work for Raft, living in his cafe, unmolested by Raft, who has fallen in love with the girl. Miss Wong becomes bitterly jealous at the intrusion of Miss Parker, who appreciates Raft's kindness but cares nothing for him.

Accidentally, on an infrequent excursion to the city, Miss Parker meets Taylor, young pet store owner. The two fall in love, but Miss Parker refuses to marry him. He learns of her practical imprisonment by Raft and goes to settle with the Limehouse boss. Raft invites Taylor to visit him that night, an invitation to death. Miss Parker, unable to warn Taylor, is forced to accompany Raft on one of his nocturnal jobs, for which the police, informed by Miss Wong, are ready. At the last moment, Raft discovers Miss Parker's love for Taylor. Pursued by the police, they race to save Taylor's life. They arrive in time, and Raft dies of shots from police guns, still evading capture. —AARONSON, New York.

Produced and distributed by Paramount. Produced by Arthur Hornblow, Jr. Directed by Alexander Hall. Original story by Arthur Phillips. Screen play by Arthur Phillips, Cyril Hume and Grover Jones. Music and lyrics by Sam Coslow. Art direction by Hans Dreier and Robert Usher. Photographed by Harry Fischbeck. P. C. A. Certificate No. 300. Running time, 66 minutes. Release date, Nov. 9, 1934. Adult audience classification.

CAST

Harry Young	George Raft
Toni	Jean Parker
Tu Tuan	Anna May Wong
Eric Benton	Kent Taylor
Pug Talbot	Montagu Love
Herb	Billy Bevan
Rhama	Louis Vincenot
Ching Lee	E. Alyn Warren
Inspector Sheridan	Robert Loraine
McDonald	Forrester Harvey
Smokey	John Rogers
Ass't Commissioner Kenyon	Wyndham Standing
Alfred	Robert Adair
Policeman	Keith Kenneth
Davis	Colin Kenny
Slummer	Eric Blore
Constable	Desmond Roberts
Maggie	Tempe Pigott
Man	Colin Tapley
Wife	Rita Carlisle
Woman	Eily Malyon
Woman Employment Agent	Elsie Prescott
Taxi Driver	Joe May
Flower Woman	Dora Mayfield

Dealers in Death

(Topical Films)

Propaganda

Taking as his thesis the recently spotlighted idea that wars are largely instigated, and maintained, by the manufacturers of munitions, Monroe Shaff, the producer, has painted in uncompromising strokes a sweeping indictment of the makers and sellers of the tools of war.

No respecter of personalities, this piece of propaganda against war is ably executed, technically good, and has a strong element of general interest, among adults.

There is a strong exhibitor tieup lying open for use by the exhibitor, in the many columns which newspapers are devoting to the present investigation of munitions manufacturers and their war profits, their sales and customers, being conducted by a vigorous and digging Senatorial committee, under the chairmanship of Senator Nye. This film is along much the same lines, with particular emphasis on foreign moneyed interests supplying the sinews of war to any and all, anywhere—who have the price.

There are comparatively few of the customary

pictures of battlefields and maimed men, the emphasis here having been placed on the causes, or the single cause, of profit by the munitions purveyors. The exhibitor may well find support among the women's clubs, strongest exponents of peace.

Scanning the latent battlefields of Europe, the picture points out the various major leaders in the gigantic munitions industry of the world. In England it is Vickers-Armstrong, in France it is Snyder-Creusot, in Czechoslovakia it is Skoda, in Germany it is Krupp, in Japan it is Mitsui, each with its hundreds of subsidiaries all over the world, the interlocking directorates, each with its ownership of steel mills, mines, railways. The individuals are pictured, the de Wendel Brothers in France, who conveniently call themselves von Wendel in Germany; Snyder, the Krupps and the man of far flung notoriety and mystery, Sir Basil Zaharoff, international salesman of the materials of war, who is said to have himself, with consummate cleverness, prompted the sowing of the seeds of war in nations, which reacted to the profits of his clients, and Sir Basil. It is charged that during the war French and German munitions makers supplied each other with materials, via neutral countries.

This is, actually, vital material. It appears open for real community support.—AARONSON, New York.

Produced by Monroe Shaff. Distributed by Topical Films. Editorial advisor, Professor Walter B. Pitkin. Author, Burnet Hershey. Film editor, Allyn B. Carrick. Assistant editor, Milton Salzburg. Musical score by Willy Stahl. Narrator, Basil Ruysdael. Running time, 68 minutes. Release date, Dec. 13, 1934. Adult audience classification.

The Czar Wants to Sleep

(Amkino)
Russian Satire

The production forces of Soviet Russia apparently are unable to forbear including some form of propaganda for the workers' state, even in those motion pictures meant as entertainment. This film, smartly satirizing the reign of the mad Czar, Paul I, makes a most complete mockery of its subject, and that mockery is in itself a concoction of propaganda for today's Russia. In picturing, satirically, the mad maneuvering of the moronic Paul, the producers have, it seems obvious, meant to indicate in indirect fashion exactly how meaningless is the idea of an individual, born of a certain name, dictating the lives and liberties of countless people by a divine right—and many whims.

That, actually, is the underlying theme of this Russian production, although superficially it is built of entertaining stuff, its director having made the most of numerous opportunities to draw laugh-provoking sequences from the exaggerated structure of the picture. The dialogue is entirely in Russian, with superimposed subtitle translations making understanding of the thread of the story a simple matter.

Its entertainment qualities, for selling in this country, may be said to be unusually high compared with others of the Soviet origin, whatever may be its underlying theme. The performances are uniformly capable, and technically the film is superior to many of its predecessors to reach this country. The theatre in the metropolitan location, which makes occasional use of foreign product, appears to be the most likely place for exhibition.

The story is concerned with a grand hoax perpetrated on the mad Paul. When the czar is disturbed by a palace outcry, it is necessary to find a scapegoat to appease his ever-ready anger. The real culprit, the czar's own aide, who had been pinched by his sweetheart, is in difficulty. With the connivance of the colonel of the guard, the name of a supposed member of the guard, which is in reality only an error in the writing of a clerk, is used as the name of the disturber of the czar's sleep. Paul orders the man Kidje to be marched to Siberia, then as suddenly orders him returned to the palace to assume officer's rank and marry the sweetheart of the aide.

When Kidje cannot be produced before his

majesty, the czar's again recurring anger is appeased by the information that Kidje is dead. An elaborate funeral is prepared, but when the czar discovers that the chest of gold he had given Kidje has been emptied, he orders Kidje buried as a private, and promotes his aide to the rank of general, the sweetheart going with the promotion.—AARONSON, New York.

Distributed in the U. S. A. by the Amkino Corp. Produced by the Leningrad Studios of Belgoskino. Director, Alexander Feinzimmer. Music, Sergei Prokofiev. Running time, 88 minutes. Release date, Dec. 8, 1934. Adult audience classification.

CAST

Paul I	M. Yanshin
Count Phalen	B. Goringoraiinov
Princess Gagarina	M. Shaternikova
Her companion	S. Magarill
Aide-de-camp	E. Garin
Count Kutaisov	V. Lepke
Commandant	M. Rostovtsev

The Iron Duke

(Gaumont-British)

Historical Spectacle

There is almost every element of audience appeal in this ambitious British production; a typically finished Arliss characterization, spectacular values, vivid reproductions of historical events, costume, action, crowds and humor. It is well done in all details and undoubtedly can be sold as a big picture both as an Arliss vehicle (his first in England) and as an historical spectacle.

George Arliss undoubtedly has added another striking portrait to the remarkable gallery of his studies of great men. Wellington, the victor of Waterloo, and Wellington, the statesman, may neither have been exactly like Arliss' idea of the Duke; the fact remains that in humanizing the character—sometimes to a far fetched degree of sentimentality—the actor has played up to the average patron's requirements. Also, he has made it possible to give "plot" interest to what otherwise might have been a series of brilliant episodes.

"The Iron Duke" nevertheless remains essentially a historical spectacle. It has three outstanding scenes. The first is a reproduction of the Duchess of Richmond's ball, on the eve of Waterloo, from which the officers stole out one by one to rejoin their regiments and march straight to battle. The second is the charge of the Scots Greys and Highlanders at the Battle of Waterloo. The third pictures Wellington's speech in the House of Lords in which, defending himself against Lord Grey's complaint that England received no indemnities, he declares that, in seeking its pound of flesh, England would have "plunged a knife in the heart of Europe."

Each of these historical episodes is magnificently presented by the director, Victor Saville. Their scale is immense, the action vivid and the costumes give them a romantic glamour. They are linked by many other scenes which give a striking picture of the conflicting dynastic and national claims which Wellington had to fight, in conferences and in private council, in his endeavor to prevent the Bourbon lust for revenge from destroying his hopes of a lasting peace.

The story emphasizes this statesmanlike side of the Duke's character. It opens on the eve of Waterloo. The battle itself is shown in detached but realistic scenes. Then comes the real battle between Wellington and the forces of reaction, of which the brains and soul is "Madame," the Duchess of Angouleme, niece of the restored Louis XVIII and daughter of Marie Antoinette. The struggle becomes epitomized in a struggle between them for the life of Marshal Ney, captured after deserting with his forces to Napoleon.

Wellington wishes to spare Ney, an idol of the French nation. "Madame" bribes a London journalist to publish a scurrilous story about Wellington's relations with Lady Frances Webster, an officer's wife. Wellington is forced to go to London. While he is away, Ney is shot. The mob rises, and before he consents to save the French monarchy, Wellington demands the

dismissal of "Madame" and the selection of a new government.

Side by side with these public events, Wellington's semi-paternal relations with Lady Frances are pictured, and this emphasizes the human personality of the Duke, with some humor in the scene of his pacification of the irate husband.

"The Iron Duke" is full of selling points. The historic and picturesque figure of the Duke, the parallel between his efforts for magnanimity to the beaten French and the situation in Europe today, the pageant of triumphant royalty after Waterloo, the portraits of Metternich, Talleyrand, Blucher, Castlereagh and other soldiers and statesmen of the historic period; all these elements supplement a pictorial appeal of outstanding strength, which makes this film a definite achievement for British production.—ALLAN, London.

Produced and distributed by Gaumont-British. Directed by Victor Saville. Screen play by H. M. Harwood. Art director, Alfred Junge. Photography, Kurt Courant. Sound, W. Salter. Running time, 90 minutes. Classification, "G." (British Censor's Certificate, "U")

CAST

Wellington.....George Arliss
"Madame".....Gladys Cooper
Duchess of Wellington.....Ellaline Terriss
Lord Hill.....A. E. Matthews
Bates.....Emlyn Williams
Lady Frances Webster.....Lesley Wareing
Duchess of Richmond.....Norma Varden
Duke of Richmond.....Peter Gawthorne
Lord Uxbridge.....Felix Aylmer
Webster.....Walter Sondes
Louis XVIII.....Allan Aynesworth
D'Artois.....Campbell Gullan
Blucher.....Franklyn Dyall
Castlereagh.....Gyles Isham
Ney.....Edmund Willard
Talleyrand.....Gibb McLaughlin
King of Prussia.....Frederick Leister
Czar of Russia.....Gerald Lawrence
Metternich.....Farren Soutar

Little Men

(Mascot)

Drama

Mascot has drawn from the top rank of masculine juvenile players for the cast of its adaptation of the famous companion piece to "Little Women," by Louisa May Alcott. The result is something of a showman's opportunity for the juvenile trade, and especially for the Holiday business. It is a story which undoubtedly has been read by thousands of children, and which likewise will be well remembered by today's adults, forming to a large extent a ready-made audience for the picture.

Perhaps the producers have injected a bit too much tear-provoking material, for much of the film seems to move from one tearful scene to another, building heavily the drama and tragedy of the boy who tries to make good but meets continual obstacles, until final appreciation of his merit opens the way to happiness.

Community groups might be attracted to support the film publicly, in view of the present trend toward the simple and the unsophisticated in motion pictures. Schools, as well, might be led to take an interest in community exhibition of the picture.

The principal adults are Ralph Morgan and Erin O'Brien-Moore, who operate the boys' school. The cast of boys is headed by the extremely capable Frankie Darro, and by David Durand, Dickie Moore, Tad Alexander. The other are all able, all natural, and all likable. Junior Durkin is good as assistant instructor.

With careful attention to detail, the producers have brought out those small incidents which serve to excite audience sympathy in the leading characters and at the same time impart as great a measure of action as is possible.

Durand, homeless and an orphan, is sent to the New England boarding school of the 1870's by a benefactor, and early shows a readiness to express his appreciation in good behavior and hard work. The school, over which Morgan presides with a close combination of stern discipline and good heartedness, is notable to the pupils for its mistress, Miss O'Brien-Moore, as Morgan's wife. She collectively mothers every boy in the place, and especially takes an interest in those who are homeless.

Durand is made the object of the tyranny of

one or two of the boys who bully him. Accidentally he meets Darro, former chum, a boot-black and newsy, to whom he tells the wonders of the school. Darro accompanies him and, despite the objections of Morgan, Miss Moore prevails upon him to permit the boy to stay, if only for a trial. Slowly, under kindly treatment and good food, the independent spirit of the boy reacts, and he does his best to merit the attention he is getting. He and Durkin finally fight, as a result of Darro's desire to show off, and Darro is better for the beating he takes.

Durand is accused of stealing money from another of the boys and Darro assumes the blame, thinking Durand is really guilty. He is sent to the Page school, an institution for recalcitrants, where the boys are treated brutally. Meanwhile, it is discovered that neither Durand nor Darro was the culprit. Darro escapes and returns to find a ready welcome from Morgan, Miss Moore and the boys.—AARONSON, New York.

Produced and distributed by Mascot. Directed by Phil Rosen. Supervised by Ken Goldsmith. Screen play by Gertrude Orr. Edited by Joseph Kane. Musical score directed by Dr. Hugo Riesenfeld. Photographed by Ernie Miller and William Nobles. From the Louisa M. Alcott novel. Running time, 72 minutes. Release date, Dec. 25, 1934. P. C. A. Certificate No 483. General audience classification.

CAST

Professor Bhaer.....Ralph Morgan
Jo.....Erin O'Brien-Moore
Franz.....Junior Durkin
Daisy.....Cora Sue Collins
Mary Anne.....Phyllis Fraser
Laurie.....Robert Carlton
Amy.....Finis Barton
Dan.....Frankie Darro
Nat.....David Durand
Demi.....Dickie Moore
Jack.....Tad Alexander
Dick.....Buster Phelps
Rob.....Ronny Crosby
Tommy.....Tommy Bupp
Stuffy.....Bobby Cox
Dolly.....Dickie Jones
Ned.....Richard Quine
Billy.....Donald Buck
Emil.....George Ernest
Teddy.....Eddie Dale Heiden
Asia.....Hattie McDaniels
The Nurse.....Margaret Mann
Nan.....Jacqueline Taylor
Page.....Gustav von Seyffertitz

Rocky Rhodes

(Universal)

Western

Cut largely to the pattern of the formula western, this film has as its most salable point the appearance in the leading role of the engaging and extremely energetic Charles (Buck) Jones, who has an unquestioned following among the western fans, both young and old.

As straight western fare, not extraordinary in any way, with right triumphing in its proper place and in the proper fashion, with romance the concluding note and the old ranch saved and with its full quota of fast riding, quick shooting and hard fighting, the picture is for the action spot, the weekend. With Jones are Sheila Terry, to take care of the romance; Walter Miller, to supply the appropriate unscrupulous villainy, and Stanley Fields to supply the comedy as Jones' Chicago "tough guy" partner.

One sequence appears somewhat unfortunate. Fields, working in the Chicago stockyards, prepares to go west with Jones by dressing in a most exaggerated western cowboy outfit, the result of continuous reading of western story magazines. Jones, laughing at him, pokes fun at Fields' conception of the western cow-punchers, and in doing so tends greatly to destroy a youngster's illusion concerning western atmosphere as indicated in those films.

An unusual action sequence has been added to the film in the legitimate introduction of shots of the spectacular Chicago stock yards fire, which serves no story purpose whatsoever, but does energize the earlier part of the picture.

Jones, with his friend, returns home from his Chicago job when he receives word his father is in danger of losing his ranch property through the activities of Miller, who dominates the Arizona town and surrounding country. The

pair come upon Miss Terry, likewise in danger of losing the home which is owned by her elderly father. Jones learns that his father has been killed and that his former pal is accused of the murder. Framed into escaping by henchmen of Miller, the suspected man is killed by another of Miller's men.

Jones goes after Miller, unearthing evidence which proves him at the root of the two murders and the landgrab schemes. When Jones himself is framed into suspicion of the murder of a bank manager, he makes a getaway, gains proof of Miller's culpability. As Miller attempts to blow up Miss Terry's home, Jones rescues Miss Terry and the explosion takes care of Miller. Amusement is afforded in Fields' racketeer language and wielding of a blackjack.—AARONSON, New York.

Produced and distributed by Universal. Directed by Al Baboch. Photographed by Ted McCord. Story by W. C. Tuttle. Screen play by Edward Churchill. P. C. A. Certificate No. 182. Running time, 60 minutes. Release date, Sept. 24, 1934. General audience classification.

CAST

Rocky Rhodes.....Buck Jones
Nan.....Sheila Terry
Harp.....Stanley Fields
Murth.....Walter Miller
Street.....Alf P. James
Hilton.....Paul Fix
Mrs. Rhodes.....Lydia Knott
Stark.....Lee Shumway
Reed.....Jack Rockwell
Bowles.....Carl Stockdale
Jake.....Monte Montague
Red.....Bud Osborne
Boggs.....Harry Samuels
Silver.....Silver

Jack Frost

(Celebrity)

Good

A lively and amusing subject in the Powers ComiColor cartoon series, with Jack Frost coming down to warn the animals at play of the approach of winter. They all heed his word except the bear cub, who thinks his coat is warm enough for him to ignore the warning. But when Old Man Winter arrives, he realizes his error, and is saved by the kindly Jack Frost. A tuneful and entertaining number.—Running time, 8 minutes.

Three Little Pigskins

(Columbia)

Some Laughs

There are laughs in this comedy effort, featuring the unquenchable Three Stooges, whose maltreating of one another usually brings laughs from an audience. As three down-and-outers, they are unsuccessful as pan-handlers, and by accident are mistaken for three football players, for whom the owner of a professional football team has been searching. They get into the game, knowing nothing about it, and are entertaining as they make all the possible blunders on the field. They are on the wrong end of several revolvers, and moving rapidly, as the short ends.—Running time 20 minutes.

Don Quixote

(Celebrity)

Entertaining

There is genuine entertainment and good color work in this number of the Powers ComiColor cartoon series. The insane asylum inmate reads of the knights of old, and escapes from his padded cell to be a Don Quixote, attacking a windmill, attempting to save a lady he thinks is in distress. But she is elderly and unattractive, and he and the pursuing keeper are glad to escape to the sanctuary of the padded cell. A good short.—Running time, 8 minutes.

Shearer Heads Supply Group

B. F. Shearer of Seattle has succeeded Joe Hornstein as vice-president of the Independent Theatre Supply Dealers' Association. Mr. Hornstein resigned when he left Continental Theatre Accessories, Warner subsidiary. W. J. Katz has been elected to the board.

RAYs THAT LIGHT THE WAY

"The WORLD ACCUSES"

A woman's fight against
the world . . . alone

WITH
VIVIAN TOBIN
RUSSELL HOPTON
DICKIE MOORE
CORA SUE COLLINS
HAROLD HUBER
JAMISON THOMAS
MARY CARR

HENRIETTA CROSMAN IN "The CURTAIN FALLS"

A CHESTERFIELD SPECIAL
The season's outstanding screen
characterization
A Moving Heart-Drama

WITH
DOROTHY LEE
JOHN DARROW
WILLIAM BAKEWELL
HOLMES HERBERT
NATALIE MOORHEAD
JAMISON THOMAS
DOROTHY REVIER

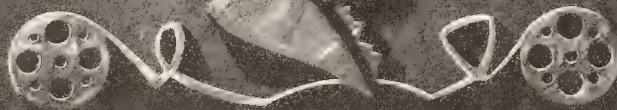
"SONS OF STEEL"

A new deal drama
Spectacular . . . Stirring

WITH
CHARLES STARRETT
POLLY ANN YOUNG
WILLIAM BAKEWELL
WALTER WALKER
HOLMES HERBERT
FLORENCE ROBERTS
AILEEN PRINGLE

Directed by CHARLES LAMONT

CHESTERFIELD



MOTION PICTURE
CORPORATION

READY
FOR RELEASE
NOW!
•
RIGHT
NOW

FIRST
THREE
OF
NINE
FOR
1934 - 35

GEORGE R. BATCHELLER, President
DISTRIBUTED BY

CHESTERFIELD MOTION PICTURES CORPORATION

1540 Broadway, New York, N. Y.

6331 Hollywood Boulevard, Hollywood, Cal.

TO SCREEN SATISFACTION

"THE GHOST WALKS"

A mystery comedy with
laughs, thrills and chills

WITH
JOHN MILJAN
JUNE COLLYER
RICHARD CARLE
SPENCER CHARTERS
EVE SOUTHERN
JOHNNY ARTHUR
HENRY KOLKER
DONALD KIRKE

"PORT OF LOST DREAMS"

AN INVINCIBLE SPECIAL
Colorful atmosphere, a gripping
story and splendid
production

Original — Outstanding

WITH

BILL BOYD — LOLA LANE
GEORGE MARION
HAROLD HUBER
EDWARD GARGAN
EVELYN CARRINGTON
CHARLES WILSON
ROBERT ELLIOTT

"SYMPHONY for LIVING"

(TENTATIVE TITLE)

Striking New Chords of
melody on the heart strings

WITH

EVELYN BRENT
AL SHEAN
CHARLES JUDELS
GIGI PARRISH
JOHN DARROW
JOHN HARRON
RICHARD TUCKER
ALBERT CONTI

Directed by FRANK STRAYER

AN INVINCIBLE PICTURE

DIVERSIFIED!
DISTINCTIVE!
AND
DELIVERED!



GOOD
FOR
ANY THEATRE,
ANY AUDIENCE
ANYWHERE!

MAURY M. COHEN, President

DISTRIBUTED BY

CHESTERFIELD MOTION PICTURES CORPORATION

1540 Broadway, New York, N. Y.

6331 Hollywood Boulevard, Hollywood, Cal.

ALLIED'S DIRECTORS VOTE CODE CHANGES

Drastic Reorganizing of Authority, Boards Proposed; See Block Sales Fight Aid

The proposals of Allied States Association of Motion Picture Exhibitors for a new code structure and a new central administrative organization with equal representation of buyers and sellers—only independent exhibitors classifying as "buyers"—took on an official hue with the return of the association's directors to their cities following a two-day conference in New Orleans at the Hotel Roosevelt last week. The meeting, in which denunciation of the code reverberated the most loudly, went on record for a seven-point program as follows:

1. To petition the National Industrial Recovery Board to make drastic changes in the Code Authority and its representation.
2. To adopt a new constitution which is practically mandatory on Allied units.
3. To go on record as favoring a copyright amendment similar to the Sirovich bill of 1932.
4. To fight for a refund of the so-called excessive charges for service by Electrical Research Products, Inc.
5. To press for legislative investigation and action against the American Society of Composers, Authors and Publishers.
6. To delay the Tri-Ergon suits until a ruling is made by the United States supreme court.
7. To spread Allied units into every state of the Union.

In addition to issuing statements to newspapers in which the code was denounced as an instrument which worked to the benefit of the producer-owned theatre at the expense of the actual independent, Allied passed a resolution which petitions the National Industrial Recovery Board to make a radical change in the Code Authority set-up. The board would consist of an equal number of buyers and sellers, besides three Government representatives with power to vote. The resolution defined buyers as any bona fide independent exhibitor, while producers, producer-owned or affiliated theatres and theatres which hold membership in organizations which have as members producer-owned or affiliated theatres were defined as sellers. Asked if a direct blow at the Motion Picture Theatre Owners of America was meant, an Allied official did not deny it.

Grievance Board Changes Asked

The resolution further places the membership of the grievance board at five, to consist of two buyers and two sellers, as previously defined, with the Industrial Recovery Board appointing a chairman who has power to vote. The clearance and zoning boards would consist of seven, with three buyers, three sellers and one Government representative as chairman, the Government representative to vote.

Selection of these members would be de-

termined by balloting in each exchange territory, the sellers to nominate the sellers, the buyers to select the buyers.

The new Code Authority then would be directed by the Government decree to investigate charges of unfairness on the part of the code and report within 90 days. Afterward the Code Authority would investigate and report whenever necessary.

Allied's new constitution has yet to be ratified by each member unit, but units which do not accept it will drop out of Allied, it is understood. The new constitution calls for a board chairman, a president, several vice-presidents, a secretary and a treasurer; a directorate to consist of one member for each unit, and an executive committee to be appointed from the directorate by itself. The directorate elects its chairman, its president, its secretary and its treasurer. The president in turn appoints his vice-presidents. The directorate also appoints its executive committee, to consist of not less than three or more than five, who will have full powers when the organization has no meetings. Directors must meet once a year, according to the new constitution. Vice-presidents will be selected to represent the various sections of the country.

Copyright Law Fight Urged

Action on the copyright law was considered the most effective way of fighting the American Society of Composers, Authors and Publishers. In addition to requesting a congressional investigation, a bill similar to the Sirovich bill of 1932 will be backed by Allied.

Compulsory block booking was frowned upon and some action is expected. Allied leaders are reported confident that on the block booking problem women's clubs and the like will exercise such force that a bill will pass easily.

President Sidney Samuelson frankly said he would not reveal the legislative program, as this would be giving ammunition "to the enemy."

During the evening sessions the Allied directors were guests of the local Allied unit, over which Henry Lazarus presided.

At the second day's session, H. S. McLeod, president of the Gulf States Theatre Owners' Association, was the principal outside speaker. The Gulf states organization is expected to remain independent of either Allied or the M.P.T.O.A.

Vice-president H. A. Cole told the daily newspapers that a 25-cent minimum subsequent-run admission, "forced down the throat of Texas exhibitors," soon would be the national policy unless Allied could defeat it. President Sidney Samuelson told the press that the code was forcing the public to pay more for amusement than exhibitors willingly would charge.

Abram Myers, who said the present code will be scrapped, told newspapermen that it authorized practices which could be prosecuted under the Sherman anti-trust act, the producers especially being liable under the law.

The Motion Picture Producers and Distributors of America came in for attack in speeches and discussions.

Western States Buys Into Griffith

Western States Theatres, Inc., a Delaware corporation capitalized at \$500,000, has purchased the interest of Universal Chain Theatres Corporation in the Griffith Amusement Company. Western States was organized about a year ago to buy, build and operate theatres in the Midwest, but no theatres were acquired. This action is the first step in the theatre field.

The deal was concluded by Foster McSwain, of Ada, Okla., acting with corporation directors. Mr. McSwain is president of Western States, A. R. Powell of Guthrie, Okla., is vice-president, and W. T. Spears, Altus, Okla., is secretary and treasurer. These three, with Harry Lowenstein, form the board of directors.

All of the stockholders in Western States are affiliated with the Griffith Amusement Company, Consolidated Theatres, or with R. E. Griffith Theatres, operating theatres in New Mexico. The Griffith Brothers will continue to have active management and supervision of all the theatres involved.

MPTOA Annual Convention Feb. 25

The Motion Picture Theatre Owners of America this week announced its annual meeting and election of officers will be held February 25-27, inclusive, in New Orleans. The session will come to a close on the day prior to the Mardi Gras.

It is anticipated that Ed Kuykendall will be reelected president. The foremost topic of discussion is expected to be the attitude of the 74th Congress toward the film industry. Congress will have been in session nearly two months by the time the MPTOA meets.

In New York this week, Harry Brandt, president of the Independent Theatre Owners' Association, and Charles L. O'Reilly, head of the New York Theatre Owners' Chamber of Commerce, announced they would make a joint tour of the country in the near future to organize independent exhibitor units on the plan to form a new national organization with representation from all states. The plan has been favored by the three New York units, including Allied of New Jersey. Sidney Samuelson, Allied president, denied Tuesday that Allied plans a merger with the ITOA or TOCC.

In the field, the Pennsylvania, Southern New Jersey and Delaware MPTO announced it has set its annual meeting and election of officers for December 28 at the Hotel Adelphia in Philadelphia.

The meeting of the MPTO of Delaware and Eastern Maryland was postponed until after the holidays.

Feldstein UA's St. Louis Manager

William Feldstein has succeeded Harry Scott, as manager of the United Artists exchange at St. Louis. J. Weingarten has succeeded Feldstein at Detroit, where Sydney Bowman has replaced Clive Waxman as office manager.

The brightest eyes in town...

**are those of the exhibitor
who has booked....**



*Shirley
Temple*

in

BRIGHT EYES

with

JAMES DUNN

Produced by Sol M. Wurtzel

Directed by David Butler. Screen play by William
Conselman. Story by David Butler and Edwin Burke



HEARINGS ON CODE START JANUARY 9

Minority Interests Which Appeared Before Darrow Board Are Expected to Renew Fight

Paving the way for consideration of new industrial policies, the National Industrial Recovery Board on January 9 will begin a series of hearings on operation of major code provisions, it was announced this week in Washington.

The first hearing will be devoted to price control, but thereafter a number of problems will be discussed, including small businesses and minorities, employment, and code and general NRA administration.

Board members said it probably will be necessary to devote as much as a week to each major subject.

While the board has emphasized that the hearings are solely for determining whether the more generally adopted code provisions should be amended or dropped, the move is seen as an attempt to avert any general effort to force the dropping of any codes, which, it was indicated last week, might be provided for in the new recovery legislation to be sought.

Code policies were the subject of lengthy discussion by the board, which resulted in adoption of resolutions calling for the hearings.

Hear Darrow Hearings Echo

The recovery administration, the resolutions set forth, has "accumulated considerable experience with respect to the functioning of our industrial system under codes and the appropriate relationship of government thereto" and, it was added, "any major policy should not be finally modified or confirmed until a full opportunity has been afforded all interested parties to supplement existing information."

Observers in Washington view the proposed hearings as a continuation of the Darrow board investigation, particularly concerning minorities, following the collapse of which General Hugh S. Johnson, then recovery administrator, set up an industrial appeals board of which little or nothing has since been heard. It is expected the interests which appeared before Mr. Darrow again will seek to air their grievances.

Continuance of recovery codes after June 16, 1935, will hinge upon the form of legislation for revision of the industrial recovery act to be enacted by the Congress, which convenes two weeks hence.

It is believed that the actual legislation will not go before Congress for some time, particularly as the United States supreme court now has under consideration several cases involving codes.

Several Drafts Prepared

While the final decision as to what the new recovery act shall contain will be made by the President, it is known that several drafts have been prepared for his scrutiny by economists both within and without the NRA.

These drafts agree that the new law should contain the labor provisions of Section 7-A of the present act and the ban on

child labor. They do not, however, agree as to the trade practice provisions, one draft being said to provide that where any industry desires to continue its code it may do so, with the Government aiding in enforcement, but where a code is no longer desired it may be abandoned.

Stabilization of wage levels will eliminate the need for price-fixing in the forthcoming revision of the NRA, S. Clay Williams, chairman of the National Industrial Recovery Board, said in New York last week in a talk before the American Arbitration Association. Mr. Williams declared that compliance with wage provisions, the guarantee of collective bargaining, the ban on child labor, and regulation of hours of labor, will prevent unfair trade practice.

The Code Authority said this week that none of the clearance and zoning schedules submitted to date can be approved for some time and that the only immediate solution to clearance and zoning problems is for exhibitors to continue filing individual protests against competitors with local boards.

All proposed schedules submitted to the Code Authority, it is said, have had price-fixing clauses, penalizing exhibitors either by setting back protection where admissions are reduced, or by automatically designating time of release for certain type houses. This is considered unfair by some exhibitors, while distributors maintain that under these provisions the power to sell protection is taken away.

Judge Hits Films Publicizing Trials

Judge John C. Knox, senior judge of the United States district court for the southern district of New York, last week assailed the modern tendency to exploit sensational court trials by the introduction of radio announcers and sound apparatus into the court room. The judge told 850 lawyers of the New York County Lawyers' Association at the Waldorf Astoria Hotel that so long as he remained senior judge in the district he would tolerate no motion picture cameras or radio announcers in the federal courtrooms.

"So far my cause of apprehension is but a small cloud on the sky," Judge Knox said. "Small though it be, it is dark and forbidding. To me it carries the ominous threat that our national passion for pitiless and sometimes morbid publicity may establish a microphone and a moving picture apparatus as standard equipment for American courtrooms."

He pointed out that although the gamut of human emotions is often run in the litigation in the court, and that lawsuits give portrayals of life as it is lived, "under no circumstances should trials serve as a medium for the exploitation of the imagination of a movie director from Hollywood. The actors in a courtroom drama should play their parts upon the stage which the law provides, and not upon the silver screen."

John Flinn Defines Clearance Status

Until zoning and clearance schedules—"headache" of the code—free of inequality and avoiding fixing of prices to be paid by the public can be worked out, none will be approved by the Code Authority, declared Code Secretary John C. Flinn this week in Buffalo. Mr. Flinn was honor guest at a luncheon in the Buffalo Athletic Club, given him by the Buffalo grievance and clearance and zoning boards.

"A schedule approved by even 90 per cent and objected to by 10 per cent is no good," Mr. Flinn said. "This industry has operated successfully for 20 years on a buy-and-sell basis. Unlike some NRA administrative bodies, we are determined to keep competition wide open and we would rather not a single zoning schedule ever should be adopted than to have one become law under the NRA and then find it wouldn't work."

Mr. Flinn said that Wednesday's hearing in Washington on the vaudeville angle of the code was to set up a new complaint and grievance committee to regulate hours and wages of vaudeville and presentation house performers and employees, taking such matters out of the hands of state compliance directors. On the new board, he said, will be representatives of vaudeville actors and chorus girls, theatre operators, theatrical agents and unions.

Pointing out that the administrative budgets of several NRA agencies run more than \$1,000,000 a year, Mr. Flinn declared the Code Authority has kept within its \$300,000 annual budget and that assessments on 1,400 theatres will be lower for the next half year than for the six months just closed.

Dr. Peter C. Cornell, Milton C. Guggenheimer and Francis D. Di Bartolo, government representative on the Buffalo boards, were guests with Mr. Flinn at the luncheon. Sidney Samson, Fox exchange manager, and Ted O'Shea, MGM branch manager, were in charge of arrangements.

Motion Picture Council Formed in Berkeley, Cal.

For the purpose of uniting the organizations of the community to influence producers to work with local exhibitors for better programs, and to develop an appreciation of better motion pictures, a group of Berkeley, Calif., women has organized the Berkeley Motion Picture Council.

Herbert L. Beach, Oakland city councilman, former part owner of the Uptown, Lorin and Strand theatres, and at one time president of the Northern California Moving Picture Exhibitors' Association, spoke on "Pioneering in Motion Pictures." Mrs. R. C. Bowman, and Mrs. Earl Brown, president and secretary, respectively, of the East Bay Film Council, assisted in organization.

Atlantic Coast SMPE Hears Paper on Lenses

Dr. W. B. Rayton of the Bausch and Lomb Company, Rochester, N. Y., addressed the Atlantic Coast section of the Society of Motion Picture Engineers at the Hotel Pennsylvania, New York, this week on "Lens Design."

*An unusual tribute
to an unusual hit!*

104

important theatres are
playing it day and date
on the most important
date of the show season

DEC.27th

WARNER

MYRNA

BAXTER • LOY

in FRANK CAPRA'S production

BROADWAY BILL

By Robert Riskin—Based on the story by Mark Hellinger

A COLUMBIA PICTURE

Direct from two successful weeks at Radio City Music Hall

SOVIET SUSPICION OF PROPAGANDA FOUND BAR TO AMERICAN PICTURES

Arthur W. Kelly Declares Wariness Against Foreign Influence, Not Credit Problem, Closes Market, Despite Recognition

Establishment of a fruitful market for American motion pictures in Soviet Russia today appears as distant as at any time since the World War—this despite the much discussed possibility of obtaining at least a slice of that market by American distributors as a result of United States recognition of the Union of Socialist Soviet Republics.

Arthur W. Kelly, chief of United Artists' foreign operations, returned to New York this week from an eight months' tour of the world. Although in this most recent itinerary he did not include Russia, his business contacts so closely impinged upon latest developments in the USSR that he summed it all up cinematically thus:

The All-Russian Congress of the Councils of Workmen's, Soldiers' and Peasants' Deputies, directing every phase of international commerce since that seventh day of November, 1917, when the masses overthrew the Kerensky government, is not even touching the seal on the door which it closed against admittance of any foreign influence which might undermine Soviet morale. The motion picture, as well as every other outside "propagandist" medium, with few exceptions, is definitely excluded.

"Before Russia, and the Russians themselves, will permit general importation of foreign conceptions of life, whether through motion pictures, art or literature, they must radically change their own ideas of life," said Mr. Kelly, naming that suspicion of propaganda as the sole obstacle.

Says Credit Is Not Factor

One year ago H. M. Idashkin, then acting head of Amkino, official Soviet film distributor in this country, told a HERALD interviewer that the chief difficulty was the inability to arrange credit, that Americans could look forward to considerably simplified negotiations, provided that terms were satisfactory.

Credit terms, Mr. Kelly said this week, have little or nothing to do with the question, for in the past, when in individual instances American companies extended credit to the Soviet, negotiations and payments were satisfactory to all concerned.

"Less than 5 per cent of all film product turned out in this country was suitable for distribution today in Russia," the United Artists' executive said. "This is based absolutely on the record of past experience."

Charlie Chaplin films—vintage of 1917—still are shown extensively in Russia, and several of the even older silent pictures, chiefly slapstick comedy. Most theatres are silent and there is much free motion picture entertainment under the heading of public education.

Mr. Kelly's trip took him primarily to Australia and the Far East, including Java,

Singapore, the Federated Malay States, Siam, French Indo-China, the Philippines, China and Japan.

He was enthusiastic about the conditions in Australia. General business has vastly improved, he said, and the greatly increased demand for wool has been reflected at the box offices. He negotiated a franchise with General Theatres for booking 1934-35 product in 150 Australian theatres. There is no feeling against American films, he found, but Australia is eager to build up its own industry, production and exhibition.

"They realize more and more that they must spend money on their productions. At the present time, the average negative cost ranges between \$25,000 and \$50,000.

"If the picture is in any way a hit, the producer can get back his costs out of Australia alone," Mr. Kelly said. "If not, they are sent to England as quota pictures, and usually return a good profit."

Land of Double Featuring

There are only three producers in Australia, each turning out an average of five features annually. These are Cine-Sound, Thring Productions, Ltd., and F. Beaumont-Smith.

There is no market for short subjects in Australia, according to Mr. Kelly, who explained that double and in some instances triple featuring is the general order.

United Artists now has eight Australian offices—in Sydney, Perth, Melbourne, Brisbane, Tasmania, Wellington and Adelaide.

Skipping from Australia up to Java, Mr. Kelly said that in that country, one of the most highly developed agriculturally in the world, film business has fallen off 50 per cent because the country still is on the gold standard and merchants cannot export to advantage.

"We are getting stiff competition from China and Japan," he said. "Japan has made from 200 to 300 pictures already on the new season schedules, for its 1,500 theatres. Of these 400 are wired for sound. Each of the Japanese producers makes from 30 to 40 talking pictures each year and most theatres show one sound and one silent picture on the same program."

Mr. Kelly appeared most favorably impressed with the exhibition status in Australia. "Their first-run theatres are certainly on a par with our finest Class 'B' houses, insofar as general operation is concerned, and in many instances their construction is superior to many of the American de luxe houses."

New Company Formed

Preferred Pictures has been incorporated under the laws of Pennsylvania by Murray F. Beier, E. S. Waters and H. L. Taylor, with offices at 1316 Vine street, Philadelphia, and in Washington, D. C. The company has closed with Dave Mountain of Spectrum Pictures for distribution of "Frontier Days," the first of a series of eight westerns, and with Exploitation for "The Birth of a New American."

Laboratories Rush Patent Substitutes

The Bell Laboratories this week were working at top speed rushing completion of several different types of recording and reproducing devices designed to serve as substitutes for those covered by the American Tri-Ergon patents. Final tests of all such developments, which have been ordered by Electrical Research Products, Inc., are scheduled to be completed by February 1, which Erpi has set as the deadline, in anticipation of a United States supreme court hearing on the pending review Tri-Ergon litigation being reached the week of January 14 and the highest court's decision being handed down within a month following.

If the supreme court were to uphold validity of the Tri-Ergon patents, it is understood that six to eight additional months would elapse before the William Fox company could bring to conclusion an action against Erpi. In the interim, attorneys point out, replacement of those parts held to infringe could be made.

Wilmer & Vincent and Publix Altoona are involved in the actions under review, both of them for use of the flywheel device, while Paramount is under review for use of the double print method.

In the case of an adverse decision the February 1 deadline for completion of substitute developments would permit replacements in the limited number of reproducing and recording sets involved. Erpi, it is said, has approximately 11,000 reproducing equipments in use—on the basis of two machines to a theatre—and approximately 1,500 sets of recorders. Replacements for all these would be required, should a subsequent action against Erpi be filed by Tri-Ergon.

Erpi has at least two devices in work to substitute for the Tri-Ergon flywheel, in the event the patent is upheld, and tests of one of these are in progress in nine New Jersey theatres. It is said that, in addition to the already proved "hill and dale" method of recording, Erpi has several substitutes for the double print method in hand.

Former Attorney General William D. Mitchell has been retained by Erpi as legal consultant pending the supreme court hearing.

Federal Judge Marcus Campbell Wednesday gave American Tri-Ergon 20 days after the supreme court decision on the review to furnish Warner and Vitaphone with bills of particulars in Tri-Ergon's patent suit against them.

John F. Meek, operator at the Princess, Topeka, Kan., inventor of a new sound projector, claims elimination of the flywheel and improvement in equipment now in use are possible with his invention, already patented. Mr. Meek claims his invention will reduce the cost of manufacturing equipment by \$100 each.

"Old Fashioned DieHards"

Sirs:

LET ME BE ONE OF THE FIRST TO CONGRATULATE YOU ON YOUR ANNOUNCEMENT THAT YOU WILL ENTER THE MOTION PICTURE FIELD STOP I KNOW YOU WILL DO A GOOD JOB AND THAT YOU WILL PROVE TO A LOT OF OLD FASHIONED DIEHARD HALF MUMMIFIED PROFESSORS AND OTHER SUPPOSED TO BE EDUCATORS IN THIS COUNTRY THAT BY THE USE OF PICTURES AND RADIO YOU CAN REEDUCATE MANY MILLIONS STOP DO NOT WORRY ABOUT THE TRES ALL E TRES WILL

C. C.
63 TO
SAN F

Sirs:

Your announce most interesting. productions show Cordia

A Toast

Sirs:

I have just finished listening to your MARCH OF TIME program, which holds me enthralled for thirty minutes each Friday night—I only wish it were sixty minutes in length.

Needless to say, I shall look forward with anticipation for your MARCH OF TIME Newsreel. I only hope our theatre manager will buy this feature—for I feel sure the people of our town would appreciate this news feature. I shall request that he book the MARCH OF TIME myself and I know my friends shall do the same.

A toast to TIME's new venture—and much success to its christening.

Yours truly,

Mrs. J. F.
224 N. Oak
Pratt, Kansas

"Our Whole Family"

Sirs:

With reference to your announcement this evening on the MARCH OF TIME program, please be advised that I as well as our whole family will be very glad to support your new venture and sincerely hope that we may soon have the pleasure of seeing your pictures.

Very truly yours,

I. R.
616 Lyons Ave.
Irvington, N. J.

Sirs:

We in this family are delighted to read that your new venture in pictorial journalism is soon to begin. The theatres at which we'd like to see the MARCH OF TIME are: the Kentucky, the Strand, and/or the Ben Ali theatres.

We greatly enjoy the March of Time on Friday evenings. But your program on Nov. 30 was one of the best we've heard.

Very truly yours,

A. S.
1600 Richmond Road
Lexington, Ken.

Sirs:

As a regular reader of TIME, I am much interested in having THE MARCH OF TIME shown at our Emboyd Theatre this city.

Here's hoping we may have the pleasure of seeing the first picture issue and that it proves as interesting and successful as TIME Magazine.

Yours truly,

S. P. H., M.D.
Fort Wayne, Indiana

Sirs:

Worl

Frenzied Impatience

Sirs:

Am enormously interested in TIME's brilliant new venture, THE MARCH OF TIME, INC. As a resident of a small Indiana city I'm hoping that its showing will not be confined to metropolitan areas.

A large group of TIME-readers and MARCH OF TIME enthusiasts are awaiting the debut of your first reel in what is termed a frenzy of impatience accordingly.

TIME and FORTUNE's editors, allow me to wish the world to the MARCH OF TIME, INC., knowing that progress with the same derived from the success of TIME "Letters"—the success of TIME.

Sirs:

If the MARCH OF TIME moving pictures will be like the broadcasts and the magazine (TIME), I shall endorse them with enthusiasm.

Yours very truly,

P. K.
620 Second Street
Brooklyn, N. Y.

Sirs:

The Warner Theatre in Ridgewood, the Hawthorne Theatre in Hawthorne and the Pascash Theatre in Westwood are the ones I patronize most often. I'd be glad to see THE MARCH OF TIME at any or all of them.

Yours very truly,

E. H.
224 Richards Road
Ridgewood, N. J.

Sirs:

I would like to see the MARCH OF TIME shown at Madison Theatre, Oneida, New York.

Yours truly,

E. A.
Wampsville, N. Y.

Sirs:

Interested in your new venture. Best local theatre for showing is The Century.

N. L. T.
2312 E. Federal Street
Baltimore, Maryland

Sirs:

Have been enjoying THE MARCH OF TIME over the radio and will be very pleased to hear same in the movies.

Yours truly,

W. H.
33 Mildred Terrace
Vaux Hall, N. J.

Sirs:

I would like to have THE MARCH OF TIME exhibited at the Bronxville Theatre, N. Y.

G. C. V DEG.
650 Fifth Avenue
New York, N. Y.

Sirs:

I would like to see the MARCH OF TIME in Motion pictures.

West 63rd Street
New York, N. Y.

Sirs:

I prefer the Balaban to the Strand. We go to see the picture would be the process of to justify a

Residence Halls for Men
East 60th St.
Chicago, Ill

IS THE NAME OF YOUR THEATRE HERE?

THIS MAKES HISTORY

IN ALL your experience as an exhibitor have you ever heard of a motion picture being deluged with fan mail before anyone has even seen it on the screen? Yet, on the announcement of this picture, people all over the country wrote and telegraphed asking and demanding that THE MARCH OF TIME be shown in their favorite theater.

Look for the name of your theater in these letters, Mr. Exhibitor, (the copies of those printed here are on file at our office—you can see them any time) read them carefully. You don't have to be told what a reception like this means at the box office.

Released Through FIRST DIVISION

The New Major
HARRY A. THOMAS, Pres.

Sirs:

It is forward MARCH am sure dramatic the air in

I suggest and hope THE MARCH OF TIME may be shown in Indianapolis at Loew's Palace Theatre.

With best wishes for great success, I am

Yours truly,

J. L. D.
1210 Golden Hill Drive
Indianapolis, Indiana

3 Cheers

3 Cheers for THE MARCH OF TIME Movies. How can we wait!!

M. E. M.
1612—10 Avenue



EVEN BEFORE RELEASE THOUSANDS ARE DEMANDING IT

Arliss Is Choice Of School Pupils

George Arliss is the most popular motion picture actor, in the opinion of the students at the Manlius School, Manlius, N. Y., as expressed in a poll designed to select the most popular screen actor, actress, motion picture and radio star.

Myrna Loy placed first among the actresses. In second place among the actors John Barrymore and Clark Gable were tied; Lionel Barrymore and Dick Powell in third place; Fredric March, Robert Montgomery in fourth place, and Walter Connolly in fifth. Behind Miss Loy were Mae West and Ginger Rogers, second; Jean Harlow, Claudette Colbert and Carole Lombard, third; Katharine Hepburn, and Joan Bennett, fourth; May Robson, Constance Bennett and Elisa Landi fifth.

The films most enjoyed, in the order of their choice, were "The Count of Monte Cristo," "It Happened One Night," "Gay Divorcee," "Flirtation Walk," "The House of Rothschild." The radio choices were Bing Crosby, Annette Henshaw, Lorette Lee and Rudy Vallee.

Mercy Opens New House in Walla Walla, Wash.

Frederick Mercy and his son, Frederick Mercy, Jr., pioneer Washington exhibitors, have opened a new theatre, the New Roxy, in Walla Walla. Seating approximately 2,500 the house has been built on the site of the original Roxy theatre, with the most modern equipment throughout. Wide range sound is included in the new installation. J. E. Wright is manager of the theatre.

Cine-Mundial, Fan Magazine, Celebrates 20th Anniversary

Cine-Mundial, Spanish language motion picture fan publication, last week issued its twentieth anniversary number, that for January, 1935. Published by the Chalmers Publishing Company, New York, of which F. Garcia Ortega is president, the publication circulates in Mexico, Cuba, Brazil, Argentina, Spain and the Spanish colonies chiefly, as well as in the United States.

Colonial Amusement to Remodel Illinois Houses

The Colonial Amusement Company plans to remodel the Grand and Orpheum theatres in Harrisburg, Ill., and the Eldorado and Lyric in Galatia, Ill. New marquees of latest design, new interior decoration, seating, cooling plants and projection equipment are included in the plan.

Film on Oil Available

The United States Bureau of Mines, with the cooperation of the oil producing industry, has made a four-reel silent educational picture, "Petroleum, the Liquid Mineral," recounting the production and distribution of petroleum and its products. The film is available without charge, other than the transportation cost, from the Pittsburgh Experiment Station of the Mines Bureau.

Report on St. Louis Houses Is Filed by Special Master

Nelson Cunliff, special master for the federal court in the matter of the Ambassador, Missouri and Grand Central theatres, St. Louis, reveals, in his final report, that the holders of bonds against the three buildings received a total of \$2,272,430 in cash and credits on their bonds, which had a total face value of \$5,955,400. The properties, sold at a foreclosure sale, were bought in by the bondholders' protective committee. Under the reorganization new bonds, maturing in 15 years, and bearing five per cent interest, payable out of earnings, have been distributed to those bondholders who joined the plan.

Begin Men's Wear Tieup With Stars

Men's Cinema Fashion Clothes, Inc., New York, has secured exclusive rights to the use of motion picture players for style purposes. This is said to be the first instance of tying in the motion picture with men's clothes merchandising. The basis of the idea lies in the fact that after a big picture is released, it is not unusual for the producer to receive several thousand letters from young men asking where the clothes worn by the star may be purchased.

The advertising and promotion of the new sales plan is being handled by Griffin Advertising, Inc., of Cleveland. Class and trade publications, as well as direct mail, will be used as soon as distribution is arranged. The plan is said to have already been put in operation in several large cities. Arrangements have been made with Hollywood producers through the Modern Merchandising Bureau, New York, for sole rights on the use of stars for the plan.

Mascot to Cease Code Violations

Mascot Pictures, independent producer, through Al Levoie has signed a compliance agreement on the Coast to carry out the provisions of the motion picture code, following decision of the Studio Labor Board on 12 complaints filed against the company, for alleged violations of minimum wage scales, as provided in the code.

The company agreed to pay scale wages for work in the future and to eliminate the practice of hiring workers for one classification of work, who double in another classification which calls for higher or lower wages. The Studio Labor Board ordered Mascot to make restitution in certain instances.

Mr. Levoie, acting for Nat Levine, president of Mascot, contended he did not understand that workers hired for one type of job could not be employed otherwise if the scale differed. Mr. Levoie said only two of the 12 complaints had to be adjusted, the other 10 complaints having been dropped by the board.

The various organizations of studio crafts are said to be seeking affidavits from members pointing out code wage scale violations which are to be placed before the board for action.

Projectionists Buy Licenses, Is Charge

Charges that prospective projectionists have paid from \$500 to \$1,000 each for passing their examination in New York City were laid this week before Accounts Commissioner Paul Blanshard. Mr. Blanshard submitted a report on this condition to Mayor Fiorello H. LaGuardia, who, it was announced, will take drastic action.

The charges were made in the course of a two-months' investigation of the licensing bureau of the Department of Water Supply, Gas and Electricity, by Mr. Blanshard. This department has charge of licensing New York City projectionists.

Witnesses, whose names were not revealed, charged that applicants for licenses were told they must pay sizeable bounty "to the proper person" if they wanted to pass the oral examination required. The witnesses, it was said, also stated that a very perfunctory examination was given to anyone who paid his "fee" in advance. The law provides that, upon passing the examination, the applicant pay a \$10 fee.

Members of the fact finding committee on operators' wage scales, appointed for the New York territory by Compliance Director Sol A. Rosenblatt, this week commenced work on a second report, with each member making an individual study of the local booth situation for submission to Mr. Rosenblatt.

Temporary relief to independent exhibitors in New York was granted by Local 306 of the IATSE last week, terms of the agreement being kept secret.

Full Academy to Select Best Films

The awards committee of the Academy of Motion Picture Arts and Sciences in Hollywood has set February 27 as the date for presentation of the annual awards. Nominations for the best picture have been raised from eight to 12 and the entire Academy membership will be permitted to choose from the 12, instead of the choice being confined to the producers' branch, as in the past.

Recommendation of a special committee of the sound section of the Academy Technicians' branch, covering a change in the method of making nominations for the sound recording award, were presented to the Academy awards committee last week by Carl Dreher, chairman. The recommendation provides for nomination of one film from each studio, with the entire Academy membership voting for the final award.

Shanley Joins Accountants

Thomas J. Shanley, formerly in the motion picture business, has joined the firm of George M. Dallas & Company, New York firm of certified public accountants.

Leaves for South Seas

F. Herrick-Herrick, director, has left for the South Seas to film under-water sequences for a feature picture he is directing.

THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO

Hollywood Correspondent

THE question whether the Production Code Administration has been of any money value to the industry struck Hollywood vividly this week, as Dow-Jones Financial Agency reported profits for most of the film companies during last year, and Loew's declared an extra dividend of 75 cents, above their regular disbursement.

While the Production Code office in no way is credited with making profit for any company, the part played by the PCA in money saved the industry is significant.

More Than Million Saved

In the launching of the Code Administration there was no expectation that cash would accrue from the self-regulatory process of placing seals of approval on films. Nevertheless, a news ferret with a penchant for figures has unearthed the fact that since the inception of the Code authority four months ago, there has been retained in the coffers of the industry an estimated amount of over a million dollars which in years previous had to be expended to adjust films before presentation.

This astounding saving is accounted for by scanning comparative figures of the number of films granted seals by the Production Code Committee and reviewed by more than 250 local and state censor boards, as against the same number of films reviewed and cut last year by the local and state boards, before the Production Code Administration came into being.

Joseph Breen, head of the code administration, had given seals of approval to 227 films already released. Of this number, 167 were passed by local and state boards without a single cut or deletion. Sixty films were cut by local and state boards.

Last year, before the Production Code Agency operated, out of 227 films leaving Hollywood, selected at random, the local and state boards cut 197 productions. In other words, due to the vigilance of the Production Code Administration, local and state boards cut only 60 films, or 137 productions fewer than in the comparative period of last year.

Hollywood comptrollers and New York treasurers have found by experience what it costs to cut and alter films. Money is expended for retaking scenes, for shipping censored and remade prints back and forth, for extra screenings before, after and while changes are being made, and for sundry other reasons.

Furthermore, the box-office that never can be estimated takes place when a dissatisfied public stays away in droves from tampered shows if advertised features of entertainment are snipped out of films.

Using 137 films as a constant and multiplying it by the number of cuts and changes in each film, and multiplying that figure again by 250 local and state boards, then comput-

ing the various costs itemized, the sum is staggering.

The Production Code Administration in its short period of functioning has eliminated at least two-thirds of the costs of outside censorship and in the same movement reduced a loss at the ticket window.

Nor has the board as yet hit its full stride. Furthermore, Hollywood authors, directors and producers have yet to become fully acquainted with its genuine purpose.



British Picture Theatres Looking Up

Al Santell, director of "Daddy Long Legs" and "Rebecca of Sunnybrook Farm," returned from abroad this week, bringing picture impressions from England, France, Germany and Austria.

In the British Isles, gay again, picture theatres are packed with long lines of customers. Some practicable mind set an example and now those waiting in queues bring their own collapsible seats with them and sit, read or chat while waiting for the show to let out. If a person leaves his chair he writes his name on a card, fastens it on the seat, and the standing-sitting-room is reserved. It's all done good-naturedly, and everybody observes the reservations of others for at least a half hour.

Associated Talking Pictures, according to Santell, is as well equipped as any studio in Hollywood. Its lighting facilities are a distinct departure. All illumination is from overhead.

English production, as a whole, is about where America's was ten years ago, Santell

SHORT PRODUCT PLAYING BROADWAY

Week of December 15

CAPITOL

Toyland Broadcast MGM

CRITERION

Shiver Me Timbers..... Paramount

MAYFAIR

The Black Sheep..... Educational

Poisoned Ivory RKO

PARAMOUNT

Yacht Club Boys Garden

Party Paramount

RIALTO

Three Little Pigskins..... Columbia

Marching With Science.... Fox

RIVOLI

In a Monastery Garden.... First Division

Nifty Nurses Educational

RKO MUSIC HALL

Tom, Tom, the Piper's Son. Educational

I Love Strife..... RKO

ROXY

Songs of the Colleges. . RKO

Axe Me Another..... Paramount

BREEN STAFF SAVES A MILLION
CENSOR CUTS DOWN TWO-THIRDS
BRITAIN LOOKING UP: SANTELL
EIGHT FILMS START; FOUR END

said. The industry is reflecting Britain's upturn in general business conditions.

In Germany no English newspapers are sold. The film industry is struggling through difficulties. Austria is depressed, but smiling. Paris is quiet.

Santell undoubtedly will direct at least one film for Columbia. His ultimate intention is to freelance.



Eight Productions Start

With production taking a slight upward turn, eight new pictures were placed in work; only four were completed. With three new features before the cameras, Radio led the week; the remaining five were distributed equally among Sol Lesser, Paramount, Fox, Universal and Goldwyn. Half the finished product is credited to Columbia; Paramount and Universal each check in with one.

Probably most interesting of the Radio starting trio is "Becky Sharpe," adapted from William Thackeray's novel, "Vanity Fair," which is being made entirely in color by Pioneers Productions under Lowell Sherman's direction. The cast features Miriam Hopkins, Nigel Bruce, Frances Dee, Allan Mowbray and Mrs. Leslie Carter. Also started was "Captain Hurricane," a Cape Cod story in which James Barton makes his feature screen debut, supported by Helen Mack and Helen Westley. The third starting feature, "Puzzle of the Pepper Tree," again teams Edna May Oliver and James Gleason, with Gregory Ratoff in support.

Started in Hollywood, but immediately moving to location in Utah, was the Sol Lesser production, "When a Man's a Man." The cast includes George O'Brien, Dorothy Wilson, Paul Kelly, Perry Woods and Richard Carlisle.

Paramount's new feature, "Win Or Lose," stars Joe Morrison with Dixie Lee (Bing Crosby's wife) and marks the screen return of Burns and Allen.

At Fox, the second edition of "George White's Scandals" got under way, with Lyda Roberti, James Dunn, Stuart Erwin, Cliff Edwards and Eleanor Powell.

Universal's contribution to the new activity is "Transient Lady." In this, Gene Raymond, Henry Hull, Frances Drake, June Clayworth, Clark Williams and Spencer Charters will be seen.

At United Artists Studio, Sam Goldwyn started "Wedding Night." Anna Sten and Gary Cooper co-starred, with Ralph Bellamy and Helen Vinson the principal supports.

"Passport to Fame" Concluded

Long in production, Columbia's "Passport to Fame" finally was brought under the wire. In this Edward G. Robinson is featured in a dual role. The support includes Jean Arthur, Etienne Girardot, Arthur Hohl, Fred Keating, Donald Meek, Douglas Dumbrille, Paul Harvey and Ed Brophy. The second completed feature, "Alias John Law," is a Tim McCoy with Billie Seward, Robert Allen, Frank Sheridan, Jack Clifford, Tom London and Alan Sears.

Paramount's completed production, "The Gilded Lily," features Claudette Colbert with Fred MacMurray and Ray Milland.

Rounding out the completed quartet is "I Murdered a Man," Universal. Players appearing are Charles Bickford, Sidney Blackmer, Helen Vinson, Onslow Stevens, Dudley Digges, John Darrow, Evelyn Selbie and Alice Ardell.

[THEATRE RECEIPTS--CONT'D]

Theatres	Current Week			Previous Week		High and Low Gross	
	Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified.)		
Indianapolis							
Apollo	1,100 25c-40c	"Madame Du Barry" (W. B.)..	2,500	"The White Parade" (Fox).....	2,000	High 8-4-34 "Handy Andy"..... 7,000 Low 12-8-34 "White Parade"..... 2,000	
Circle	2,800 25c-40c	"Lady By Choice" (Col.).....	8,500	"It's A Gift" (Para.).....	7,500	High 8-19 "She Had to Say Yes"..... 12,000 Low 3-4 "The Sign of the Cross"..... 2,500 (2nd run)	
Indiana	3,133 25c-40c	"Anne of Green Gables" (Radio).	4,000	"Flirtation Walk" (F. N.).....	7,000	High 3-25 "Parachute Jumper"..... 15,000 Low 5-19-34 "The Trumpet Blows" } and "As the Earth Turns" } 2,500	
Lyric	2,000 25c-40c	"Babbitt" (F. N.).....	6,000	"I Am A Thief" (W. B.).....	5,000	High 7-22 "College Humor"..... 9,500 Low 11-11 "Saturday's Millions"..... 3,000	
Palace	3,000 25c-40c	"Wicked Woman" (MGM).....	3,500	"Kid Millions" (U. A.).....	6,000	High 2-3-34 "Sons of the Desert"..... 12,500 Low 12-15-34 "Wicked Woman"..... 3,500	
Kansas City							
Mainstreet	3,049 25c-45c	"Flirtation Walk" (F. N.)..... (15c-40c)	8,900	"Anne of Green Gables" (Radio) (9 days)	9,800	High 6-23-34 "Glamour" 23,000 Low 5-20 "Sweepings" 4,000	
Midland	4,000 15c-40c	"Wicked Woman" (MGM)..... (5 days)	3,200	"The Painted Veil" (MGM).....	8,700	High 1-7 "Strange Interlude" 30,000 Low 4-15 "Perfect Understanding".... 4,900	
Newman	1,800 25c-40c	"Behold My Wife" (Para.).....	4,000	"College Rhythm" (Para.)..... (8 days)	9,000	High 10-21 "I'm No Angel"..... 20,000 Low 5-27 "Picture Snatcher"..... 2,800	
Tower	2,200 25c	"White Lies" (Col.).....	6,300	"One Exciting Adventure" (Univ.)	6,800	High 9-22-34 "One Night of Love"..... 13,000 Low 5-5-34 "Let's Fall in Love"..... 4,000	
Uptown	2,000 25c-40c	"Chu Chin Chow" (Gaumont-British) (8 days)	3,400	"Music in the Air" (Fox)..... (6 days)	2,200	High 10-27-34 "Judge Priest" 9,200 Low 7-1 "Lilly Turner" 1,600	
Los Angeles							
Four Star	900 30c-55c	"Have A Heart" (MGM).....	2,500	"Chu Chin Chow" (Gaumont-British)	3,250	High 3-3-34 "Devil Tiger" (6 days).... 7,800 Low 12-15-34 "Have A Heart"..... 2,500	
Loew's State ...	2,416 30c-55c	"Evelyn Prentice" (MGM).....	12,500	"The Merry Widow" (MGM)....	16,000	High 4-7-34 "Riptide" 28,500 Low 2-24-34 "Coming Out Party"..... 4,870	
Paramount	3,596 30c-55c	"Behold My Wife" (Para.).....	14,500	"It's A Gift" (Para.).....	16,000	High 1-7 "No Man of Her Own"..... 30,000 Low 3-18 "King of the Jungle"..... 10,000	
RKO	2,700 25c-65c	"Flirtation Walk" (F. N.)..... (2nd week)	7,400	"Flirtation Walk" (F. N.)..... (1st week)	10,500	High 3-31-34 "Little Women"..... 15,500 Low 9-30 "Brief Moment" 1,700	
United Artists ..	2,100 25c-55c	"The Merry Widow" (MGM)....	5,000	"Chu Chin Chow" (Gaumont-British)	3,100	High 10-21 "The Bowery" 21,000 Low 12-8-34 "Chu Chin Chow"..... 3,100	
W. B. Downtown	3,400 25c-40c	"By Your Leave" (Radio).....	6,400	"Gentlemen Are Born" (F. N.).. (6 days)	8,000	High 3-25 "42nd Street" 19,000 Low 6-2-34 "Merry Wives of Reno" } and "Harold Teen" } 5,000	
Minneapolis							
Century	1,650 25c-40c	"The Painted Veil" (MGM).....	4,200	"Imitation of Life" (Univ.).....	4,500	High 9-20-34 "The Barretts of Wimpole Street" (2nd week) 6,500 Low 9-29-34 "The Cat's Paw"..... 2,500	
Lyric	1,238 20c-25c	"Hell in the Heavens" (Fox)....	1,700	"Peck's Bad Boy" (Fox).....	1,500	High 4-1 "20,000 Years in Sing Sing".. Low 7-28-34 "Kiss and Make Up"..... 1,000	
RKO Orpheum...	2,900 25c-50c	"Flirtation Walk" (F. N.).....	6,500	"Anne of Green Gables" (Radio)	6,000	High 1-7 "Animal Kingdom"..... 14,000 Low 3-1 "Cynara" 3,000	
State	2,300 25c-40c	"Transatlantic Merry-Go-Round" (U. A.)	6,000	"Evelyn Prentice" (MGM).....	6,000	High 4-29 "Cavalcade" 8,000 Low 3-11 "King of the Jungle"..... 3,500	
Time	300 20c-30c	"The Hell Cat" (Col.).....	2,500	"Cimarron" (Radio)..... (3 days)	1,000		
				"Dangerous Corner" (Radio)..... (4 days)	1,500		
World	400 25c-75c	"One Night of Love" (Col.)..... (2nd week)	3,000	"One Night of Love" (Col.)..... (1st week)	2,500	High 5-5-34 "Private Life of Henry VIII" (5th week) 4,300 Low 11-25 "Vi Som Gar Koksvagen".. (5th week) 1,000	
Montreal							
Capitol	2,547 25c-60c	"The White Parade" (Fox) and.. "Bachelor of Arts" (Fox)	8,500	"College Rhythm" (Para.) and.. "Menace" (Para.)	10,000	High 2-24-34 "Queen Christina" 13,500 Low 7-28-34 "Here Comes the Groom" } and "Jane Eyre" } 6,500	
Imperial	1,914 15c-35c	"Cheating Cheaters" (Univ.).....	3,000	"The Great Defender" (British).. (2nd week)	3,300	High 6-23-34 "Wine, Women and } Song" and "Pride of the Legion" } 6,500 Low 7-8 "Les Bleus d'Amour"..... 1,500	
Loew's	3,115 30c-75c	"The Pursuit of Happiness" (Para.)	12,500	"Six Day Bike Rider" (F. N.)....	14,500	High 12-8-34 "Six Day Bike Rider".. Low 7-21-34 "Fog Over Frisco" and } "Affairs of a Gentleman" } 4,500	
Palace	2,600 30c-65c	"Evelyn Prentice" (MGM) and.. "Love Time" (Fox)	10,000	"The Merry Widow" (MGM).... (2nd week)	8,500	High 2-18 "The Sign of the Cross".... 15,500 Low 7-21-34 "Shoot the Works" and } "Friday the 13th" } 6,000	
Princess	2,272 30c-65c	"We Live Again" (U. A.) and.. "That's Gratitude" (Col.) (2nd week)	7,500	"We Live Again" (U. A.) and.... "That's Gratitude" (Col.) (1st week)	8,500	High 1-7 "The Kid from Spain" and } "Speed Demon" } 12,000 Low 8-11-34 "The Constant Nymph" } and "Happy Ever After" } 5,000	
New York							
Capitol	4,700 35c-\$1.65	"The Painted Veil" (MGM).....	35,000	"The Merry Widow" (MGM).... (2nd week)	21,000	High 4-7-34 "Riptide"..... 63,373 Low 2-10-34 "You Can't Buy Everything" High 1-7 "The Half Naked Truth".... 24,750 Low 7-14-34 "Call It Luck"..... 3,150	
Mayfair	2,300 35c-65c	"Hell in the Heavens" (Fox).....	13,500	"Gambling" (Fox).....	7,900	High 7-21-34 "Of Human Bondage".... 16,200 Low 4-15 "Parole Girl"..... 4,500	
Palace	2,500 25c-75c	"The Gay Divorcee" (Radio)..... (2nd week)	8,500	"The Gay Divorcee" (Radio)..... (1st week)	16,000	High 10-21 "I'm No Angel"..... 83,450 Low 8-11-34 "Elmer and Elsie"..... 10,500	
Paramount	3,700 35c-99c	"The President Vanishes" (Para.)	25,000	"College Rhythm" (Para.)..... (2nd week)	19,500	High 4-7-34 "The Lost Patrol"..... 32,800 Low 4-15 "Destination Unknown" and } "The Fighting President" } 5,800	
Rialto	2,200 25c-65c	"Limehouse Blues" (Para.).....	14,000	"The Captain Hates the Sea".... (Col.)	17,000	High 11-17-34 "Kid Millions" 51,000 Low 8-5 "The Rebel" 7,200	
Rivoli	2,200 40c-99c	"Private Life of Don Juan" (U.A.)	21,675	"Kid Millions" (U. A.)..... (4th week)	16,500	High 11-25 "Little Women"..... 109,000 Low 6-17 "Ann Carver's Profession".. High 12-1-34 "Imitation of Life"..... 44,938	
RKO Music Hall	5,945 35c-\$1.65	"Broadway Bill" (Fox) (2nd week)	69,300	"Broadway Bill" (Col.)..... (1st week)	100,000	Low 1-28 "Air Hostess" 9,100 High 10-14 "Footlight Parade"..... 55,190 Low 12-23 "Sin of Nora Moran"..... 6,850	
Roxy	6,200 25c-55c	"Imitation of Life" (Univ.)..... (3rd week)	18,500	"Imitation of Life" (Univ.)..... (2nd week)	31,000		
Strand	3,000 25c-55c	"Flirtation Walk" (F. N.)..... (2nd week)	18,935	"Flirtation Walk" (F. N.)..... (1st week)	35,389		

[THEATRE RECEIPTS--CONT'D]

Theatres		Current Week		Previous Week		High and Low Gross
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified.)
Oklahoma City						
Capitol	1,200	10c-41c "It's A Gift" (Para.)	2,400	"St. Louis Kid" (W. B.)	3,000	High 1-6-34 "Going Hollywood" 4,100 Low 3-11 "From Hell to Heaven" 1,350
Liberty	1,500	10c-36c "Menace" (Para.) (4 days)	1,900	"Ready for Love" (Para.) (4 days)	2,000	High 6-16-34 "Half a Sinner" and "Uncertain Lady" 5,000
		"Have A Heart" (MGM) (3 days)	600	"Straight Is the Way" (MGM) (3 days)	700	Low 3-18 "The Death Kiss" and "The Fourth Horseman" 1,100
Midwest	1,500	10c-56c "Flirtation Walk" (F. N.)	4,700	"The White Parade" (Fox)	4,200	High 2-25 "State Fair" 8,500 Low 3-11 "Employees' Entrance" 1,400
Warner	1,900	10c-56c "We Live Again" (U. A.)	3,000	"College Rhythm" (Para.)	5,500	High 11-3-34 "Kansas City Princess" 13,000 Low 12-15-34 "We Live Again" 3,000
Omaha						
Brandeis	1,200	20c-35c "The Captain Hates the Sea" (Col.) and "I Sell Anything" (W. B.)	3,250	"Anne of Green Gables" (Radio) and "La Cucaracha" (Radio) (8 days)	5,500	High 11-18 "One Man's Journey" 10,750 Low 12-15-34 "Captain Hates the Sea" and "I Sell Anything" 3,250
Orpheum	3,000	25c-40c "The St. Louis Kid" (W.B.) and "Bachelor of Arts" (Fox)	8,200	"Imitation of Life" (Univ.) and "I Am A Thief" (W. B.) (8 days)	9,500	High 3-10-34 "Easy to Love" 17,250 Low 4-29 "Sweepings" 5,000
Paramount	2,800	25c-40c "College Rhythm" (Para.) (4 days-2nd week)	3,200	"College Rhythm" (Para.) (1st week)	16,000	High 7-22 "Gold Diggers of 1933" 13,250 Low 2-24-34 "Six of a Kind" and "Good Dame" 5,250
World	2,200	25c-40c "Limehouse Blues" (Para.) and "Strange Wives" (Univ.)	4,300	"Outcast Lady" (MGM) and "Wagon Wheels" (Para.)	4,200	High 6-3 "Peg O' My Heart" and "Perfect Understanding" 7,500 Low 5-19-34 "As the Earth Turns" and "Smoky" 3,250
Philadelphia						
Aldine	1,200	35c-55c "Kid Millions" (U. A.) (6 days-3rd week)	6,000	"Kid Millions" (U. A.) (6 days-2nd week)	9,000	High 5-5-34 "The House of Rothschild" 23,000 Low 6-9-34 "Sorrell and Son" (8 days) 4,000
Arcadia	600	20c-40c "Little Friend" (Gaumont-British) (4 days)	1,100	"The Lady Is Willing" (Col.) (6 days)	2,300	High 1-6-34 "Duck Soup" (7 days) 6,500 Low 9-1-34 "Notorious Sophie Lang" 1,400
Boyd	2,400	35c-55c "Evelyn Prentice" (MGM) (6 days)	11,500	"The Painted Veil" (MGM) (6 days)	10,000	High 1-6-34 "Little Women" 30,000 Low 11-10-34 "Dr. Monica" 7,500
Earle	2,000	40c-65c "It's A Gift" (Para.) (6 days)	12,500	"Kentucky Kernels" (Radio) (6 days)	20,000	High 4-7-34 "Harold Teen" 40,000 Low 10-21 "Saturday's Millions" 10,000
Fox	3,000	35c-65c "Hell in the Heavens" (Fox) (40c-65c) (6 days)	14,500	"Music in the Air" (Fox) (40c-65c)	18,000	High 4-22 "Cavalcade" 29,000 Low 11-10-34 "Gambling" 12,500
Karlton	1,000	25c-40c "Great Expectations" (Univ.) (6 days)	2,600	"The Merry Widow" (MGM) (6 days)	3,200	High 10-3-34 "One Night of Love" 8,500 Low 8-25-34 "Let's Talk It Over" 2,200
Stanley	3,700	35c-55c "Flirtation Walk" (F. N.) (4 days-2nd week)	6,000	"Flirtation Walk" (F. N.) (6 days-1st week)	12,000	High 11-25 "I'm No Angel" 32,500 Low 11-3-34 "Happiness Ahead" 7,500
Stanton	1,700	30c-55c "The First World War" (Fox) (35c-50c) (2 days-2nd week)	1,600	"The First World War" (Fox) (30c-50c) (6 days)	6,400	High 6-3 "The Little Giant" 10,000 Low 7-14 "I Love That Man" 4,000
Portland, Ore.						
Broadway	1,912	25c-40c "Babbitt" (F. N.) and "Student Tour" (MGM)	5,000	"Flirtation Walk" (F. N.) (2nd week)	5,200	High 4-7-34 "Wonder Bar" 13,000 Low 3-11 "What! No Beer?" 3,500
Mayfair	1,700	25c-35c "One Night of Love" (Col.) (3rd week)	3,000	"One Night of Love" (Col.) (2nd week)	3,500	
Music Box	1,000	25c-40c "Anne of Green Gables" (Radio) (2nd week)	2,600	"Anne of Green Gables" (Radio) (1st week)	5,400	High 12-9 "Little Women" 14,000 Low 5-13 "No More Orchids" 1,600
Oriental	2,040	25c "The Fountain" (Radio) and "Cheating Cheaters" (Univ.)	1,800	"Count of Monte Cristo" (U. A.)	1,800	High 10-14 "Rafter Romance" 14,000 Low 11-18 "College Coach" 1,600
Orpheum	1,700	25c-40c "Age of Innocence" (Radio)	4,800	"Imitation of Life" (Univ.)	5,000	
Paramount	3,008	25c-40c "Hell in the Heavens" (Fox)	7,800	"Mrs. Wiggs of the Cabbage Patch" (Para.)	8,300	High 11-18 "The Way to Love" 12,000 Low 12-2 "Walls of Gold" 3,500
United Artists	945	25c-40c "The Painted Veil" (MGM) (10 days)	9,000	"Kid Millions" (U. A.) (4 days-2nd week)	3,000	High 4-28-34 "The House of Rothschild" 9,800 Low 3-11 "Madame Butterfly" 1,600
San Francisco						
Fox	4,600	15c-40c "A Wicked Woman" (MGM) and "Green Eyes" (Chesterfield)	9,500	"I Sell Anything" (W. B.) and "Menace" (Para.)	7,500	High 4-8 "Should a Woman Tell?" and "Speed Demon" 15,500 Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally" 4,500
Golden Gate	2,800	25c-40c "The Captain Hates the Sea" (Col.)	14,000	"Anne of Green Gables" (Radio)	13,000	High 2-11 "The Mummy" 25,500 Low 10-21 "My Woman" 8,000
Orpheum	3,000	15c-40c "Marines Are Coming" (Mascot) and "White Lies" (Col.)	10,000	"Imitation of Life" (Univ.) (2nd week)	10,500	
Paramount	2,670	25c-65c "Music in the Air" (Fox) and "Behold My Wife" (Para.)	11,000	"It's A Gift" (Para.) and "The Gay Bride" (MGM)	10,500	High 10-27 "I'm No Angel" 40,000 Low 12-23 "Sitting Pretty" 7,000
St. Francis	1,400	15c-55c "Flirtation Walk" (F. N.)	8,000	"Evelyn Prentice" (MGM)	7,000	High 3-25 "What! No Beer?" and "Broadway Bad" 13,500 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,200	15c-55c "Kid Millions" (U. A.) (3rd week)	11,000	"Kid Millions" (U. A.) (2nd week)	10,000	High 12-30 "Roman Scandals" 17,000 Low 8-26 "The Wrecker" 4,000
Warfield	2,700	25c-65c "College Rhythm" (Para.)	26,000	"Flirtation Walk" (F. N.)	24,500	High 9-15-34 "Chained" 28,000 Low 5-27 "Story of Temple Drake" 10,000
Seattle						
Blue Mouse	950	25c-55c "Anne of Green Gables" (Radio)	3,700	"Transatlantic Merry Go Round" (U. A.)	3,800	High 12-9 "Little Women" 8,500 Low 8-19 "The Rebel" 2,500
Fifth Avenue	2,500	25c-55c "The Painted Veil" (MGM)	8,400	"College Rhythm" (Para.)	7,100	High 8-5 "Tugboat Annie" 19,250 Low 5-5-34 "Tarzan and His Mate" 5,000
Liberty	1,800	15c-50c "One Night of Love" (Col.) (6th week)	4,100	"One Night of Love" (Col.) (5th week)	4,300	High 11-10-34 "One Night of Love" 7,000 Low 6-24 "Uptown New York" 3,000
Music Box	950	25c-50c "The Firebird" (W. B.)	3,200	"Gentlemen Are Born" (F. N.)	3,100	High 11-11 "Footlight Parade" 8,000 Low 9-22-34 "There's Always Tomorrow" and "Midnight Alibi" 2,900
Music Hall	2,275	25c-55c "Imitation of Life" (Univ.)	5,500	"Anne of Green Gables" (Radio)	6,000	High 5-26-34 "Wild Cargo" 11,500 Low 8-18-34 "Bachelor Bait" 4,100
Orpheum	2,500	25c-35c "Babbitt" (W. B.) (25c-50c)	5,200	"St. Louis Kid" (W. B.)	5,400	High 10-21 "Bureau of Missing Persons" (6 days) 9,000 Low 4-21-34 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	25c-35c "The Lemon Drop Kid" (Para.) and "The Gay Bride" (MGM)	5,400	"Peck's Bad Boy" (Fox) and "Menace" (Para.) (5 days)	3,300	High 1-7 "A Farewell to Arms" 9,500 Low 1-13-34 "Dancing Lady" (2nd run) 4,000



MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*



SHOWMEN'S LOBBY LAUGHS!



Al Sindlinger Wins Quaker Oats "First"

Announcement of results in the Warner-Quaker Oats "Six Day Bike Rider" contest finds Manager Al Sindlinger, Appleton Theatre, Appleton, Wis., winner of the first prize of \$500.

Second money of \$250, goes to Manager Bill Hendricks, Warner Theatre, Memphis, Tenn., and third prize of \$150 to Manager Ed M. Hart, Oxford Theatre, Plainfield, N.J. Also in the money was Manager Wally Akin, now at the Paramount, Abilene, Texas, for his campaign at the Melba, Dallas, Texas, which brought him the fourth prize of \$100.

On account of the high grade of the entries that finished close behind the winners, the Quaker Oats people decided to award additional prizes of \$50 each to Dewey Mouson, Knickerbocker, Nashville, Tenn.; Ken Grimes, Warner, Morgantown, West Va.; Will Conner, Music Box, Tacoma, Wash.; Glen Riggins, Ellany, El Paso, Tex., and a \$25 prize to Walter F. Davis, Orpheum, Ft. William, Ont., Can.

A number of honorables were also awarded.

The prize money was given for the best exploitation on "Six Day Bike Rider" in which the words "Quaker Oats" or "Mother's Oats" were published or pictured.

All of the above winners are members of Managers' Round Table Club, as are most of those who rated the mentions.

Work For a Quigley Award!

"Toyland" Premieres Strong in Cleveland

An answer by telephone in person by President Roosevelt to an offer to give the proceeds of a midnight show to the Warm Springs fund was the topper in the campaign put over under the supervision of district manager Harry Long, by Manager Jack Lykes and ad head Milt Harris for the premiere of "Babes in Toyland" at the Stillman, Cleveland, Ohio.

The first showing, the midnight performance, was preceded by band parade to the theatre with red flares, banners and marchers wearing papier-mache heads of the characters in the picture. Front was illuminated with giant lights, and a sidewalk broadcast had the cooperation of Mayor Davies, Governor-elect Davey and other celebrities who spoke over the mike. Invited guests received jumbo Postal telegrams.

Illuminated float was used in advance, two scenes from the picture mounted on a flat truck, the bally also taking part in the monster holiday parade staged by one of the leading papers. Extra publicity was obtained on this. Football heralds were distributed at two important local games, and stickers were placed on guest copies of all newspapers at the big hotels, as well as on delivery bags from dry cleaners.

Advertising toys were given to all children at schools and "Babes in Toyland" ice cream cones were made up by large drug store chain. Book marks in all branch public libraries and Laurel and Hardy "reserved" cards at tables in restaurants and hotels were additionally effective.

The entire advertising and publicity newspaper campaign was out of the ordinary and many store tieups were made for toyland windows and other holiday angles.

Brient Plants Giant Stand On Richmond "Parade" Date

Elmer Brient finally catches a few moments to himself in his new assignment with Neighborhood Theatres, down in Richmond, Va., to send along a line of what he put on with "The White Parade" at the State, in that spot. The giant stand illustrated in the accompanying photo consisted of four boards in the best location in town, which Elmer says took a bit of selling before General Outdoors went for the idea.

On opening day Elmer smashed with a full page in color on "Parade" and also "Imitation of Life" at the Capitol, his other ace house. Listed on the page also were coming shows at both houses.

Work For a Quigley Award!

Metzger Two-Colors "Walk"

A four column full that just about grabbed the page was Lou Metzger's two-color ad on "Flirtation Walk" at the New Spreckles, San Diego, Cal. Shield in center of ad, with title and cast in reverse stood out nobly.

Work For a Quigley Award!



Brient's Flash "Parade" Billboard

Freeman Gives Community Chest Party for Kids

A community chest party for orphans and crippled kiddies was put on by G. Freeman, Poli Theatre, Springfield, Mass., for "Kid Millions," while cooperating merchant distributed free ice cream to children attending the special showing.

Local newsboys wore "Kid Millions" aprons and distributed throwaways, frames in restaurants plugged date and beverage manufacturer got out window streamers.

Work For a Quigley Award!

Cleveland Libraries Cooperate on "Gables"

Practically a replica of the farmhouse in the picture was the lobby display on "Anne of Green Gables" at the RKO Palace, Cleveland, the layout being built without cost by local lumber company in exchange for mention in lobby card. The flash and rest of campaign was conceived by Manager Ken Means and ad head Al Gregg.

Reported as outstanding was the tieup with the public library, comprising window displays, bulletin board announcements in fiction and children's rooms. Special library one sheets, bookmarks, book jackets, stills and date cards were distributed in the main library and over 100 branches in the city.

Special 15-minute sketch of scenes from the picture was broadcast by popular station under the personal supervision of program director. Letters of endorsement were forwarded to school principals, troop captains and lieutenants of Girl Scouts and to group leaders of Camp Fire girls.

Further cooperation was obtained from Miss Gertrude Savage, motion picture chairwoman of International Federation of Catholic Alumnae, who made personal calls and addressed students of parochial schools.

BOB SUITS HONORED AT AWARD CEREMONY

Postmaster Farley Is Present While Winner Receives His Plaque from Senator Guffey

Within view of America's number one political personalities, and on the occasion of a gala political celebration of unusual significance, Pennsylvania's Democratic leader of the day presented the Quigley Award for October to Pennsylvania's showman of the day.

Bob Suits, enterprising young managerial head of Loew's Theatre in Reading, Pa., accepted both the Quigley plaque and the congratulatory words of Senator-elect Joseph F. Guffey of Pennsylvania. The presentation was made on Monday, December 10, in the Mayflower Hotel, Washington, with Postmaster-General James A. Farley at Senator Guffey's side, looking on in thorough acknowledgment of the honor that was being bestowed upon the first Loew manager to win a Quigley Award. (See photo on picture page.)

Presentation of the award to Suits was made immediately preceding a Victory dinner in honor of Senator Guffey. Present for this occasion, and swelling considerably the presentation ceremony were outstanding figures of the nation, including Governor-elect Earle of Pennsylvania, David Lawrence, Pennsylvania Democratic leader, and a score of others.

Competition among showmen, with appropriate recognition of outstanding showmanship, was termed an excellent idea by Pennsylvania's new Democratic Senator. And this seemed to be the implied sentiment of Postmaster-General Farley, himself, without doubt, an acknowledged showman of the first water.

Suits braved one of the year's most miserable days, cold, wind and sleet, to drive to the Capitol in time to receive his plaque which he had won on the basis of his unusually excellent campaign in October in connection with the showing of "What Every Woman Knows."

But with the Quigley Award firmly secure in his hands, and the kind words of the Nation's leading democracy ringing through his head, Suits forgot the disagreeable elements to drive back to Reading determined to soon show his fellow-showmen that Read-

ing can consistently maintain what it has once started.

May your chairman intrude at this point to express his appreciation for the unflagging efforts of Carter Barron, Suit's division manager. It sure took a lot of doing to get all the celebrities in line, but Carter did it.

A-MIKE

Work For a Quigley Award!

Perry Plugs Parade On "1st World War"

A "first time" is chalked up by Fred Perry, General Manager, Capitol, Binghamton, N. Y., who was reported to have put over successfully the first Sunday parade in that city, the stunt being part of the buildup on "First World War."

Fred sent out invitation to march to 2,000 local members of American Legion, Veterans of Foreign Wars, and in the line of march also were city officials, state and city police on motor cycle and horseback, VFW drum and bugle corps, gun carriage carrying the print of the picture. Additional units comprised ambulance corps, stretcher bearers, U. S. Army trucks. In uniform were the various members of the units, and bringing up the rear were families of Legionnaires and others in autos.

Thousands were reported to have viewed the proceedings, the parade disbanding at the theatre where the lobby was decorated with flags from all nations involved in the recent war. On arrival at the theatre, the print was formally escorted into the house while the band played appropriate selections. On duty in full uniform during the entire run were sentries carrying rifles with fixed bayonets.

The stunt was put on just before the opening of the picture, and newspapers carried full publicity in advance. Officers of the army organizations also cooperated ahead, and gratifying returns were said to have been obtained on this unusual bally.

Not only was such a wide participation of army units unprecedented for such an elaborate street bally, but the fact that it was put over on a Sunday entitled Fred to an extra bow.

Work For a Quigley Award!

Perlin Ties Ballroom Into "Continental" Dance Contest

Sid Blumenstock, Atlantic City, publicity head, reports the campaign put on by Iz Perlin of the Colonial Theatre for "The Gay Divorcee" by tying in with Million Dollar Pier ballroom for a "Continental Dance" contest. Pier announced the event, also paying for printing and distributing heralds plugging event, and orchestra played tunes from picture.

Dancing school was contacted and they gave window display to contest, cooperating merchants contributed prizes and the theatre offered \$10 to swell the ante.



SIG SOLOMON

Booster Club Tops Winner's Campaign

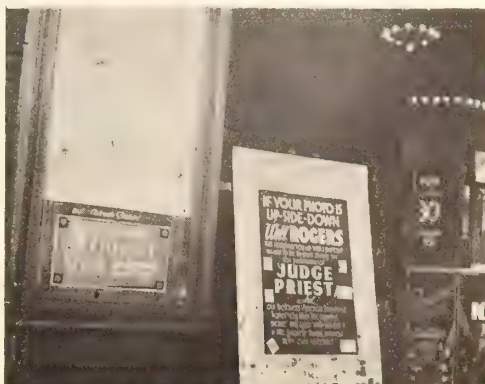
Four smash stunts distinguished Sig Solomon's Quigley prize entry on "Judge Priest" at the Regent, Newark, N. J., most unusual no doubt being his human interest story contest in which scores of seekers after cash awards thoroughly canvassed Sig's drawing area plugging the picture.

Based on the human interest stories from which the picture was made, the idea functioned as follows. Adults and children were invited to canvass for the two \$25 prizes, one given for the best story secured and the other to the canvasser bringing it in. Entrants had their photos taken free in the theatre lobby every evening, prints of each attached to an identification card, seven inches wide by four deep, with copy stating the holder was an "official Will Rogers Booster." Name and address were filled in.

Each contestant was then given a certain residential section to canvass exclusively in soliciting stories from householders and over 500 stories were turned in. Prizes were promoted from merchants in return for mention in advertising and trailer. Stunt, started 10 days ahead, was carried in local press.

A week ahead, two other gags were started, the first a coloring contest for prizes of toys, with the Woolworth stores, which drew nearly 700 entries, and ballot stunt put on the first day in which patrons were asked to rate the picture along the lines of the star system. Ballots were distributed at theatre and box planted in lobby for votes. Sig announced the results in lobby next morning.

Commendable also was a street photo idea, on tieup made with outfit specializing in snapping photos of passersby. Snaps were planted in lobby, 25 of which were tacked upside down (see photo), and those identifying themselves received passes.



Solomon's Upside Down Photo

Read Goes Atmospheric For "Cleopatra" Date

Accompanying photo shows the attractive front and marquee display that Tommy Read, Paramount, Atlanta, Ga., got out on "Cleopatra." The horses and chariots were animated and a generous amount of metallics on the moving parts picked up the lights.

Thrones at either side of entrance were used in the inner lobby two weeks prior to with red velour at the base and the thrones themselves in gold, black and white. The background of the front was royal purple sateen and the wing effect gold with red letters.

Work For a Quigley Award!

Ad for Oxen Brings Free Display Ad

In conjunction with the accompanying photo on the covered wagon street bally on "Wagon Wheels" at the Palace, Youngstown, Ohio, Manager Ed Prinsen pulled a neat bit of showmanship that landed him a free three column display ad on the date.

Lacking a team of oxen for the genuine old prairie schooner, Ed ran a classified ad which brought immediate results. The paper to plug the service of its classified page therefore came in with the buildup copy, running the original ad, Ed's endorsement, cut from picture as well as title and date.

Work For a Quigley Award!

Williams Uses Easel To Plug Attractions

As an eye arrester for his lobby, Don Williams, Colonial Theatre, Brooklyn, N. Y., uses a standing easel with numerous stills from the pictures he is showing during a particular month.

On his month of hits campaign, Don cut out the star heads from the various press books and pasted them at random, overlapping, etc., on a square piece of compo and placed this on his easel. Don says it gets the kids especially, for they try to pick out the different stars and name them.

Work For a Quigley Award!

Jackson Promotes Band

A couple of years ago the merchants of Pulaski, Tenn., and civic clubs organized a band composed of local boys and when the season was over, E. R. Jackson, at the Best Theatre, hit on the idea of having the boys perform at the theatre on Saturday nights. It no longer costs the merchants anything, the town has the benefits of the concerts and for their services, "E. R." gives the boys passes to see the show.

Work For a Quigley Award!

Anna Bell Puts On Cross Country "Bike Rider" Race

Anna Bell Ward and her publicist, J. D. Ensminger, at the Ben Ali Theatre, Lexington, Ky., put over a cross-country bike race for "6 Day Bike Rider" with loving cup offered by Quaker Oats people and merchants contributing cash runner-up prizes. Brown offered three personal checks with autographed photo accompanying each. Race started Saturday morning in front of theatre and got off with police escort to city limits. Accompanying photo shows few of contestants lined up at start.

Story broke first page in papers and was also carried on sports page. Merchants came



Read's Attractive "Cleo" Front



Toups' Liberty Kids at Theatre



Prinsen's Covered Wagon Bally



Anna Bell's Cross-Country Bike Race

through with cooperative ads and returns by direct Western Union wire were posted in front of theatre. Cards were tacked on all street cars, trolley cars and handbills handed out. Imprinted paper napkins distributed in local restaurants and schools, bannered sound truck toured city and several window tieups were effected.

Toups Holds Preview For "Treasure Island"

Night before opening, Rodney Toups, Loew's State, New Orleans, held a preview of "Treasure Island" extending invitations to prominent citizens, newspaper, radio men, and others. Fireworks and sound truck were brought into play and Liberty carriers (see photo) marched to theatre.

Real treasure chest and old pirate guns were promoted from antique dealer for lobby display, candy coins and pirate hats distributed to children on street, in stores on Dollar Day and to marchers in boys' parade.

Work For a Quigley Award!

Premier of Nova Scotia Accepts Len's Invite

For his anniversary week celebration, Len Bishop, Capitol-Halifax, Nova Scotia, had as his guests on "British Agent," the Lieutenant Governor and Premier of Nova Scotia. Typical Hollywood opening was in order, with broadcast from lobby, remarks from prominent guests, etc.

Len also promoted 16-piece orchestra to put on a lobby concert and was able to stage without cost a performance that included appearance of well known Russian ensemble.

Work For a Quigley Award!

Orlove Enters Fund Drive

Louie Orlove, formerly Uptown, Milwaukee, Wis., manages to keep his theatre's name in print and create plenty of good-will for his house in more ways than one. If he isn't offering his blood for a transfusion, he breaks into the papers as he did recently by being named Lieut. Commander of the community fund drive for his district.

Work For a Quigley Award!

Taylor Features Co-op Ads On "Kid Millions" Drive

Stars and styles were utilized by Charley Taylor, for the date on "Kid Millions" at the Great Lakes, Buffalo, a number of merchants coming in on a series of co-op ads and windows. Men's clothing, hosiery featuring the Goldwyn girls, beauty lotions advertising Ann Sothern, furs, radios and saxophones being other merchandise worked on the hookup.

Charley also planted a radio playlet for broadcast and had sound truck at heavily attended athletic meet. Orchestras of course plugged the hit numbers.

Work For a Quigley Award!

"Bright Eyes" Advance

Fox is issuing a special advance exploitation book on the new Shirley Temple, "Bright Eyes." Eight-page book is filled with details of tieups, suggestions for windows, contest ideas and stills of the baby star for use on the coming picture.

Work For a Quigley Award!

Ties In Legion Band

Four days prior to her premiere of "Flirtation Walk," Julia M. Smith, Warner's State Theatre, Waterbury, Conn., tied up with the local American Legion post for the appearance of uniformed band on stage in presentation prologue. Only cost to Julia was passes for men to see picture, and stunt brought additional newspaper breaks.

Myers Eats His "College Rhythm" Street Bally

Taylor Myers, Loew's Broad, Columbus, Ohio, disproved the old adage—you can't have your cake and eat it—when he played "College Rhythm." Taylor used two men for his street bally leading a couple of ducks about town, and after Penner's pets had served their purpose, Taylor, to quote him, "ate the ballyhoo for his turkey dinner!"

These same fellows attended the Iowa-Ohio State football game attired in lettered slickers and led the ducks around the field between halves, the first time this was ever permitted according to Taylor.

Work For a Quigley Award!

Newsboys See Film

Accompanying photo shows the kids formed in front of the Aztec Theatre, San Antonio, Texas, when Arthur Esberg played "Peck's Bad Boy." Art also held a special showing night before for a group of school teachers who put their stamp of approval on the picture. All boys selling the magazines were admitted free on showing their *Liberty*, *Physical Culture* and *True Story* sacks. Film also had the endorsement of the Parent Teachers Association.

Work For a Quigley Award!

Rybak Constructs Cabin For "Cucaracha" Date

B. J. Rybak, Trans Lux Theatre, New York City for his "Cucaracha" engagement had a 15-foot Mexican cabin constructed (see photo) covering entire box office. Stills were placed behind windows of the cabin and the door was theatre entrance.

Imitation tile roof with cactus cut-out further carried out the effect and over the roof was title of large yellow tinsel letters. Hidden phonograph played Mexican tunes.

Work For a Quigley Award!

Temple Cookies Baked For "Baby Take a Bow"

Ed Siegal, Warner's Ritz, Pittsburgh, Pa., promoted a baker in his town to make a special Shirley Temple cookie cut in the form of a little girl with raisins for eyes, nose and mouth tying in with "Baby Take a Bow." Baker also made up attractive window display with Temple cookies standing at attention.

Five and Ten music department plugged tune hits and ace department store dressed window four days prior with Shirley Temple dolls.

Work For a Quigley Award!

McManus Batting Them Out in Kansas City

Johnny McManus, Loew's Midland, Kansas City, Mo., secured several tieups for himself on "Kid Millions," one of which was with a music store, whose ad plugged the hits from picture. Philco radio ad mentioned date and typewriter company tieup resulted in girls in lobby (see photo) doing their stuff. Classified ad contest was also used. Ice cream company decorated large truck with "Kid Millions" banners and entered a Santa Claus parade. A special showing for crippled children was also arranged.

Shell Gas features a Red Grange broadcast and when Johnny played "Death on the



Rybak's "Cucaracha" Front



Esberg's Newsboys' Parade



Anderson's School Band



McManus' Stenogs in Lobby

Diamond" all gas employees were instructed to boost the attraction. For "Transatlantic," lifesavers in glassine bags with apropos copy were distributed, General Foods bannered their trucks, Jello booklets handed out carried theatre, date, etc., and door hangers placed on automobiles and residence doors helped sell the picture.

Snow in Egypt? Sure, Says Ken

One of the recent highlights of Ken Finlay's "Cleopatra" campaign at the Royal-Guelph, Ontario, was a tiein with fuel company which paid for ads, copy headed: "There will be snow in Egypt in Cleopatra's day. There will be snow in Guelph any day now. Order your fuel today." Further copy explained that Cleo sent to Europe for snow to ice the wine served to Anthony, the layout topped by cuts from the picture, including, of course, title and dates.

Ken is busily engaged in educating his merchants to theatre tieups at his new assignment gained for his work in co-winning the Quigley May Award. For the opening of the new Royal, Finlay turned out a pip of an eight page supplement which included everything about the new house and Famous Players-Canadian officials, layout including flock of paid ads from locals.

Work For a Quigley Award!

Anderson Uses School Band

Andy Anderson, Empress Theatre, Owensboro, Ky., put over a gala premiere for "College Rhythm" with all the trimmings including a high school band, which marched to theatre in full regalia (see photo) and did their stuff on stage.

Work For a Quigley Award!

Break Stages "Limberlost" Show for Crippled Kids

Staging a special show for crippled children's school was one of the highlights of P. O. Break's campaign on "Girl of the Limberlost" at the Post Theatre in Battle Creek, Mich. Cards were passed out in Kresge's calling attention to engagement and store plugged pressbook needlecraft tieup.

Classified ad contest was run and heralds were inserted in outgoing packages at leading department store. Special Marion Marsh dress was advertised by same store and photographic enlargements of star were used in display.

Work For a Quigley Award!

"Happiness Week" Page

Burgess Waltmon at the Orpheum Theatre, Fulton, Ky., in Howard Waugh's division, got out a full page cooperative ad on "Happiness head," merchants plugging happiness week and Christmas. Centre of page carried theatre ad and copy.

Work For a Quigley Award!

Allen Promotes His Atmosphere on "Navy"

Although nowhere near a seaport, Wally Allen, Keeney Theatre, Elmira, N. Y., promoted nautical instruments from boat owners at nearby lake to use as lobby atmosphere for "Here Comes the Navy." Wally also borrowed a bell from the fire department, which usher in sailor suit would ring every half hour announcing "8 bells and all is well," etc., etc., in nautical manner. Ship lights were hung from marquee.

Other promotions were sailor suits for staff contributed by recruiting officer and travel films which Wally used before trailer were secured from same source. For street bally a stuffed dummy was dressed in uniform and hung from building with sign reading "Waiting for 'Here Comes the Navy,'" etc., etc.

THOSE NEWSREEL SHOTS

What should be shown in the newsreels? Do shots of slain bandits and murdered children bring money to the box office or do they shoo away the more sensitive customers? These questions are brought up in view of the letters below in which two Round Tablers express themselves differently. Harry Black, of Glens Falls, N. Y., reports a distinctly adverse effect, while Louie Charninsky, of Dallas, Texas, states these shots tilted his grosses. What do other members think?

Louie Publicized Death Shots And Reports Extra Business

Dear Mike:

Enclosed find writeups from every paper in Dallas about a newsreel shot that I went after and I will do some business on it. I go after anything that looks like money in the box office.—Louis Charninsky, Manager, Capitol Theatre, Dallas, Texas.

Here are some expressions from the newspaper stories Louis forwards with his letter. Names of papers were not attached:

"Followers of the chronicling of crime in the contemporary scene will be interested in the shots of the killing of 'Baby Face' Nelson until recently Public Enemy No. 1, at Niles Center, Ill., which will become a part of the program at the Capitol Theatre, starting Friday.

"The Universal News Sound News unit will be explained by Graham McNamee. The scenes depict the end of the killer when he was found in a ditch after fatally wounding two federal officers who rained seventeen slugs into him, thus bringing about his death after an attempted escape.

"A man and woman companion deserted the wounded terrorizer of the Middle West, but not until after a rain of miniature shrapnel shells riddled the nearby trees and electric light poles.

"Following a trail of blood-soaked clothing, the body, wrapped in a blanket, was discovered by federal men, would-be avengers of the two brave officers, one of whom was partly responsible for the apprehending of John Dillinger. Newsreel will be shown Friday in connection with 'Student Tour,' and Saturday and the remainder of the weekend.

"Finding of the deserted body of 'Baby Face' Nelson and the wiping out of the late Public Enemy No. 1 are shown in the new issue of Universal Sound News, Graham McNamee announcing, which will reach the screen of the Capitol Friday, with the last day's showing of 'Student Tour.' Scenes depicted include the fatal wounding of two federal officers at Niles Center, Ill., by the terrorizer of the middlewest, his escape with a man and woman companion after receiving 17 slugs in his body, and the rain of miniature shrapnel shells which sprayed trees and electric light poles. . . ."

Work For a Quigley Award!

Lane Ties In With Red Cross

Martin S. Lane, Logan Theatre, Noblesville, Ind., broke his papers with story on his tieup with the Red Cross, who staged a benefit food show on the stage. Chairman of the Committee used the paper as a medium for thanking Lane for his cooperation.

Harry Says Audience Reaction Is Against Newsreel Morbidity

Dear Mike:

Just a few words to advise you of the reaction against the prevailing and increasing tendency on the part of the newsreel companies to inject morbid scenes in their releases.

During the past few weeks, almost every release came through showing gangsters riddled by bullets laid out on slabs. After observing audiences' reaction, particularly women, these scenes were deleted after the opening performance. However, there seems to be no let up on such scenes, and in the current issue of Universal News, two such scenes are paraded before the eyes of theatregoers. Namely, "Baby Face" Nelson, and the three little girls recently murdered. I did eliminate Mr. Nelson, but against my better judgment decided not to cut the scene of the girls, assuming that perhaps the sight of the unfortunate kiddies might result in pity rather than revulsion. I was wrong!

Today I received a number of phone calls (and from prominent, well-meaning friends) condemning me for showing such a scene, as it not only upset them, but had a terrifying effect on the children they brought to see "Girl of the Limberlost."

I believe there is food for an article condemning the practice of showing the dead in newsreels. I remember just a few years back that a corpse was rarely exposed to public view. Theatregoers are not calloused, worldly newspaper or newsreel men, and harrowing scenes make an indelible impression that even a light, enjoyable feature cannot eradicate. After viewing such scenes, it is inevitable that the average moviegoer will leave with a peculiar slant on the theatre. They came to be refreshed mentally and leave feeling as though they attended a wake!

I am sure that there are many exhibitors and showmen who will agree with me on the above, and appreciate anything you do to overcome this unnecessary and uncalled for realism in newsreels.—Harry Black, Manager, Rialto and Empire Theatres, Glens Falls, N. Y.

Work For a Quigley Award!

Proclaims Happiness Week

Larry Morris, St. George Theatre, St. George, S. I., went after the Borough President and sold him the idea of proclaiming a Happiness Week on "Happiness Ahead." The proclamation was printed in the papers and thereupon Larry contacted the merchants for a full page cooperative ad spread. Each ad contained a good cheer message and theatre plug.



Harrison's "Empress" Sentry

Sentry Box Pulls for Harrison on "Empress"

That was an attractive looking sentry box constructed by Manager Ed Harrison and planted out front for the date on "Scarlet Empress," at the Capitol, Pittsfield, Mass.

The box was made of compo board (see photo) and painted in red and white. Further atmosphere was obtained by addition of ex-Russian soldier who Ed dressed in authentic uniform. The soldier spoke no English and was very military in bearing, the dignified manner in which it was put over earning a lot of audience approval for the stunt.

Work For a Quigley Award!

Atlanta Campaign Complete On "Anne of Green Gables"

To advertise the opening of "Anne of Green Gables" at the Fox, Atlanta, Ga., City Manager E. E. Whitaker, aided by the Lucas and Jenkins publicity forces, and H. M. Lyons, RKO Radio's Atlanta branch manager, put on a thorough campaign, one of the featured slants being the decoration of lobby of the closed downtown Georgia Theatre.

Some issues back, an account was carried of Whitaker's activities at the closed Georgia to publicize the dates at the Fox, situated out of Atlanta's amusement section. The tieup on "Gables" was equally effective, what with a lobby flash that combined the appeal of the coming holidays with the fame of the book from which the picture was made. Girl, in Anne Shirley costume, distributed advertising at the closed house during rush hours.

As the feature has no outstanding names, the fame of the book was utilized by special showing before the Better Films Committee. Stamped opinion cards were given out at the preview, and when filled in by the audience were mailed to their friends. Library accepted imprinted bookmarks, and placed the cardboard cutouts in children's books.

Heralds including a coloring contest were given out at schools three days ahead, elaborate street float put out in advance and during run, and in addition to the other press book tieups, many of the leading downtown windows were promoted for tieup displays of one kind or another.

THE PRESS BOOK—FOR AND AGIN'

*Canadian Quigley Award Winner
Continues Discussion; Analyzes
Press Book Faults and Virtues*

by GENE CURTIS

*Sales Promotion Director,
Famous Players - Canadian Circuit*

Generally speaking, I believe that press sheets do about fifty per cent of the job that they might be able to do and I say this after having had experience in a New York home office preparing press books and also in the field using them.

The first thing to be borne in mind is the fact that from necessity, press sheets are usually rush jobs and in some cases are prepared in whole or in part before the picture has been seen. This may account for some of the far-fetched ideas.

Managers must also bear in mind the fact that press books must be a blanket proposition to cover all theatres large and small, and while designed primarily for first run theatres, must also take care of subsequent runs.

This applies to the point made by the writer in the November 10th issue where he criticizes press sheet newspaper contests. Yet every week brings me evidence that there are newspapers that will take these contests. The same thing applies to serial stories, for in some cities I have had absolutely no luck in placing these, while in others the newspapers would accept them. However, I do wish that press book editors would omit the phrase "Your newspaper editor will welcome this with open arms."

Says Newspaper Mats Poor Quality

Regarding newspaper ad mats, the biggest trouble we have is from the poor quality of the mat itself. Further trouble is encountered because of the fact that photographs are not sufficiently re-touched, or because the mat has too much detail. Line drawings are usually very poor and do not resemble the stars they are supposed to represent. We also have the trouble of not having sufficient variety of mats in the large and small sizes and in Canada this is aggravated by the fact that because of the heavy duty, the exchanges do not always bring in a complete set of mats.

Another great trouble is encountered by theatres who prepare their own ads and this is due to the fact that there may be an excellent illustration in the press book but when we go to make up our own ads, we find that the particular still or stills are not available. I believe that Metro and Paramount furnish special ad stills which include the illustrations used in the press books.

The problem of advertising double bills as mentioned by your writer, is often quite difficult to overcome and here is a suggestion for press sheet editors. If the ad mats were made slightly smaller than newspaper's column width, it would enable the manager to have room enough to put a rule around the two mats of his double bill without sacrificing any essential part of the mat.

Regarding paper, I agree that often the selling quality is lost through too much art

Evidently the press book argument is still a live topic, to judge from the continued interest shown by the members. Following the opinions published in the past weeks, we present on this page a splendid article from Gene Curtis, who served long on the theatre front before taking over his present assignment. More on the subject next week.—A-MIKE.

work. I remember one situation where as manager, I used 200 Three-Sheets every week and many a battle I had with the exchanges because I used block printed paper instead of exchange paper. For instance, if your picture is Eddie Cantor, that is the whole story in itself and illustrations of Cantor's banjo eyes would help, but otherwise a lot of art work is unnecessary.

There is no doubt that the exploitation sections could be greatly improved, but here again I wonder if the managers are not partly to blame. Recently I was talking to a prominent politician and he commented on the number of people who criticize politics and yet do not even take the trouble to vote. This same thing might be true of managers who criticize press sheets but do not take the trouble to report their own excellent merchandising so that it might be passed on for the benefit of their fellow managers. As often pointed out in your columns, managers do a double injustice by hiding their light under a bushel. In the first place they do not get for themselves the personal credit and publicity to which they are entitled and secondly, they do not make their ideas available to other managers. If managers would report their outstanding stunts to the trade papers and to the exploitation departments of the producers, I am sure that it would be a better world for all of us.

Criticizes Lack of Material

I cannot agree with your writer that no manager would use such old but still good gags as tie-ups on music, fashions, perfumes, books and so forth, as I know from personal experience and in reading the reports from our managers that some of the very best tie-ups have been on these same subjects. But on this same subject again comes the problem that often ideas are suggested but apparently no effort is made to supply the necessary material to complete the plan. Just yesterday I read a press book which suggested a hair dress tie-up, although the press sheet frankly admitted that no stills were available. How can a manager be expected to get co-operative

windows and newspaper ads if he does not have the proper material? I have found that in practically any city there is at least one beauty parlor willing to feature cinema beauty fashions. Yet it is almost impossible to get stills showing back views or even side views of the star's head dress.

Another help to managers would be the omission of "etc." which sometimes seems to be the editor's substitute for ideas. A further help would be to include sample newspaper stories for contests. Instead of just advising that a story should be run every day, give actual suggestions as to the story. A good manager is not necessarily a writer and if he has these stories prepared for him it is easier for him to get started on a contest and to sell his editor.

And here's another suggestion for press book editors which would benefit our entire industry. If the extravagant use of superlatives in ads and readers was cut down, newspapers would be more apt to use theatre publicity and those who read the papers would have greater faith in what they read. If we use all our big adjectives on an ordinary program picture, what is there left to say for a really big picture?

Favors Adopting Actual Stunts

In general I agree with your recent writer that unfortunately a great many press sheets are simply carbon copies of former books with the only change being in the name of the picture. There certainly is a big need and opportunity for better press books and this could be accomplished through three means. The first would be to edit the books from the Coast where those concerned would actually know what is going on and have an opportunity of working closer by seeing actual sets, costumes and scenes, as well as rushes, and to really get the "feel" of the picture. The second suggestion is that those working on press sheets should have had actual experience operating theatres. This may be true now but a great many press books do not indicate it. The third suggestion is to establish a clearing house of ideas and an incentive for managers to contribute. This would be similar to the work you are doing or the contests run by some companies for the best exploitation campaigns. If ideas from previous pictures were adapted to new pictures, managers could be given credit and would be glad to get this international publicity for themselves in the press books. The producers could even pay managers a small sum for each idea which is used in a press book. A further advantage of crediting managers with ideas is to show other managers that these things have actually been done and are not merely a press book editor's idea of what might be done.

START THE DAY OFF RIGHT—JOIN

JOSEPH AVILA, JR.

assistant manager of the Hayward Theatre, Hayward, Cal., joins the Round Table Club and sews that house up exactly one hundred percent so far as we are concerned. James Edwards the manager and Willard Hatch have joined some time ago and if we don't hear plenty from Hayward, we'll miss our guess.

▽

RALPH G. MASER

is partner-manager of the Star Theatre in Tonawanda, N. Y., having started in showbusiness in the exploitation end of the game. Ralph is a member, in fact President of the Board of the Lions Club in Tonawanda, and attended schools in Rochester.

▽

MELVIN L. GOLD

manages the Calumet Theatre in Hammond, Ind., having started in as poster clerk in the Chicago office of M-G-M, later becoming assistant office manager and then was the roadshow manager for "Grand Hotel" through Illinois and Indiana. From there he joined the staff of the Calumet as house manager.

▽

ELI H. ARKIN

now holding down the job of manager of the Lexington Theatre in Chicago, Ill., started as floorman at the Logan Square, then promoted to house manager of that theatre. Later was the assistant superintendent of maintenance and construction for Lubliner and Trinz and Balaban & Katz. Joined the Chicago Theatre Company as manager of the Vista, then to the Julian and Grove, and in 1931 joined Warners at his present house.

▽

GENE MICHAEL

down in Freeburn, Ky., manages the Freeburn and Majestic Theatres, started at the tender age of ten delivering hand bills. We don't know how he did it, but Gene tells us that at thirteen he was managing a house. Later we find him at Harlan, Ky., managing the Margie Grand and from there to his present house. Well, with your wealth of experience it seems to us you ought to be able to send in some mighty interesting material, so let's have it.

▽

WILLIAM MCGINN

in Chicago, Ill., manages Nate Gumbiner's Commodore Theatre. If you've been following our pages closely, Bill, and we know you have, you realize how many active contributors we boast of from your city, so get aboard the bandwagon and swell the number of reports from out Chicago way.

▽

BERT C. WILD

is in Erie, Pa., managing the Strand, having started in this business in the advertising department of Rowland & Clark Theatres, Pittsburgh. After working there three years he was transferred to the Liberty Theatre as assistant and later promoted to manager, and has been in charge of various Pittsburgh theatres. For the past eight years Bert has been in Erie and is at present working for Warner Brothers there.



Harold Kopplin, Wometco Theatres, Miami, Florida, sends us the above poster on "Viva Villa" turned out by James Loomis, young artist who has but fourteen months theatre experience.

STANLEY J. KLEIN

is a little nearer to Club headquarters, for Stan is the manager of the Plaza in Mt. Vernon, N. Y. He doesn't tell us in what capacity, but he does say that he entered showbusiness at the age of fourteen. He has been connected with the Embassy in Mt. Vernon; Peekskill in Peekskill, N. Y., and the U. S. Theatre in the Bronx. Next time you're down this way, come on in and get acquainted.

▽

E. R. JACKSON

is down in Tennessee managing the Best Theatre in Pulaski. Jackson started in as projectionist, worked in that capacity for seven years before he became a manager. Jackson has been employed by the Cumberland Amusement and Crescent Amusement companies. With his knowledge of a theatre from every angle we ought to be able to get some interesting reading for our pages.

▽

LOUIE WILLIAMS

is out in Denver, Col., managing the Hiawatha Theatre, and while he doesn't tell us anything about himself, we're hopeful that this little introduction will spur him on to contribute to the pages and become a real steady and active member. Are you with us, Louie?

▽

ROY CATO

manages the Fox West Coast Granada Theatre in Kansas City, Mo., a first run suburban house, and while he may be busy, he can't be too busy to keep us posted. Roy, you can see in our section how active some of your brother members in your city are, and it's up to you to take part of the load and keep us supplied with an account of your theatre activities.

▽

H. W. EVANS

is the owner-manager of the Folly Theatre in Marks, Miss. He, too, entered showbusiness at a tender age, fourteen to be exact. Evans has worked for Warner Brothers, RKO and Publix in Memphis, Tenn., and later eight years at the Municipal Auditorium in Memphis until he took over his present house.

▽

J. NATHAN MORGAN

is kept busy enough because he manages the Houston, Alabama and Alcazar Theatres in Dothan, Alabama, for Martin and Davis. Nat has been doorman, operator, assistant and manager, so it sort of looks as though he knew the score, and he's been around too because Morgan has managed houses in Georgia, Florida and various other states.

▽

JOSEPH ARONSON

manages the Globe Theatre, Broadway, New York City house, and since he's joined he's treated us to silence. We refuse to accept it, Joe, and unless we hear from you mighty soon we'll be down in person to find out what it's all about. You're too close to Club headquarters to be able to get away with it, so come on, pick up the old trusty typewriter and bat out a few accounts of your recent doings.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Please enroll me in the Club and send me my framed certificate.

Name

Position

Theatre

Address

City

State

Absolutely No Dues or Fees!



J. C. JENKINS--His COLYUM



Fort Worth, Texas

Dear Herald:

Some of your readers may not know where Ft. Worth is, and for their information we will state that it is in Texas. It is bounded on the north by the aurora borealis, on the east by Dallas, on the south by Uvalde, Vice President Garner's home town, and on the west by "Shades of evening twilights gathered from the slopes of long ago," as Opie Reid said. As near as we can guess it there are about 160,000 folks here, all Democrats except three—old man Jones and his wife and their son Abner.

There is only one thing that holds Ft. Worth back from being the principal city of the west, and that is Dallas, but they should not charge that up to Dallas, because over there they have something like 250,000 folks, mostly Americans, and excellent people. We are not acquainted with many of the Dallas people, but we know one, and he is a most excellent friend of ours, by the name of Wallace Walthall, and when we tell you that he is a brother of Henry Walthall, the screen star, you will require no further recommendation.

We have been here for two days and we doubt if over three-fourths of the Ft. Worth folks know we are in town. We have driven all over the place and haven't seen a penitentiary yet, which makes us doubt if they need one. The Ft. Worth folks refer to Dallas as "That cross-roads village on the east", and Dallas calls Ft. Worth "That cow town on the west", and if both towns will permit us to comment on it we might say that there is no doggone sense in one town slamming another like that, especially when they are both good towns.

According to the legend, Texas at one time was claimed by the boys on the south side of the Rio Grande, but the boys on the north side got their necks bowed and stuck their horns in the sand and said no. Santa Ana took some of his Mexican bean shooters and waded the Rio Grande and came up to establish a boundary line, but Sam Houston had already established the Rio Grande as the boundary line on the south and when he got through with Santa Ana he made that Mexican look like something the pup drug in. After things got quieted down they cut a chunk off of Texas and made the balance of the United States out of it. If it hadn't been for that, Texas would have been quite a good sized state. Well, anyhow, now you know where Ft. Worth is, so don't ask us anything more about it.

Longhorn Memories

It beats all what a wonderful memory some of these longhorns have. When we walked into the Iris theatre L. C. Tidball, the manager, looked up and said, "Hello, Colonel, when did you blow in?" and he hadn't seen us for four years. We know why we are remembered, it's our mug; nobody could forget that. Then we had a real old fashioned gabfest, after which he persuaded us to renew his subscription to the *HERALD*. Mr. Tidball and the Iris are two of the rea-

sons why Ft. Worth is so prominent in business circles all over Texas.

Then we drove up to the New Liberty theatre, where we met L. B. Lewis, the manager. At first L. B. was going to get his shotgun, until he took the second look at us and then said, "Well, I'll be doggoned. Are you here again? You were here only four years ago." We said to him, "Brother Lewis, it is a pleasure to us to know that the authorities are still allowing you to run at large. We can't understand it." Then we shook hands and he said, "Welcome to our city." But before we got to Ft. Worth we called on our old friend Henry Sparks, who runs the Grand theatre at Cooper. When we called on Henry before, his wife was superintending his labors raking the leaves off of the front yard. Henry knew us as soon as we got out of the car, which shows you what a good memory he has. He didn't threaten us with any violence, which proves that these Longhorns have a very mild disposition, as a rule, but they are all pretty quick on the trigger.

▽

On to Dallas

Dallas, Texas

It is just 35 miles, six rods and 17 inches from Ft. Worth to Dallas by actual measurement. That makes Dallas too close to Ft. Worth or Ft. Worth too close to Dallas, we don't know which. We went from Ft. Worth over to Dallas today and met a number of prominent people, among them being John L. Franconi (a Swede), who is an American exchangeman for Gaumont British films, and Claude Ezell, a distributor of independent films and operator of several houses in San Antonio. Claude reminded us very much of a very dear friend of ours who is a swell guy. We hope to see him again sometime. Then we walked out of the Fox office and butted right into Harry E. Nichols. Harry, you know, is another hound that the *HERALD* allows to run loose without a collar.

We went into a cafe with Nichols to get a lunch and who should come in but Wallace Walthall, the very man we wanted to see, but he could only talk with us while we were eating a sandwich because he had to catch a train for Little Rock, Arkansas, but he gave us a lot of valuable information about Henry B. Walthall, the screen star, and his family, that we were very glad to get. Sorry we couldn't have a long chat with him. You boys who don't happen to know Wallace had better get acquainted with him right away, for he is 100 per cent plus and his word is as good as any man's note or a government bond.

Just a Little Yarn

Nichols said he would come over to our room in Ft. Worth that night and have a talk with us. There was once he told the truth. He came over and entertained us until 1:30 a. m. telling of his experiences when he was on the Pacific coast recently. He told about shooting deer, cougar and mountain lions with an air rifle and catching Marlin and Hammerhead sharks with an 8 ounce fly rod, and then he said, "You know how to handle a shark with a fly rod,

don't you, Colonel?" and we replied, "Well, not exactly, but we remember being up in Alaska during the hard winter of 1849 and we ran out of meat, so we took our gun and started out to get a caribou. The snow was six feet deep on the level and it was hard going, and after we shot three or four caribou and was about tuckered out, a polar bear came along and we grabbed onto him and rode him back to camp." Nichols got up and put on his coat and said, "Let's see, how long have you been with the *HERALD*, Colonel?" and we replied, "Something like ten years." Then he said, "Well, well, it seems to me that with that much experience you could have gone a little stronger than that." And we recalled that Nichols had been with the *HERALD* some little time himself. But then, what's the sense in letting a guy like that beat you anyhow?

Over at Grand Prairie is an operator of a theatre by the name of J. S. Walker. He doesn't claim to be related to Jimmy Walker, and we don't blame him for that. He runs the Texas theatre and the Dallas folks and Ft. Worth folks never go to his theatre without seeing a good show.

Walker told us that going without the *Herald* was like going without socks on in the wintertime; he just simply couldn't do it. And that's the reason why he wrote us a check that is worth 100 cents on the dollar.

A visit to Texas without visiting Mr. and Mrs. C. M. Cooper of the Alvarado theatre at Alvarado would be about as satisfactory as trying to poke warm butter up a flea's left ear with a red hot awl. We tried it once and the fleas have had it in for us ever since. Mr. Cooper thinks that the *HERALD* comes as near being 100 per cent as it is possible for magazines to be. Mr. Cooper is right, just as he always is. We hope to visit him sometimes when we have time to do the job up right.

It's a Fact

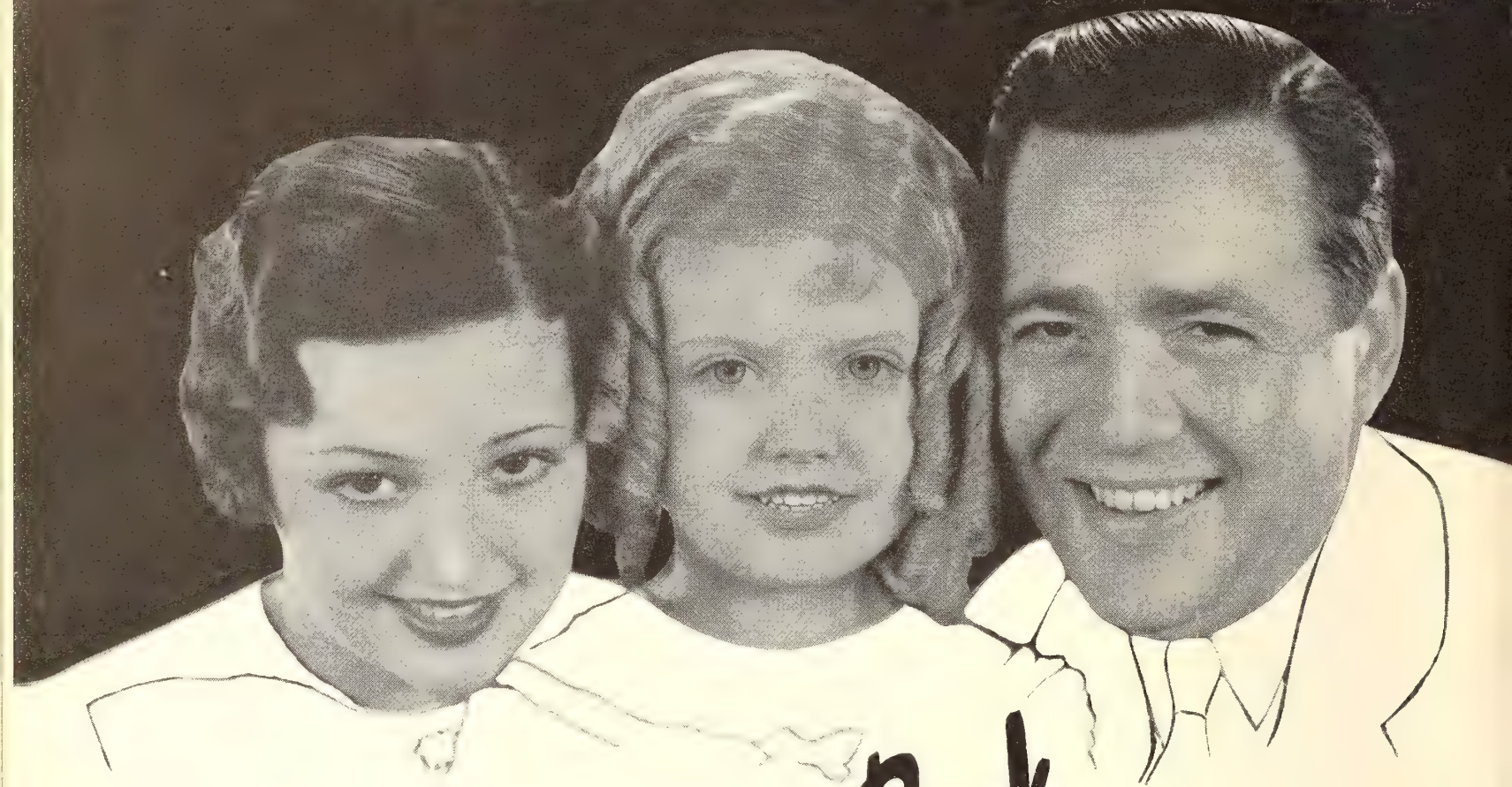
Over at Stephenville we met Mr. Gerhard, one of the Gerhard brothers who operate the Palace theatre. They were putting up a banner across the street when we called, announcing "Bank Night," but Mr. Gerhard stopped long enough to visit with us and tell us that the *HERALD* was as necessary to operating his theatre correctly as the boy in the booth. That's going pretty strong but it is a fact.

Then we met Thomas Donnell who runs the Majestic. We suggested that originally they wrote "O" in front of *Donnell* and he said we were correct. Then we told him that if we could stay there overnight we too could have a real nice time and he said we were correct again, because his wife had gone to Dallas that day and wouldn't be home until tomorrow. What's the sense of a woman coming home so soon anyhow?

We are in Strawn tonight, and that's going to be tough on Strawn, but if we run out of meat we are going down on the Brazoo river and catch us a polar bear, and maybe some sharks.

COLONEL J. C. JENKINS
The *HERALD*'s Vagabond Colymunist

Has SHIRLEY TEMPLE a Rival



LET THE PUBLIC DECIDE

Book

MONOGRAM'S

\$ MILLION DOLLAR BABY

STARRING

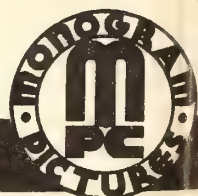
RAY WALKER
ARLINE JUDGE

with

JIMMY FAY
GEORGE E. STONE

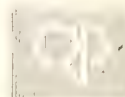
Directed by JOSEPH SANTLEY
A BEN VERSCHLEISER Production
Story and Screen Play by Joseph Santley

A BRAND NEW KIND OF ADVENTURE DRAMA





WHAT THE PICTURE DID FOR ME



Columbia

AMONG THE MISSING: Richard Cromwell, Billie Seward—This is a plenty good picture for any man's town. Although it did not go over so big at the box-office, we have no complaint to make. Played Nov. 6-7-8.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

CAPTAIN HATES THE SEA, THE: Victor McLaglen, John Gilbert—Drew fairly well but did not please the majority. Personally we liked it. Running time, 92 minutes. Played Nov. 28-29.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

FIGHTING CODE, THE: Buck Jones—All the western fans turned out to see this one. It is a good western and is full of thrills and has plenty of action. Played Nov. 2-3.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

IT HAPPENED ONE NIGHT: Clark Gable, Claudette Colbert—This is without doubt the best picture of the year. Drew fine even if we did play it old.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

JEALOUSY: Nancy Carroll, Donald Cook—If you knock off the first three letters of the title its description is just about right.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

JEALOUSY: Nancy Carroll, Donald Cook—A fairly good picture with a surprise ending. Should have played it on bargain night instead of Friday and Saturday. Running time, 69 minutes. Played Nov. 30-Dec. 1.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

LADY BY CHOICE: Carole Lombard, May Robson—It is a swell picture. Grab it and play it at the earliest possible date. Advertise this one highly. Once inside your theatre the picture will take care of the rest. Played Nov. 4-5.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

TEXAS RANGER, THE: Buck Jones—Another excellent western. Buck Jones always draws and pleases. This is one of Columbia's reissues and I was just a little afraid of them until we ran the first one. They are just as good, if not better, than any of the newest westerns today.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

THAT'S GRATITUDE: Frank Craven, Mary Carlisle—This is only fair entertainment of the comedy drama type. Craven may go over well on Broadway, but here he was just another flop at the box-office. Our patrons don't care for this type of entertainment and they didn't hesitate to tell us that. The cast performs wonderfully, but that was not enough to pull up the story. Played on late Saturday night show to only fair business. Running time, 64 minutes. Played Nov. 24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHAT PRICE INNOCENCE?: Willard Mack, Jean Parker—This picture sure brought them in. It's old but what does it matter if you haven't played it. Thanks, Columbia, for another swell show.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

WHITE EAGLE: Buck Jones—Columbia sure deserves compliments on their high class westerns. "White Eagle" is one of the best. Play it.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

First National

BRITISH AGENT: Kay Francis, Leslie Howard—This did not draw because people were afraid it was a foreign picture. I am guessing at the cause but the fact remains that they didn't come out to see it and it didn't do business.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

BRITISH AGENT: Leslie Howard, Kay Francis—Two of my favorite stars in a show that made me wish I had never heard of them. Another of those foreign headaches that the producers persist in wishing off on the long suffering exhibitor. The patrons don't suffer long—they walk out. Couldn't understand more than half of it but guess that is just as well. Pay for it and don't run it. Running time, 81 minutes. Played Nov. 17-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BRITISH AGENT: Kay Francis, Leslie Howard—Fine picture that drew well the first night due to the popularity of Kay Francis. The second night was a bust. Running time, 81 minutes. Played Dec. 2-3.—

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

1790 Broadway, New York

Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

CIRCUS CLOWN: Joe E. Brown, Patricia Ellis—Yes, mam, he's done it again. Joe's given us another real comedy, even better than "Son of a Sailor." It's perfect family entertainment.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

GENTLEMEN ARE BORN: Franchot Tone, Jean Muir—This is really a good picture. It is well acted, all six of main characters do exceptionally well. It would have pleased me more if Jean Muir would have had more to say and do, but parts are rather evenly divided. It is a forceful, dramatic picture, concerning youth just out of college. It should please the greater percentage of any audience. Running time, 78 minutes. Played Dec. 1-3.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town and rural patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—This was a swell show. Had music and a good plot and no unreasonable dragging in of a chorus. It was a very pleasing show. The new girl makes friends and has personality. You and your folks will like her.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

I SELL ANYTHING: Pat O'Brien, Ann Dvorak—This proved a dandy Friday-Saturday show. Clean comedy and a nice plot and people were unanimous in praising it.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

LOST LADY, A: Barbara Stanwyck—The best thing about this production is the title. And this star is just being hidden behind such stories. A good plot to hold interest but not to sell people, and the little lady has been punished so much on the screen that people react sadly when you show her pretty face at the front door.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MIDNIGHT ALIBI: Richard Barthelmess, Ann Dvorak—This is a good finale for the star and a good one to skip. Title is bad and picture just fair.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SIX DAY BIKE RIDER: Joe E. Brown—This is a typical Joe Brown picture and one that you can sell to his friends and keep them. It is good fun.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SIX DAY BIKE RIDER: Joe E. Brown—A very good comedy and typical Brown hokum but the rank and file like it. Running time, 69 minutes. Played Dec. 2-3.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Small town patronage.

WONDER BAR: Al Tolson, Dick Powell, Kay Francis, Dolores Del Rio—This picture proved one of the biggest box-office flops of the year for us. Heavily advertised but receipts far lower than a program picture. Losses plenty heavy.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

Fox

BACHELOR OF ARTS: Tom Brown, Anita Louise—A nice little program picture that pleased a preview crowd.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

BABY TAKE A BOW: Shirley Temple, James Dunn, Claire Trevor—A little extra business and

everyone pleased. Story good and the director used rare judgment in his handling of this marvelously sweet little girl; giving neither too much nor too little of her on the screen. The resulting well balanced picture satisfied old and young. Played Dec. 9-10.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BABY TAKE A BOW: Shirley Temple—A swell show. Drawing power fine. Pleased everyone. Since the first run we have brought this back for a return date and did fair even on second run. You can't go wrong on this one.—J. O. Smith, Paramount and Dixie Theatre, Ashland and Lineville, Ala. Small town patronage.

CARAVAN: Loretta Young—Just fair. Too long, too much repetition and moving cameras makes it hard on the eyes. Did a very poor business for us. Running time, 98 minutes. Played Dec. 5-6-7.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Small town patronage.

CARAVAN: Charles Boyer, Loretta Young, Jean Parker, Philips Holmes—Here is a grand picture that offers a variety of entertainment that should please everyone. It is a dramatic romance, located in rural Hungary at the grape harvest time. The musical atmosphere of light opera adds much to the entertainment. The gypsy band with their music practically puts the show over and the spectacular groupings are great. Business good one day. Running time, 100 minutes. Played Nov. 29.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CAROLINA: Janet Gaynor, Lionel Barrymore—A swell picture, liked by all. The box-office was above average. Played Oct. 19-20.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—Lloyd seems to be forgotten, but this was a good picture and was enjoyed by those who saw it. Plenty of comedy and good action. Played Nov. 12-13.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—Just as exhibitors have reported, this is decidedly different from the usual Harold Lloyd production in that it has less gags and more story. It is clever and replete with action-filled situations that kept our audience in an uproar.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

CHARLIE CHAN IN LONDON: Warner Oland—The best Chan for a long time. It pleases because it entertains. What more could you ask for in a program picture. Played Nov. 28-29.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town and rural patronage.

DAVID HARUM: Will Rogers, Louise Dresser—A very fine picture, liked by everyone. The best picture that Will Rogers has ever made. A very good show for the entire family.—J. A. Dushinberre, Red Bud Theatre, Red Bud, Ill. Small town patronage.

FIRST WORLD WAR, THE: In cooperation with our local American Legion we got behind this one in a big way and put it over with a capital BANG. Picture fair. No kicks.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallee, George White, Alice Faye, Jimmy Durante—A very good picture. We played this one too late to do much business but it was no fault of the picture. Played Nov. 16-17.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

GRAND CANARY: Warner Baxter, Madge Evans—Wish we had not played it. Took a loss. Nothing but highbrow English brogue. Running time, 74 minutes.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

I AM SUZANNE!: Lilian Harvey, Gene Raymond—This picture was fine but too long. The adult group liked it better than did the younger set. It went over very well and good print and recording clear. Lilian Harvey is a good actress. I wish they would put her in Edith Wharton's "Ethan Frome" as the character of mother in the story. Running time, 98 minutes. Played Dec. 7-8.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Children and college students.

JUDGE PRIEST: Will Rogers, Anita Louise, Tom Brown, Rochelle Hudson—This is one of the finest pictures ever produced and should please the masses. It is Rogers' best picture and drew out patrons who had not been out in years. It is a comedy drama, based on the Irvin S. Cobb story. It is located in a small Kentucky town in 1890. This is wonderful entertainment for the entire family. Played two days

to best business ever on Rogers picture. Running time, 78 minutes. Played Dec. 3-4.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LAST TRAIL, THE: George O'Brien, Claire Trevor—This is a good western picture based on the story by Zane Grey. It is full of action, thrills, and the comedy is furnished by El Brendel. This picture combines the gangster theme with the straight western story and should please everyone. O'Brien always draws well here and we played one day to best Saturday business in several weeks. Running time, 60 minutes. Played Dec. 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LOVE TIME: "Pat" Paterson, Nils Asther—This is a wonderful picture that should please every one. It is a romantic drama of the life and love of Franz Schubert, the noted Austrian music composer. The beautiful music by the composer forms the background for his romance with a simple country girl, who turns out to be of noble birth. Great entertainment for the entire family. Played one day to very good business. Running time, 73 minutes. Played Nov. 28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MARIE GALANTE: Spencer Tracy, Ketti Gallian—A great picture with a fine cast. Ketti is one of the most natural actresses to make a recent appearance. Tracy and Sparks are good for me any time. Fetchit takes honors too. Picture has good story and interesting setting. But why tack a woman's name on for a title and ruin some box-office value. Will get business if cast and story are given space. Running time, 87 minutes. Played Nov. 28-29.—Martin S. Lane, Manager, Logan Theatre, Noblesville, Ind. Small town patronage.

MARIE GALANTE: Ketti Gallian, Spencer Tracy—Nothing there. Our opinion is that it is poor entertainment and no box-office draw. Why not use our own actors? Running time, 88 minutes. Played Nov. 23-24.—M. W. Mattechek, Lark Theatre, McMinnville, Ore. Small town patronage.

MR. SKITCH: Will Rogers—Will Rogers sure packs our house for us. All we have to do is just say Will Rogers and in they come. They all say Will Rogers is getting better. This one is a good picture and we had an unusual business both Friday and Saturday. Played Nov. 9-10.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—Everybody seemed satisfied with this Gaynor offering. Did a little above average business. Very poor title. This kept many away. Janet and Lew make a clever team. Running time, 91 minutes. Played Nov. 24-26.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town and rural patronage.

WORLD MOVES ON, THE: Madeleine Carroll, Franchot Tone—Too long. No one to see it on second day. Another "Power and Glory" here. Running time, 93 minutes.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

Mascot

YOUNG AND BEAUTIFUL: William Haines, Judith Allen, Wampas Baby Stars of 1934—This is absolutely the sorriest and biggest flop we have ever run in our theatre, unless it is Paramount's "Crime Without Passion." I would say that it is a toss-up between the two pictures for the worst possible honors. Played Nov. 25-26.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

MGM

BARRETT'S OF WIMPOLE STREET, THE: Norma Shearer, Fredric March, Charles Laughton—A wonderful picture that brought people from adjoining towns and people here who seldom go to a movie. Comments ranged from wonderful to "the bunk," but it pleased practically all the adults. Not so good for the young folks but it is the kind of picture the exhibitor is glad to run for the prestige it brings to the theatre. Blizzard two nights or I think it would have been very satisfactory at the box-office. Running time, 111 minutes. Played Dec. 1-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CHAINED: Joan Crawford, Clark Gable—Excellent. Joan Crawford and Clark Gable are always popular here and they give a fine performance in this one. Stuart Erwin in a comedy part is excellent and furnishes all the humor. Struck bad weather two nights but that was not the fault of the picture. Pleased all who came. Running time, 74 minutes. Played Nov. 23-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DANCING LADY: Joan Crawford, Clark Gable—This is a swell show. Dancing scenes fine. Am looking forward to their new release, "Forsaking All Others."—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

DEATH ON THE DIAMOND: Robert Young, Madge Evans—Excellent. Pleased the baseball fans and all the other patrons. Action, suspense, romance. Just the kind of show the small town needs. No complaints about this one. Running time, 72 minutes. Played Nov. 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

EVELYN PRENTICE: William Powell, Myrna Loy—A good picture that pleased those who saw it, but for some reason did below average business. Not near as good as "Thin Man."—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

GIRL FROM MISSOURI, THE: Jean Harlow—This is a good show. Entertaining from start to finish. If you can get a crowd the first night, they will surely advertise it. Played Dec. 10-11.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

HAVE A HEART: James Dunn, Jean Parker—Another good one from Leo. Pleased everyone, young and old. Running time, 82 minutes. Played Dec. 5-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HIDEOUT: Robert Montgomery, Maureen O'Sullivan—Another one of these it-might-have-happened-in-Kansas pictures that please the patrons and make expenses. Good acting, good story; good recording, good photography and good comments. If we could get more pictures like this the depression would not be so depressing. Running time, 82 minutes. Played November 28-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HIDE-OUT: Robert Montgomery, Maureen O'Sullivan—This is a grand picture that pleased all of my patrons. It is a romantic comedy with Montgomery at his best. It is the story of a big-shot racketeer, who is forced to hide out on a farm and falls in love with a beautiful country girl. There is nothing objectionable in this show and it is excellent family entertainment. Played one day to very good business. Running time, 82 minutes. Played Nov. 30.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HOLD YOUR MAN: Clark Gable, Jean Harlow—This picture holds our high record now for Thursday and Friday. We played this late instead of "The Show Off," which we have heard was not so good. Everybody pleased.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

HOLLYWOOD PARTY, THE: Jimmy Durante, Lupe Velez—This is only fair. No one likes Jimmy Durante here and he has too big a part in this picture. I think the best bit is the Mickey Mouse sequence and, of course, Laurel and Hardy are always good. Played with vaudeville to fair receipts. Played Dec. 5.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

LAZY RIVER: Jean Parker, Robert Young, Ted Healy—Nothing outstanding about this one, but everyone who saw it liked it. It was so much different, scenes on the Mississippi River, and water looks good to anyone in dry western Kansas. Played Nov. 23-24.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

MEN IN WHITE: Clark Gable, Myrna Loy—We had many good comments on this picture, although we had such a slim crowd. It did not seem to draw for us. Played Nov. 20-21-22.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

MERRY WIDOW, THE: Jeanette MacDonald, Maurice Chevalier—Another million dollar flop. I just can't get this kind of stuff over in my town. Business below average, only a few of the cash customers pleased.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

MURDER IN THE PRIVATE CAR: Charles Ruggles, Una Merkel—This is about the best thrill picture of the year. Everyone liked it. Drawing power not so good but no fault of the picture. We expect to play a return date on this.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

MURDER IN THE PRIVATE CAR: Charlie Ruggles, Una Merkel—Whoops! I've just had a pleasant surprise. I thought the good old train melodramas with the runaway coach died with the silent pictures, but instead these stories have been hibernating on producer's shelves waiting until the public would begin to clamor for action instead of talk. This has all the old ingredients—the comedy detective, the mysterious villain, the lovely young heiress, the frightened negro porter, and a loose gorilla all on a fast train. The picture starts out rather silly but it gains momentum until it is screamingly thrilling. Our audience enjoyed every moment of it.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

MYSTERY OF MR. X: Robert Montgomery, Elizabeth Allan—It is a very good mystery play. The people liked it because it was so much different than the mystery stories they have seen before. Box-office average. Played Oct. 26-27.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

OUTCAST LADY: Constance Bennett—Good story and well acted. But didn't click on Bargain Night. They don't seem to care for Bennett. Running time, 79 minutes. Played Nov. 27.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

QUEEN CHRISTINA: Greta Garbo, John Gilbert—Just another program picture that failed to draw. Most people in our town do not like historic pictures such as this and maybe that's the reason for our failure. Played Nov. 13-14-15.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

RED DUST: Clark Gable, Jean Harlow—This is a good show. Played old but the print was still good. Everyone pleased on bargain night.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

SADIE MCKEE: Joan Crawford, Franchot Tone, Edward Arnold, Gene Raymond, Esther Ralston, Jean Dixon—This is truly Joan Crawford's masterpiece. Most of them claimed that this was her best picture. This one pleased 100 per cent to the Friday and Saturday crowd. Played Nov. 30-Dec. 1.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—This was an outstanding picture but it did not seem to draw but it was not the fault of the picture. No gross at box-office. Played Oct. 30-31-Nov. 1.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

TREASURE ISLAND: Jackie Cooper, Wallace Beery—A good show. Especially for the children. We had more school kids on this than any picture in the last six months, and they brought the old folks. Receipts above average.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

WHAT EVERY WOMAN KNOWS: Helen Hayes—No good for small towns. The idea for the story is good but as produced is overdrawn. I imagine this was produced to sell in Europe, which is okay, but why make us run it. Audience reaction! Did not please. Business very poor.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

Monogram

GIRL OF THE LIMBERLOST: Marian Marsh, Ralph Morgan—The "Girl of the Limberlost" is one of the cleverest pictures that I have seen on the screen. No one actor had to spoil it by over-acting doing his part. Instead of acting, they seemed to have lived their parts. To my estimation this one was perfect for both small and large cities or towns. We have gained some new patrons since this one. Book this one at your earliest date. Played Nov. 27-28-29.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

GIRL OF THE LIMBERLOST: Marian Marsh, Ralph Morgan—Pleased all those who care for good, clean entertainment. Drew up to par with other specials. Running time, 86 minutes.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

TRAIL BEYOND, THE: John Wayne—An outstanding western. John Wayne is fast becoming one of our leading western stars. The story of the Northwest Mounted Police, with beautiful scenery, action, and romance. Played Dec. 8.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

Paramount

BELLE OF THE NINETIES: Mae West—Good picture, although the zip has been taken out of Mae's dialogue. Compared with her previous pictures it seems tame. Did satisfactory business here. Running time, 75 minutes. Played Dec. 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BELLE OF THE NINETIES: Mae West—This picture sure will make her next picture a success. It will be so much better than people are expecting. I had more unfriendly remarks made about this production than any I have run for months. Sure they came to see it because it lives on the reputation but it certainly killed Mae here. They will come once more to see if this was normal or an accident and if she can give them a story next time, perhaps she can "come back."—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

BELLE OF THE NINETIES: Mae West, Roger Pryor, John Mack Brown, Katherine De Mille, Duke Ellington and his orchestra—Good business in spite of keen competitive pictures. Same old Mae in a suitable background. Personally, could do without West from now on. Solicited and other opinion seems to point to a Mae West black-out in the near future. Running time, 72 minutes. Played Nov. 25-26-27.—Martin S. Lane, Manager, Logan Theatre, Noblesville, Ind. Small town patronage.

BELLE OF THE NINETIES: Mae West, Roger Pryor, John Mack Brown, Katherine De Mille, Duke Ellington and his orchestra—This is a very good picture that pleased all who saw it. It is a typical Mae West picture, with plenty of comedy, drama, music, thrills and excitement. There is nothing objectionable about the show, but this does not come up to the last work of Miss West. Mae seems to be losing out since her last picture. Good entertainment for adults. Played two days to only fair business. Running time, 76 minutes. Played Nov. 26-27.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CLEOPATRA: Claudette Colbert—A typical De Mille production and a good one which failed miserably at the box-office. Running time, 106 minutes. Played Dec. 5-6.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

CRIME WITHOUT PASSION: Claude Rains, Margot—Being a great admirer of Ben Hecht's writing and philosophy, naturally we'd be for anything he does. But many of our customers remarked "great." "so

different," "very exciting," "a natural," "just how people would act under the circumstances." When you can hear a pin drop at anytime during a picture you know you've got something. Hecht and MacArthur are away out in front. However, we do not say this picture will please children or certain classes. Running time, 70 minutes. Played Dec. 11.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

ELMER AND ELSIE: George Bancroft, Frances Fuller—A few enjoyable sequences, but on the whole, poor entertainment. Karns is okay here, but not in his role in this picture. Barber is good in his usual type. Good shorts helped some. If you have to run it, try mid-week or on double feature program. Running time, 62 minutes. Played Dec. 5-6.—Martin S. Lane, Manager, Logan Theatre, Noblesville, Ind. Small town patronage.

LADIES SHOULD LISTEN: Cary Grant, Frances Drake—A fair picture with a few laughs. Failed to draw on Bargain Night. Running time, 63 minutes. Played Dec. 4.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

LITTLE MISS MARKER: Shirley Temple—This is the best picture that Shirley Temple has ever made. Broke our all time high record. Many came back a second time. We expect to play a repeat run on it. —J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: W. C. Fields, Pauline Lord, Zasu Pitts—Swell picture. They all came out with a smile and praise for this one. Did more business on this than 90 per cent of the so-called specials. Running time, 75 minutes. Played Nov. 24.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields, Zasu Pitts—This is an outstanding picture. Pleased everyone. Failed to draw for us on account of bad weather. This one will stand extra advertising. Played Dec. 3-4.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

MURDER AT THE VANITIES: Carl Brisson, Kitty Carlisle—Though this is above average and most of our patrons seemed to enjoy it, we picked it up late, but it did better than some newer ones. Some good music and some pretty scenes. Also a fairly good mystery murder—in fact, two or three murders. But think the murder hurt the title. Played Nov. 28-29.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

NOW AND FOREVER: Shirley Temple, Gary Cooper, Carole Lombard—Our patrons ate this up and do they go for Shirley. Used this as our Thanksgiving special and had splendid business. A mighty good picture and a splendid performance by Cooper and Lombard. Carole Lombard should be more popular and she is developing into a real actress. Gary Cooper better than usual and Shirley Temple grand. Played Nov. 28-29.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

NOW AND FOREVER: Shirley Temple, Gary Cooper, Carole Lombard—A dandy show. Some thought it better than "Little Miss Marker" and some not as good, but all were pleased. The little gal can sure draw them in, young and old. My draw was spoiled by only two days advertising because of change of booking, but given the proper exploitation, the picture will do top business in any man's town. Played Nov. 25.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

OLD-FASHIONED WAY, THE: W. C. Fields—This was a box-office disappointment but the picture was fine. I liked it a lot and many said it was the most entertaining thing this star has turned out. Boost it, as it will please them.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

PRIVATE SCANDAL: Zasu Pitts, Phillips Holmes, Mary Brian—An unusually fine program picture and made short enough so you can put in shorts. Running time, 65 minutes.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

PURSUIT OF HAPPINESS: Joan Bennett, Francis Lederer—Swell entertainment. Sends them out happy and laughing. Don't duck behind the curtains after you play this—look 'em in the eye.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

SHE LOVES ME NOT: Bing Crosby, Miriam Hopkins—A fair musical comedy to a little above average business. Miriam Hopkins a little too silly. Had some nice comments on Kitty Carlisle. This is not a musical with any spectacular ensembles, but a comedy drama with some singing by Crosby and Carlisle. Played Nov. 14-15.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SHE LOVES ME NOT: Bing Crosby, Miriam Hopkins—A nice picture. I believe the best yet by Crosby. The fellow is a really good actor, but they always spoil his pictures by having him get up and sing for no reason at all at any time when one is least expecting it. However, he does less of that in this picture than in any other that he has made. Played November 18.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

THIRTY-DAY PRINCESS: Sylvia Sydney, Cary Grant—It won't drive business away as the story is pleasing, but nothing to rave over.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

THE ANSWER, AREHART, IS: "LET GEORGE DO IT"

E. C. Arehart, of the *Princess theatre, Odebolt, Iowa, who joins "What the Picture Did for Me" this week as a regular contributor, wants to know why, when everyone reads the reports, not all write them. Then he answers his own question, thus:*

"Why is it about 999 per cent of us exhibitors like to read 'What the Picture Did for Me' but are too darned lazy to report on them ourselves?"

"That's a fine feature of your publication and the only comment is: Why not pass up reports on pictures released more than five or six months? It takes up space for later releases that most of us are really interested in. It would give you more space for the later ones."

To put it in other words: Report on a picture the same week you play it.

TO THE LAST MAN: Randolph Scott—We played this late, but it sure brought them in and proved one of the best westerns in a long time. Had a splendid cast including Esther Ralston, Noah Beery, Fuzzy Knight, Jack LaRue and a few glimpses of Shirley Temple. If you need a good western and have not used this, pick it up. You'll be glad. Played Nov. 30-Dec. 1.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

YOU BELONG TO ME: Lee Tracy, Helen Mack, David Jack Holt—An exceptionally well presented feature with wonderful work on the part of David Jack Holt. Thanksgiving brought us business a little above the average. Played November 28-29.—C. W. Mills, Arcade Theatre, Sodas, N. Y. Family patronage.

YOU BELONG TO ME: Lee Tracy, Helen Mack—A swell picture that pleased every one. Running time, 70 minutes. Played December 7-8.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

RKO RADIO

AGE OF INNOCENCE, THE: John Boles, Irene Dunne—I would like to tell you some way that you might make money with this wonderfully well done photoplay. It is perfect in production, with a splendid cast including acting so real by Boles and Dunn that you almost believe it is really happening. In spite of all this, it is a box-office flop. RKO had better begin to start.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—I liked this better than "Little Women" and so did my people. You can promise every one a pleasant evening and you will disappoint no one, so what more can you ask? The story is the thing and they gave this production and cast and fine direction. It is great business building entertainment.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

BY YOUR LEAVE: Genevieve Tobin, Frank Morgan—A fairly amusing program picture. Clean, but hard to place, as it is not strong enough for Sunday and this domestic comedy drama stuff rarely pleases a majority of the Saturday patrons. Played December 7-8.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

DANGEROUS CORNER: Melvyn Douglas, Virginia Bruce, Conrad Nagel—Just another picture and one that will make no money for any one excepting only the purchasers who have it sold on the "average" basis and thus get more than it is worth from those who must try to sell it to the ultimate consumer. Cancel it if you can.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

DOWN TO THEIR LAST YACHT: Mary Boland, Sidney Fox—I didn't see it, but some of my friends and patrons said I left town purposely to miss it. From all reports and judging from the box office report, it must have been terrible. We had poorest business in six months. How RKO could make one as good as "Flying Down to Rio" and one as bad as this is beyond me.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

DOWN TO THEIR LAST YACHT: Sidney Black-

mer, Sidney Fox—This is a good picture and it is the big picture they hoped. Plot is weak and fails to hold interest, so good music and cast have work making it a big picture.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

FINISHING SCHOOL: Ginger Rogers, Frances Dee, Bruce Cabot—This proved a dandy Friday-Saturday show. The cast seems youthful and the plot is interesting and my people liked it.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

FINISHING SCHOOL: Ginger Rogers, Frances Dee, Bruce Cabot—It's a shame to waste a good star like Ginger Rogers with such material as this. Played on a double feature bill to fair business.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

FOUNTAIN, THE: Ann Harding—You can lay your last dollar that I will never play another picture like this one in any spot of the week. It drew good business Sunday night opening, but fell to poorest Monday night since I opened this new theatre. I took the picture off without finishing the run and set in "Little Women," which is a very satisfactory picture.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

FLYING DOWN TO RIO: Fred Astaire, Ginger Rogers—If you want to capitalize on the widespread publicity given Fred Astaire and Ginger Rogers for their performance in "The Gay Divorcee" and you can't get this film just yet, I suggest you play "Flying Down to Rio." Our patronage thoroughly enjoyed "Rio" on a repeat engagement. It is an excellent introduction for this dancing pair.—J. W. Noah, New Liberty Theatre, Ft. Worth, Tex. General patronage.

GAY DIVORCEE, THE: Fred Astaire, Ginger Rogers—This is one of the finest musical shows to come to our talking screen. Ginger Rogers is a star from now on and Fred is also box-office. The little lady has a real part in this and proves that a beautiful girl is made more beautiful by dressing the part. She sold herself to my folks as being the sweetest dancer of them all and never came on the screen with a skirt that was shorter than her ankles. Clean and beautiful and lovely and box-office.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

GRIDIRON FLASH: Eddie Quillan, Betty Furness—Good program picture with just enough football to make it interesting. Story O. K., and the football was authentic. Of all things that make our patrons sad is the football picture that is a wild burlesque after it has been ballyhooed as a great sport classic. Played November 28-29.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

GRIDIRON FLASH: Eddie Quillan—Fair program. Our hero saves the football game in the last minute of play as per the time-honored formula. I wonder when the producers will think up something different for a change. This one did just fair business here. Running time, 64 minutes. Played November 21.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GRIDIRON FLASH: Eddie Quillan, Betty Furness—This has but little to recommend it and if not run during the football season is a weak picture. Not bad—weak. Should run "Songs of the Colleges" with it as that little two-reeler has a lot of fine football scenes in it and the feature show disappoints the football fans as it doesn't have enough playing in it.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HAT, COAT AND GLOVE: Ricardo Cortez, Barbara Robbins—This satisfied at least 90 per cent of our patrons. Ricardo Cortez made new friends. A little less than regular Saturday night business. Played November 24.—C. W. Mills, Arcade Theatre, Sodas, N. Y. Family patronage.

HIPS, HIPS, HOORAY: Wheeler and Woolsey—These stars are still funny, but absolutely dead at the box-office. Played on Bargain Day and we grossed only \$12.40, so it surely must be the picture. Several years ago, Wheeler and Woolsey could be counted on for a full house, but not now. Columbia made the best picture these stars ever played in.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

HIS GREATEST GAMBLE: Richard Dix, Dorothy Wilson—Richard Dix and a good cast in a very interesting story that pleased the older folks more than the regular Dix fans. It was a nice show and will fit any day of the week.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

KENTUCKY KERNELS: Wheeler and Woolsey—This is the best for a long time of the Wheeler and Woolsey pictures. We played this Friday and Saturday, but it was worth a Sunday spot. Played November 30-December 1.—P. G. Estee, S. T. Theatre, Parker, S. D.

LIFE OF VERGIE WINTERS, THE: Ann Harding, John Boles—RKO actually made a good show out of his. Very heavy, so better book plenty of shorts. Drawing power below average.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

LIGHTNING STRIKES TWICE: Ben Lyon, Pert Kelton—We had to use this as a short-time substitute and we were glad it snowed, so that few came. Not bad morally, but just nothing. *Liberty* gave it half a star and he was right. Played December 2-3.—P. G.

Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LITTLE WOMEN: Katharine Hepburn—Brought this one back for one day, and it proved the biggest flop in months. Almost an empty house. Everybody must have seen it on the first run.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

LOST PATROL, THE: Victor McLaglen, Boris Karloff—Eleven guys go out into the desert and get lost, one by one. The Arabs, supposedly hiding behind the sand dunes, knock them off. Bang and another is gone, bang and another, and so on for 10 times. Then there are five minutes at the ending, a little different because they don't get the last guy. Same thing over and over. Too gruesome for a small town and too slow for any town. Certainly not entertainment. Played November 15.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

MURDER ON THE BLACKBOARD: James Gleason, Edna May Oliver—Very ordinary picture. We tried it on Saturday night and the patrons stayed away. Running time, 71 minutes.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

MURDER ON THE BLACKBOARD: Edna May Oliver, James Gleason—Satisfactory, although it was not as much of a comedy as heralded. Fair business. Played November 21-22.—C. W. Mills, Arcade Theatre, Sodas, N. Y. Family patronage.

MURDER ON THE BLACKBOARD: James Gleason, Edna May Oliver—A nice show. Plenty of comedy and plenty of suspense and mystery, all of which is all put together in nice sequence to make a fast-moving comedy-mystery. Played November 22.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town patronage.

OF HUMAN BONDAGE: Leslie Howard, Bette Davis—Here is one that I stayed away from as long as I could, but be sure your sin will find you out, and if you put your name on a contract to run a bunch of heavy dramas you must force them down the throats of a laugh-hungry crowd whether you want to or not. It is a fine show if you want something heavy.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

RICHEST GIRL IN THE WORLD, THE: Miriam Hopkins—Good picture. Everyone liked it. Did average business. Running time, 77 minutes. Played November 28.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

RICHEST GIRL IN THE WORLD, THE: Miriam Hopkins—This is swell entertainment and you will find that the people universally enjoy it. It is a catchy title and a pleasing plot, so I shot it on a Sunday to very good business.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

RIGHT TO ROMANCE, THE: Ann Harding—This is a very poor picture. No drawing power. Just the type like most all of RKO's last season. Leave it in the can if you have it booked.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

SCARLET RIVER: Tom Keene—No good. A semi-western with a lot of behind-the-scenes of shooting a western picture. The poorest Tom Keene picture we ever played. Print terrible. Better skip it.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

SPITFIRE: Katharine Hepburn—Plenty of kicks on this and then a few said they liked it. Personally, thought it was very poor. Receipts above average.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

WEDNESDAY'S CHILD: Karen Morley, Edward Arnold—This was a pleasant surprise. I was expecting just another picture and found one that was so well directed that the audience got all hot and bothered about it and sent their friends back to see it the second night. It is not a child's picture, but an anti-divorce picture with a real lesson very interestingly told.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WE'RE RICH AGAIN: Edna May Oliver, Billie Burke, Reginald Denny, Joan Marsh, Marian Nixon, Buster Crabbe—This seemed to please our patrons; at least, we had no kicks. Business normal. Played December 1.—C. W. Mills, Arcade Theatre, Sodas, N. Y. Family patronage.

WOMAN IN THE DARK: Fay Wray, Ralph Bellamy—A good mystery drama. Well liked. Running time, 70 minutes. Played December 4.—M. W. Mattechek, Lark Theatre, McMinnville, Ore. Small town patronage.

States Rights

HALSINGAR: (Swedish)—If you play Swedish pictures don't pass this one up.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

BIG CHANCE, THE: (Eagle)—Merna Kennedy, Mickey Rooney, Natalie Moorhead, John Darrow—This is a very cheap and ordinary picture which has practically nothing to recommend it to any theatre patron. It tells the story of a crooked young prize-

MIDDLEWEST LEADS WEEK'S ENROLLMENT

The Middlewest wins the honors this week in new regular contributors to "What the Picture Did for Me." Joining are these, from Illinois and Iowa:

J. A. DUSINBERRE, Red Bud Theatre, Red Bud, Illinois.

E. C. AREHART, Princess Theatre, Odebolt, Iowa.

Read their reports. They start in this issue.

fighter who falls in love with a good girl and decides to go straight, winning the big fight at the last moment. This might do on a double feature program with a very good western.—J. W. Noah, New Liberty Theatre, Ft. Worth, Tex. General patronage.

United Artists

CATHERINE THE GREAT: Douglas Fairbanks, Jr., Elizabeth Bergner—No excuse for this picture. Another foreign importation that makes me feel like a chump. I run one of these pieces of intellectuals about every six months and then swear not to do it again. Like buttermilk. It is fine for them what like it.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

COUNT OF MONTE CRISTO, THE: Robert Donat, Elissa Landi—Received more pleasing comments on this one than any picture that has slipped through our old wrecks.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

COUNT OF MONTE CRISTO, THE: Robert Donat, Elissa Landi—We were afraid of this one for a small town, but to our great amazement the picture was good—excellent. During the feature the theatre was absolutely noiseless. A picture has to be good to hold the crowds so intensely. If you can get them in to see it everyone will enjoy it, both young and old. Played November 18-19.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

COUNT OF MONTE CRISTO, THE: Robert Donat, Elissa Landi—This is my excuse for buying and running "Born to Be Bad" and "Catherine the Great" for one fine show. If you can buy this alone you can pay top for it and be very happy. It will please everyone. The story has an interest that will keep them all on the edge of their seats. Well produced and something that you can be proud of.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

KID FROM SPAIN, THE: Eddie Cantor, Lyda Roberti—We played a repeat engagement on this clever comedy and found that there were many patrons who had not seen it or who wanted to see it again. I consider it Eddie's best picture as it has a novel plot and wonderful production. And, as usual, there are lovely girls and catchy songs.—J. W. Noah, New Liberty Theatre, Ft. Worth, Tex. General patronage.

LAST GENTLEMAN, THE: George Arliss—George Arliss always makes entertainment and this is above the average in general interest of story. Will come closer to pleasing the average run than some of his more pretentious productions.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

OUR DAILY BREAD: Tom Keene, Karen Morley—We did a little extra advertising and had good business. It is a good Friday and Saturday picture. It is down to earth entertainment with some thrilling scenes and is a good small town picture. It is not a western, but a story based on the drouth-stricken Northwest. Would suggest as good for week-ends if you use something besides westerns. Played November 23-24.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SORRELL AND SON: H. B. Warner—This is a good draggy show with a star who fits in nicely, but the fact that it was English-made should be enough to keep you from showing it. They just don't put that into a picture that the American audience wants. I guess it was too draggy. Anyway, the story was fine, but the picture disappointing.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

TRANSATLANTIC MERRY-GO-ROUND: Jack Benny, Nancy Carroll, Gene Raymond—Swell Sunday show. Pleased the great majority.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

Universal

I'LL TELL THE WORLD: Lee Tracy, Gloria Stuart—Pleased all my Sunday and Monday crowd and will please yours. Running time, 76 minutes.—G. Carey, Strand Theatre, Park, Ark. General patronage.

LET'S BE RITZY: Lew Ayres, Patricia Ellis—Just another picture that will get by if you are not ex-

pecting too much. Played October 23-25.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

ONE MORE RIVER: Diana Wynyard, Colin Clive—We were afraid of this one because it was rated as a high-class picture. Everyone who saw it here went for it in a big way. We feel that the picture is good enough for any man's town. The box-office was average. Played October 21-22.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

ROMANCE IN THE RAIN: Roger Pryor, Heather Angel—This picture pleased about 50 per cent of our patrons. Some were fully bored with it and some even went so far as a walkout. This much to our surprise, for we had expected an A Number One show that would please. Played November 11-12.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

THERE'S ALWAYS TOMORROW: Binnie Barnes, Frank Morgan—Perfect entertainment for a small town. Good business, better than a lot of supposed to be super pictures. Binnie Barnes is okay. Played October 28-29.—Ivan Ashcraft, Midway Theatre, Protection, Kan. General patronage.

WAKE UP AND DREAM: June Knight, Roger Pryor, Russ Columbo—Not a big picture, but plenty of good entertainment. Pryor gets better with each picture. Good tunes with Columbo singing, but song sequences not handled very well. Armetta and Devine good for plenty of laughs. June Knight just fair. Played on Sunday with plenty of advance advertising and did above average business. (Believe Columbo would have meant box-office). Running time, 75 minutes. Played December 2-3-4.—Martin S. Lane, manager, Logan Theatre, Noblesville, Ind. Small town patronage.

Warner

DAMES: Dick Powell, Ruby Keeler, Joan Blondell—This is another musical splurge and good entertainment, though not as good a plot as some and must be sold.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

DESIRABLE: Jean Muir, George Brent—Good. Jean Muir is fine, and the balance of the cast give a mighty good performance. Recording good. Worth twice the rental of such specials as "British Agent" and "Madame Du Barry." The kind of picture the public wants. Running time, 68 minutes. Played November 21-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DR. MONICA: Kay Francis, Warren William—This is a fine picture of its type. Woman doctor and her troubles and it pleased an adult crowd on a Wednesday and Thursday night showing.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

FIREBIRD, THE: Ricardo Cortez, Verree Teasdale—This is a very good picture of the murder mystery type and pleased my patrons. This is a story of a mother sacrificing her honor to shield her child. This is a typical woman's show and if you can get them out—they will bring the men. It is strictly adult entertainment. The direction and acting are perfect. Played on late Saturday night show to very good business. Running time, 74 minutes. Played December 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HERE COMES THE NAVY: James Cagney—Picked this one up and did more business than on "What Every Woman Knows" and "Merry Widow" put together. Pleased all. No, "Red" Slocum of the Oklahoma City office didn't buy me a cigar to write this.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—This was swell entertainment. Title gives the right slant on the kind of picture and the production is put on so well that you enjoy every minute of its fun and action. Pat O'Brien is a box-office star in my community.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien—Perfect, gentlemen. Just perfect. Real comedy, down-to-earth situations, careful production, and expert casting make this a picture you should be proud to show. Our patronage enjoyed every minute of it and in many instances the comedy caused laughter that drowned out the following dialogue. You can't find better family entertainment.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

KANSAS CITY PRINCESS: Joan Blondell, Glenda Farrell—Not as good or funny as we expected, but it did a very nice business and we were satisfied. Just a program picture and not much comment, good or bad. A good trailer from Warners helped to get them in. Played November 19-20.—A. E. Christian, Wayne Theatre, Monticello. Small town patronage.

KANSAS CITY PRINCESS: Joan Blondell, Glenda Farrell—Not a special, but it pleased most everyone. I did not like it, but most of my patrons did, and that is all that counts. These two blondes are mighty popular with my patrons. Running time, 64 minutes. Played December 8-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MADAME DU BARRY: Dolores Del Rio, Victor Jory—Good laugh on somebody. They checked this picture on me and found out that it was just as poor

as they must have known it was. The big boys back in New York may think this stuff is good, but you can't fool a horsefly. Plenty of money lost in this production and I don't think the story or the cast warranted anything like the production, and now the Warner Bros. agree with me. I'm the only one in town who enjoyed it and the checker gave me my kick.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

PERSONALITY KID, THE: Pat O'Brien, Glenda Farrell—This is another good entertainment with Pat O'Brien. Not big, but pleasing and fits into the Saturday crowd okay.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Short Features

Columbia

CONCERT KID: Scrappy—This is a good cartoon comedy, but not as good as some of the others. However, it is good entertainment and will please everyone, especially the kids. Running time, 7 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ELMER STEPS OUT: Walter Catlett—This is good entertainment of the slapstick variety with plenty of laughs. This is the best two-reeler we have played from Columbia this season, but there is still plenty of room for improvement. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MEN IN BLACK: Broadway Comedies—Terrible. Running time, 20 minutes.—M. W. Mattechek, Lark Theatre, McMinnville, Ore. Small town patronage.

Educational

ALLEZ OOP: Buster Keaton—There are many laughs in this clever comedy. Running time, 20 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town and rural patronage.

DOCTOR, THE: Helen Morgan—Awful. The kind patrons applaud because they are over. Had one or two of this series that were good, but some of them, including this number, terrible.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

DOG-GONE BABIES: Ernest Truex—A comedy to bolster any program. Lots of good laughs and crazy situations on the baby question. Truex a popular comedian here. An adult comedy. Running time, 20 minutes.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

PICK-NECKING: Terry-Toon—Very unusually good. Enjoyed the entire short and a good one for any theatre to play. Print in perfect condition. Recording fine. Running time, 6 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Children and college students.

SECOND-HAND HUSBAND: Tom Howard—As poor as the average Tom Howard comedy. His appearance usually brings a polite razzing from audience. Running time, 19 minutes.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

TERRY-TOONS: These are just average cartoons.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

MGM

BOSCO'S PARLOR PRANKS: Happy Harmonies—Another of the Harmonizing series in color that is excellent. This series is great. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BOSCO'S PARLOR PRANKS: Happy Harmonies Color Cartoon—Good. Oh, how happy are we to be able to offer our patrons Metro's Happy Harmonie Cartoons, thus enabling us to rid our theatre of the atmosphere created, in the last two years, by Willie Whopper and Flip the Frog. Running time, 9 minutes.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

FLYING HUNTERS: Oddities Series—This is a very good one-reeler full of interest and should please every one. This presents coyote hunting by plane in the snow-covered fields of Montana, with excellent photography. The remarks by Pete Smith are good and add much to this. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DAVY JONES' LOCKER: Willie Whopper Series—A nice cartoon in color that was well received. Running time, 1 reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Mining town patronage.

TALE OF THE VIENNA WOODS, A: Happy Harmonies Color Cartoon—A beautiful number. Swell recording. Running time, 9 minutes.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

THEM THAR HILLS: Laurel and Hardy—Exceptionally good. Great entertainment. Running time, 20 minutes.—M. W. Mattechek, Lark Theatre, McMinnville, Ore. Small town patronage.

Paramount

A DREAM WALKING: Popeye the Sailor—Popeye a favorite here. These cartoons are second to none. Running time, 8 minutes.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

BETTY BOOP'S PRIZE SHOW: Betty Boop Cartoons—Another good cartoon from Paramount. They make the best on the market.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

LITTLE DUTCH MILL: Color Classic—Splendid! A fine short that will fit on any program. Watch out, Walt Disney! Running time, 9 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

LITTLE DUTCH MILL: Color Classics Series—Another color cartoon that is excellent. Paramount's new process for color films makes them the best on the market.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

SUPERSTITION OF THE BLACK CAT, THE: Paramount Varieties—Something different. A good novelty reel.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

THIS LITTLE PIGGIE WENT TO MARKET: Singin' Sam—This is a very good one-reeler presenting a very popular song by Singin' Sam and a good cartoon comedy in connection. Good entertainment and pleased all of my patrons. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RKO-Radio

BIG MOUTHPIECE, THE: Chick Chandler, Tom Kennedy—A weak comedy.—J. K. Buckner, Palace Theatre, Grapevine, Tex. Small town and rural patronage.

BUBBLING OVER: Ethel Waters—These musical specials are a pain in the neck. This one has better recording than the previous numbers, but this story of Negro life in Harlem is a total loss in my town.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DUMBBELL LETTERS: No. 1—This series will have to beat the first one if they go over here. About the length of a trailer, and this one was just nothing.—Alice Simmons, Lyric Theatre, Jefferson, Tex. General patronage.

FERRY GO ROUND: Gene Austin, Betty Grable—If you are looking for something that will please every one, do not pass this one up. They will want to see it every time it is shown. The music was grand; Gene Austin perfect.—Alice Simmons, Lyric Theatre, Jefferson, Tex. General patronage.

JOLLY GOOD FELONS: "Little King" cartoon—These King cartoons are grotesque, but not funny.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MILD CARGO: Cubby the Bear Cartoon—Just what the name suggests, a take-off on "Wild Cargo." Its funny.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

STRANGE CASE OF HENNESSY: Cliff Edwards—Brother exhibitors, here are two reels of the worst entertainment ever produced. If Van Beuren cannot make a better comedy than this one, he should stop making them. RKO should discontinue their shorts, if they cannot improve them. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TRAILING ALONG: Gribbon-Kennedy-Stanton Comedies Series—Amusing comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Universal

GINGERBREAD BOY: Oswald Cartoon—Another clever cartoon from Universal. Lots of laughs. Our patrons like these cartoons as well as Mickey Mouse or even better. Running time, 7 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

JOLLY LITTLE ELVES: Cartune Classics series—Beautiful cartoon and color. Good music. Advertise it strong.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

PLEASEING GRANDPA: Sterling Holloway—Poor comedy that is never funny. A waste of time to run. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

Vitaphone

CABINET MEETING: Radio Ramblers—This short is good.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HAIL COLUMBIA: See American First Series (E. M. Newman)—A good announcer would help this one.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

NO CONTEST: Ruth Etting-Clever, entertaining musical that will please your patrons. Running time, 21 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

SMOKED HAMS: Shemp Howard, Daphne Pollard—It has a few moments of amusement, but it won't panic the audience.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SMOKED HAMS: Shemp Howard, Daphne Pollard—It's just as well they labeled this a comedy. You could never guess by looking at it that it was supposed to be funny. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

'TIS SPRING: Allen Jenkins, Hugh Herbert, Ruth Donnelly—Excellent color subject. Running time, 20 minutes.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Small town patronage.

TEAR DOWN THE OLD--PUT UP THE NEW

1935

Booking Calendar

Thousands of managers find the MOTION PICTURE HERALD's Booking Calendar a prime necessity in the successful operation of their theatres.

Its record of national and State holidays is a guide to the timely booking of appropriate pictures, tying in with important historical events, permitting special exploitation campaigns of great benefit to your box office.

These Booking Calendars are supplied to managers at cost and for that reason do not allow the carrying of large stocks. Unless your order comes on early we may not be able to fill it. Be sure you get your 1935 copy by ordering it today.

LIMITED SUPPLY ORDER PROMPTLY

25 CENTS EACH postpaid
use this blank

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me one Booking Calendar for 1935. I enclose herewith twenty-five cents to cover cost of calendar and postage.

Name

Theatre

Address

City..... State.....

TRAVELERS

IN THE NEWS

WABASH AVENUE

CORTLAND FITZSIMMONS, writer, arrived at Paramount's Hollywood studio from New York to assist in adapting his "Crimson Ice."

FLORENCE BROWNING, assistant to J. Robert Rubin, at MGM's home office, left for a Christmas vacation in Hollywood.

GRANTLAND RICE, sports writer and participant in production of sports films, arrived in Hollywood from New York.

EDWARD G. ROBINSON is due in New York from Hollywood.

MARGUERITE WALLMAN, Viennese ballet dancer, arrived in New York en route to MGM's Culver City studios.

NICHOLAS M. SCHENCK, president of Metro, arrived in New York from California.

IAN HUNTER, English actor, arrived at the Warner studios in Burbank from New York and London.

AL LIGHTMAN, United Artists vice-president, is in New Orleans on business.

J. W. PIPER, Paramount's Tokyo manager, arrived in New York for conferences.

GEORGE PALMER PUTNAM, Paramount story executive, arrived in Hollywood from New York.

D. E. GRIFFITH, Warner managing director in Great Britain, returned to London.

RALPH CLARK, manager for Warners in Australia, left New York for California and home.

EDWARD SMALL, vice-president of Reliance (United Artists), accompanied by LOUIS WEITZENKORN, writer; LILLIAN HELLMAN, writer, and SAM WOOD, director, arrived in Hollywood from New York to commence production activities.

ZOE ATKINS, writer, arrived in New York from Universal City to prepare a new stage play.

MIKE CONROW, Erpi's eastern sales director, and BERT SANFORD, New England supervisor, returned to New York from Boston.

WARD WING, director, arrived in New York from London.

LYNN FARNOL, of Donahue and Coe's advertising agency, sailed from New York for a Caribbean vacation.

HUNTER PERRY, operator of theatres in West Virginia and Charlotte, returned to his headquarters after a visit to New York.

BUDDY ROGERS sails Dec. 22 for England.

Y. FRANK FREEMAN, Paramount executive, returned to New York after a brief business trip to Chicago.

PAUL PARRY, Fox player, is in New York.

MR. and MRS. HARRY M. WARNER, ANDY SMITH, JACOB WILK and MR. and MRS. S. CHARLES EINFELD will be in Hollywood until after the New Year.

HERBERT J. YATES, president of Consolidated Film Industries, arrived in New York from the Coast.

ARTHUR W. STEBBINS is in New York from Hollywood.

KAREN MORLEY and her husband, CHARLES VIDOR, are spending the holidays in New York.

GRADWELL SEARS, Warner sales executive, spent part of the week in Chicago.

R. H. COCHRANE, Universal vice-president, and RALPH POUCHER, vice-president of Consolidated Film Industries, returned to New York from Hollywood.

JOHN CURTIS, First Division vice-president, arrived in New York from the Coast.

ARTHUR M. LOEW sailed for New York from Havre.

BEN PIAZZA has moved from MGM to the Paramount studios as assistant to EMANUEL COHEN.

WINFIELD SHEEHAN is in New York for a week.

FRANK BUTLER, who adapted "Babes in Toyland" in collaboration with Nicke Grinde, has been given a contract for the new year as story head of Hal Roach studios. . . .

The Avalon theatre at Inverness, Fla., has been reopened by BARRY WIMBISH. . . .

For the annual ACADEMY CAMERA AWARD, each cameraman is being asked to submit the names of two productions which he considers his best work. . . .

ALEXANDER TOLUBOFF, who after nine years as art director at MGM resigned upon completion of Greta Garbo's "Painted Veil," has been signed by Walter Wanger. . . .

HARRY GOLDBERG, Warner advertising and publicity man in the Philadelphia territory, tied in the local department stores in an institutional campaign for all Warner theatres. . . .

M. A. LIGHTMAN is taking over the Orpheum at Memphis, at first in partnership with the Goldberg-Courshon-Solomon interests, but eventually for exclusive control. . . .

The Embassy theatre at Bayonne, N. J., owned by SELIGMAN & ULYSSES, was destroyed by fire. . . .

When MARK OSTRER, chairman of Gaumont-British, arrives from England early in January, he will find a special sales campaign under way, to continue until April 15. . . .

OTTO LEDERER, formerly with Harry Thomas and First Division, has bought a part interest in the Rafp and Rudin circuit in Brooklyn. He is handling the Dorset, the latest acquired. . . .

COLUMBIA PICTURES has listed 5,023 more shares of common on the New York Stock Exchange, to be used in payment of the 2½ per cent dividend recently declared. . . .

The Gaumont-British production "EVENSONG" has been barred by the censor at Sydney, Australia. . . .

At Belleville, Ill., GENERAL AMUSEMENT COMPANY has agreed to give an option to an unnamed client of Phillip M. Levit, Chicago broker, for purchase of the Lincoln and Washington theatres. . . .

The PITTALUGA studio in Italy has arranged to install two new complete Photophone High Fidelity recording systems to supplant older apparatus. . . .

MGM gave a special showing of "BABES IN TOYLAND" Tuesday afternoon for child patients at Bellevue Hospital in New York. . . .

BIGELOW-SANFORD CARPET COMPANY has opened new Boston headquarters in the Heywood-Wakefield building, 174 Portland street. A bank of three specially constructed display windows is a feature. This will be New England headquarters, under the management of W. A. Enholm. . . .

DAVE LIPTON, who handled publicity for Sally Rand, joins Columbia's exploitation department on December 24. . . .

AL STEFFES and BENNY BERGER have formed a new company called Berger-Steffes, Inc., to operate a group of theatres along the lines of the World theatres in Minneapolis and St. Paul. . . .

A first-run for independents has been made available in Boston by FRED E. LEIBERMAN, who opened the Majestic under a lease from Shubert interests. . . .

First Division opened a new exchange Monday in Detroit, with PRESIDENT HARRY THOMAS present. . . .

PARAMOUNT and five other large companies won in court at Olympia, Wash., when superior court Judge Wilson ruled that taxes applied to gross revenues were a burden upon interstate commerce in violation of the Constitution. A total of \$3,000 in taxes was involved.

Payment of a 15 per cent dividend to creditors has been ordered by the referee in bankruptcy for A. H. BLANK THEATRES Corporation at Des Moines. The trustee's final report, approved, shows \$311,150 left for distribution to creditors and court costs after payment of preferred claims. . . .

CHICAGO

The local code office has sent notice to exhibitors in the city and metropolitan district advising that January 9 is the final date for ballots on the question of premiums. Filing of the form provided by the code board is a vote against premiums. A form received by an exhibitor and not returned voting negatively on the provisions as provided in the code will, in the final analysis, be tantamount to a vote in favor of premiums. So, if you do not want premiums, fill in the form. If you want them just forget to vote.

John Pakis of the Virginia theatre is a recent benedict.

Ted Earl of the New Granada theatre, South Bend, is convalescing from an operation.

Aaron Saperstein is back from New Orleans where he attended the Allied directors' meeting.

Fred Martin, formerly office manager here for United Artists, has taken over distribution in Illinois at Screeno. Martin is making his headquarters in the B. N. Judell office. Judell is handling physical distribution.

Dorothy Issel is a new member of the Superior Pictures office.

Cress Smith, western sales manager for RKO, spent several days in town last week.

"Honeyboy" Evans, partner of Henry Goldberg in the Lincoln Hippodrome, has taken over the 2,300-seat National theatre at Louisville, Ky.

Ralph Hanney, for the past 10 years shipping clerk in the Paramount exchange, passed away last week of pneumonia.

Henry Ellman of Capitol Film Exchange closed a deal in New York last week for eight Ken Maynard pictures.

Cecil Maberry, who has a host of friends here and is now operating the Hippodrome in New York, paid a visit last week to see if Film Row had changed much.

Joe Stern has sold his interest in the Tivoli theatre at Downers Grove to Charles Ljest.

The local clearance and zoning board last week began to hear individual protests, following the shelving of the clearance and zoning schedule originally drafted and returned by the Code Authority. In the case of the Lexington theatre operated by Max Sachs against the Lawndale, operated by Charles Nelson the board determined that the clearance held by the Lawndale on Paramount, United Artists, First National, Warner and Columbia is unfair and also found that the Lawndale is not fairly entitled to any clearance over the Lexington as long as the Lexington plays in second week of city release. In another case George Settos, Rialto theatre, Plymouth, Ind., against Colfax and Palace, South Bend, operated by Publix Great States, the determination of the board is that the time limit in which the prior run down state had to play the pictures, 42 days after Chicago Loop run, was proper and fair.

HOLQUIST

Columbia Signs Novelist

Thyra Samter Winslow, novelist and magazine writer, has been added to Columbia's literary staff in Hollywood.

"NIT-WIT" CHARGE DRAWS MORE FIRE

SAME EXPERIENCE AS ADAMS, HE SAYS

TO THE EDITOR OF THE HERALD:

I have read, with very much interest, the article "They Can't Take It," or "Crime Without Passion," in the current (December 15) issue of MOTION PICTURE HERALD.

That Mr. Roy W. Adams is anything but one of the nit-wit exhibitors (which the very unkind Messrs. Hecht and MacArthur refer to) is evidenced by some of the very authentic and helpful reports which he continues to contribute so faithfully to your "What the Picture Did for Me" column. Furthermore, his ability as a showman is in very strong evidence in his account of how he placed on exhibition in his lobby the very uncouth letter of the aforementioned Messrs. Ben Hecht and Charles MacArthur. I am sure that A-Mike Vogel would term that nothing less than a very smart piece of showmanship.

My experience with "Crime Without Passion" was very similar to that of Mr. Adams, and I have talked with at least a half dozen other exhibitors (to say nothing of comment from scores of my patrons) and the opinions all seem to be very much the same. Personally, I didn't gross enough on this one to pay for the paper! We had at least two dozen walk-outs and probably half that many refunds.

In closing, Mr. Editor, let me say that if "Crime Without Passion" is "art," then I shall be very frank in admitting that I am certainly eligible for membership in that group of exhibitors which the thrice mentioned Messrs. Hecht and MacArthur term the nit-wits.—PAUL O. KLINGLER, Manager, Rialto Theatre, Lewiston, Pa.

APPRECIATES SERVICE IN RELEASE CHART

TO THE EDITOR OF THE HERALD:

I for one wish to express my appreciation and thanks for the extra service that you are rendering exhibitors in denoting the audience classifications and production numbers of pictures listed in the release chart. This is indeed very helpful.—A. F. SAMS, JR., Statesville Theatre Corporation, Statesville, N. C.

FAN MAGAZINES AND THE EXHIBITOR

TO THE EDITOR OF THE HERALD:

Is it possible they cannot stop these "movie fan magazines," with the complete story of every picture made being panned. Such a few receive favorable mention that many of us had to go into the hamburger business a long time ago, and are paving the way for our brothers to follow—knowing it won't be too long.

It has been such a short time back, that we would receive our program, put out the front, and open up like any other kind of business, knowing that out of curiosity and anxiety the public would pay us a visit—and also *purchase a ticket*. Oh yes, sometimes they would come out and holler "not too loud," but call us off to one side and say, "Old man, that was a rotten show." But this party *bought a ticket*. But now, this same party goes to a newsstand and for a dime he buys a beautiful, colored and star covered magazine. He reads the story, history and scandal of all the stars in the business, including a dozen raps on several 50c pictures.

There is nothing left for the imagination nowadays. The showman, "Like old man Wiggs of the Cabbage Patch," just sits and thinks about getting cheaper service. The producer just dishes out the gossip, through these beautiful all-colored fan movie magazines, and then wonders

why film rentals get cheaper, and where all the hamburger stands come from. To clinch my argument, I submit any boy or girl of high-school age. They know more about the picture business than the managers. And we, not having any goods to wrap up for the few patrons we are still able to get and our only show asset gone, namely, to create a desire to see, will just "Wiggs" it back on the box.

The NRA did us a real favor by making us use more people. We are making front artists out of our doormen, so we are able to paint banners and lobby displays, to change the atmosphere of the picture. To fool them? No. We are trying to compete with the "movie mag" publicity wizards, in protecting ourselves by not using photos, etc., of the picture playing.—FRED C. SMITH, F. G. Smith Amusement Enterprises, Tulsa, Okla.

ADDITIONAL THANKS FOR NEW SERVICES

TO THE EDITOR OF THE HERALD:

We notice in your issue of December 1st that you are giving production numbers as well as classifications in your release chart of features. We feel that you are to be congratulated in this new feature. We have thought many times how useful this would be to exhibitors, and although it may be a great deal of trouble on your part, we feel that it is a fine thing for your subscribers, and we know that it will be greatly appreciated and consistently used.—A. E. CHRISTIAN, Wayne Theatre, Monticello, Ky.

CLASSIFYING FILMS FOR FOUR YEARS

TO THE EDITOR OF THE HERALD:

I was quite interested to read the article on page 10 of the October 27 issue of the HERALD entitled, "Warner Theatres to Designate Films." I heartily agree with Mr. Warner in this matter and I think he will find that patrons of his theatres will welcome the system.

Naturally I feel quite elated to find a man so high in our industry about to introduce a system I have been using for the past four years.—MERRITT A. KYSER, The Aurora Theatre, East Aurora, N. Y.

COMMENDS EDITORIAL ON MEDDLING WITH FILMS

TO THE EDITOR OF THE HERALD:

I most heartily commend your editorial, "Meddling With Pictures For Profit." I have been an owner and operator of theatres for more than a quarter of a century—continuously; I know where they started from and I know where they are today.

I have before me a leaflet distributed to exhibitors by *Literary Digest*, the one, of course, you speak of in your editorial.

These guides, these criticisms, these Star ratings, are all *farce*, a fake medicine for the exhibitors and a jeopardy to good judgment on the parts of the patrons. They should be discouraged by the exhibitor in the form of strong advertising showing the difference in the real value of the pictures with the ratings by the guides, stars, etc.

Every theatre audience is a hint of individuality and no man save the manager of that theatre can know the temperament or like or dislike of its patrons; if he is a manager.

I would like also to say that all of these

Managers' "Round Table" tips on publicity of the pictures—and like howlings—are farces and come from these "Mail Order" managers, and are for mail order managers.

Do you ever see where "Roxy" smears these pages with tips on publicity or, to be exact, telling other managers how to run their theatres?

Theatre managers are born, not made in any school for managers; they are trained by actual training on the job. From usher he rises to the directorate capacity—under the guidance of experienced men. Do you ever find a big shot in the propaganda columns?

Like the other guides and star ratings, Round Tables and such rot are fake, which nauseate a well balanced stomach.—J. G. TORBETT, Abingdon Theatre, Abingdon, Va.

Kansas City Exhibitors Favor Boycott in Price-Cutting War

The great majority of independent exhibitors in Kansas City still are in favor of a boycott of distributors whose product is first run at theatres in the territory which have cut their admission prices to ruinously competitive levels, Jay Means, president of the Kansas City Independent Theatre Owners, said this week. Mr. Means also asserted that reports that he was responsible for starting the boycott movement are erroneous.

Mr. Means explained that the movement was the action of a number of exhibitors following price-cutting at both Loew's Midland and the RKO Mainstreet. Mr. Means' organization went on record as favoring a boycott and definite action was to have depended on support from Fox Midwest. Fox Midwest, however, is said to have rejected the move since participation would jeopardize its position with relation to contractual obligations with film companies.

United Artists Theatres Reduces Loss for Year

The United Artists Theatre Circuit, Inc., and subsidiaries, showed a net loss for the year ended August 31, 1934, of \$126,703, after depreciation, amortization, readjustments, expenses and other charges. The figure compares with a net loss for the preceding year of \$358,902.

Council Lifts Sunday Ban

The city council of Sharon, Pa., has approved on first reading an ordinance lifting the local ban on Sunday motion pictures. The council action was coincident with the arrest of three managers for Sunday exhibition.

Opens Coast Agency

Mary Bartol, formerly in charge of fan magazine contact at Columbia's Coast studio, has resigned to open an agent's office in Hollywood with her husband, X. Martin Smith, formerly a publicity representative.



TECHNOLOGICAL



The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 253.—(A) What relation have the dimensions of a picture to distance from screen to front seats? Think this over carefully before attempting to answer. (B) What effect has picture brilliancy on viewing distance. This is indeed a big question, therefore I will ask no more this week.

Answer to Question No. 247

Bluebook School Question No. 247 was: (A) describe the bearings of horizontal type motor-generators. (B) Name the reasons why cleanliness around a motor and generator is essential. (C) What precautions are necessary with regard to electrical connections? (D) Give your idea as to the necessity for ammeters and voltmeters, and their location.

The following made creditable replies: G. E. Doe; S. Evans and C. Rau; T. Van Vaulkenburg; D. Danielson; R. J. Arntson; A. F. Sprafke; H. Edwards; D. Ferguson; C. Oldman; K. Arrington; F. H. and L. Klar; G. Thompson; D. L. Sinklow; R. and K. Wells; B. R. and M. Walker; T. T. Davidson and R. G. Crews; G. E. Doe; J. Wentworth; T. Turk; O. Thum and I. D. Ackerly; T. N. Onby; F. D. Garrison; F. D. Ormie, R. Davis, J. Frazier and G. B. Lantree; L. M. and C. B. Traxler; G. Wayne and D. Stellegos; J. Lansing and R. D. Oberleigh; L. M. Goss and T. Danielson; P. and L. Felt; L. Grant and R. Geddings; H. F. Hall and B. Mitchell; F. Ferguson and D. Lally; G. N. Guidotti and F. L. Saylor; E. Hodson and S. Johnson; G. Lathrop and N. L. Tomlinson; D. Thatcher; L. Hutch and D. Goldberg; N. L. Haynes and A. Richardson; G. A. Artley; P. N. Manners; W. R. Grier and L. Howell; R. Crawford, D. T. Bennett, G. E. Osborn and C. B. Murray; H. Haber and D. Breaston; F. H., S. and P. Dalbey; E. Mantol and H. Hughes; B. T. Caldwell; N. L. Simms; H. Pitchkey and C. Mellinger; C. Umphrey; M. F. Fallon; Bill Doe; F. L. Dodson and F. L. Benton; G. C. Mantoll; F. Harlow and G. Harrison; D. K. Lambert; P. L. McIntosh; B. H. Thaller and S. Spooner; L. I. Miner; C. L. Anderson.

We will read the answer of T. Turk to Section A. He says, "Horizontal type motor-generators, so far as I am aware, all have what is commonly referred to as the 'sleeve bearing, consisting of a journal, which is of course a part of the armature or rotor shaft. This journal may, I think, be considered as a part and parcel of the 'bearing.' It rests upon or is contained by a sleeve of friction metal, either babbitt

metal (a composition of tin, copper and antimony, also known as 'white metal,' or bronze (an alloy of copper and tin, to which some manufacturers add a small percentage of zinc or lead). This sleeve is usually split in half and spirally grooved to insure proper oil distribution. It is held in place by means of proper arrangement of a cast-iron cap bolted to the frame of the machine properly recessed to receive the sleeve.

"Immediately under the bearing is a recess in the said frame, which forms a reservoir to hold a supply of oil with which to lubricate the bearing. In the upper half of the split sleeve one or more grooves are cut, in such manner that a metal ring of sufficient diameter to rest on the journal, with its lower diameter immersed in the oil contained in the oil reservoir (called an 'oil well' in common parlance) so that when the journal rotates it will, by friction, rotate the ring, thus carrying oil up to the journal, whence it will be distributed along the entire length of the bearing by the before mentioned spiral grooves cut into the inner or bearing surface of the sleeve.

"There are of course variations in methods of application, but broadly what I have said describes the general principles of a 'bearing' such as is commonly used in motor-generator sets, though in the smaller ones or some of them, I believe the bearing is not of the split type, but made whole and slipped on the end of the shaft."

Gentlemen, I feel I should compliment Brother Turk. His answer shows how complete an answer *can* be made, and what a considerable number of things *can* be included, and legitimately included, too, in an answer to what may seem at first glance a very simple question.

(B) Brother D. Danielson says, "Cleanliness around machinery of any sort will earn dividends in reduction of wear and therefore of upkeep; also, in many cases it will improve efficiency in the machine as a whole. This is true in M. G. sets, with their close-fitting bearings, [They are well protected and insofar as concerns them, it is largely a matter of proper lubrication rather than cleanliness.—F. H. R.], small air gaps between rotating and stationary

parts, and the commutator parts with ever present carbon and other dust, combined with lubricant that commutators must have. Dirt can and often does cause more trouble than do many other apparently more serious things. The three main objections to dirt are its effect upon the life, efficiency and appearance of the machine."

Very good, brother, but you overlooked one big item. Here it is, and I'm sure you will agree it should have been included: A dirty, slovenly kept M. G. set advertises the fact that there is a lazy, careless, inefficient projectionist in charge. Right?

(C) Our old friends, S. Evans and C. Rau, answer, "All electrical connections should be inspected periodically, kept tight and in perfectly clean mechanical and therefore electrical contact. Failure to maintain such condition will cause heating of the connection, perhaps seriously if working near capacity, and in any event an added resistance that wastes power. Loose or dirty connections cause unnecessary trouble and waste in wattage."

G. N. Guidotti and F. L. Saylor say, "The necessary precautions are: First, that if they are splices, the surfaces must be cleaned thoroughly, joined together mechanically tight, soldered solidly, and wrapped with rubber tape, with friction tape covering it, the total being of depth equal to that of the original insulation. Second, if it be a joint in which two parts are pressed together with bolt and nut, or the equivalent, then the contact surfaces must be inspected at suitable intervals and kept perfectly clean, and solid compression between the parts must be maintained."

(D) D. Ferguson says, "The necessity for voltmeter and ammeter for electrical equipments is as urgent as a steam gauge on a boiler. They should be compulsory equipment in projection rooms. Lack of such meters promotes inefficiency in operation, compelling the substitution of guesswork for certainty. All such equipments should be installed within plain view of the projectionist when in working position beside the projector."

With which latter view I thoroughly agree.



THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

CHESTERFIELD

Features

Title	Star	Ref. Date	Running Time	Minutes	Reviewed
City Park (A)	Sally Blane-Henry B. Walthall-	May 1	70	Aug. 25	
Curtain Falls, The (A)	Matty Kemp	Oct. 1	67	Oct. 6	
Green Eyes (G)	Henrietta Crossman	Oct. 15	67	Dec. 8	
Stolen Sweets (G)	Charles Starrett-Shirley Grey	Mar. 15	75	Sept. 29	

Coming Attractions

Dartmouth Murders, The	Charles Starrett - Polly Ann Young	Dec. 15			
Sons of Steel	Dickie Moore-Russell Hopton	Nov. 12			
World Accuses, The	Cora Sue Collins	Nov. 12			

COLUMBIA

Features

Title	Star	Ref. Date	Running Time	Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct. 25	61	Dec. 1	
Among the Missing (G)	Richard Cromwell-Billie Seward	Aug. 15	67	Oct. 20	
Beyond the Law (G)	Tim McCoy-Shirley Grey	July 20	58		
Black Moon (A)	Jack Holt-Fay Wray	June 15	69	July 7	
Blind Date (G)	Ann Sothern - Paul Kelly	July 20	72	Sept. 15	
Broadway Bill (G)	Neil Hamilton	Dec. 27	105	Nov. 10	
Captain Hates the Sea (G)	Warner Baxter-Myrna Loy	Oct. 22			
Crime of Helen Stanley, The	Fred Keating - Wynne Gibson	Oct. 22			
Defense Rests, The (A)	Victor McLaglen-John Gilbert	Apr. 20	58	Aug. 11	
Fugitive Lady (A)	Ralph Bellamy-Shirley Grey	July 15	70	Aug. 25	
(See "In the Cutting Room," Oct. 20)	Neil Hamilton-Florence Rice	Oct. 25	68		
Girl in Danger (A)	Winnie Lightner-M. Barrie	Aug. 29	61	Dec. 1	
Hell Bent for Love (G)	Ralph Bellamy-Shirley Grey	May 20	58	Aug. 4	
Hell Cat, The (A)	Robt. Armstrong-Ann Sothern	June 16	69	July 14	
I'll Fix It	Jack Holt - Walter Connolly	Oct. 15	69	Nov. 17	
Jealousy (G)	Nancy Carroll-Donald Cook	Nov. 20	60	Dec. 15	
Lady by Choice (G)	Carole Lombard - May Robson	Oct. 15			
Man's Game, A (G)	Walter Connolly-Roger Pryor	Oct. 21	85	Oct. 6	
Man of the Night (G)	Tim McCoy-Evelyn Knapp	June 25	58	Oct. 20	
Most Precious Thing in Life	Grace Moore-Tullio Carminati	Nov. 26	58	Dec. 8	
(G)	Jean Arthur - Donald Cook	June 5	70	June 23	
Name the Woman (A)	Richard Cromwell-Arlene Judge	July 25	63	Nov. 24	
One Night of Love (G)	Grace Moore-Tullio Carminati	Sept. 15	82	June 30	
Prescott Kid	Tim McCoy-Shella Manners	Nov. 8	56		
That's Gratitude (A)	Frank Craven-Shella Manners	Oct. 6	64	Nov. 17	
Voice in the Night (G)	Charles Sabin-Mary Carlisle	Apr. 6	59		
Whom the Gods Destroy (A)	Tim McCoy-Billie Seward	Nov. 14	71	July 21	
	Doris Kenyon	July 14	71	July 21	

Coming Attractions

Behind the Evidence	Norman Foster-Shella Manners	(See "In the Cutting Room," Dec. 8.)			
Best Man Wins, The	J. Holt-Florence Rice-E. Lowe	Jan. 5, '35			
(See "Depths Below" "In the Cutting Room," Nov. 24.)	Willard Mack-Bon Lyon-Shella Manners-Wera Engels				
Call to Arms (G)	Willard Mack-Bon Lyon-Shella Manners-Wera Engels	(See "In the Cutting Room," Nov. 3.)			
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers	Nov. 10			
(See "In the Cutting Room," Nov. 10.)	China Roars	Jack Holt			
Frisco Fury	Ann Sothern				
Georgiana	Lupe Velez-Jack Haley				
Girl Friend, The	Tim McCoy				
I'll Love You Always	Gene Raymond-Ann Sothern				
Law Beyond the Range	Tim McCoy-Billie Seward				
Maid of Honor	May Robson-Victor Jory-Fay Wray	Dec. 15			
Mills of the Gods (G)	Wray				
(See "In the Cutting Room," Nov. 10.)	Once A Gentleman	Lillian Harvey-Tullio Carminati			
Passport to Fame	Edw. G. Robinson-Jean Arthur				
Lady Beware	Tim McCoy-Billie Seward				
Revenge Rider	Tim McCoy-Billie Seward				
(See "Alias John Law" "In the Cutting Room," Dec. 8.)	Square Shooter (G)	Tim McCoy			
(See "Quick Sand" "In the Cutting Room," Nov. 17.)	Sure Fire	Gene Raymond-Ann Sothern			
Westerner, The (G)	Tim McCoy-Marian Shilling	Dec. 10			
White Lies (A)	Victor Jory-Fay Wray	Nov. 27			
(See "In the Cutting Room," Oct. 20.)					

DU WORLD PICTURES

Features

Title	Star	Ref. Date	Running Time	Minutes	Reviewed
Blue Light (A) 5029	Leni Riefenstahl	Oct. 15	90		
Girl in the Case 5005	Jimmy Savo-Edith Lambert-Dorothy Darling	Oct. 15	60		

Man Who Changed His Name, The (A) 5036	Lyn Harding	Oct. 27	65	Oct. 27	
Norah O'Neale 5042	Lester Matthews	Oct. 24	66	Nov. 3	

Coming Attractions

Cranquebille 5038		Dec. 15			
Kocha, Lubi Szanuje 5041	(Polish)	Nov. 1	72		
L'Agonie des Aigles (A) 5032	Pierre Renoir	Dec. 1	80	Dec. 8	
Marie 5043	Annabella	Jan. 1, '35	67		
Old Bill 5038	Anatole France story	Nov. 1	70		

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Coming Attractions

Title	Star	Ref. Date	Running Time	Minutes	Reviewed
Convention Girl	Rose Hobart	Dist'r			
Ex-Judge	Weldon Heyburn				
Hel Tiki	(All Native Cast)				
Little Damsel	Anna Neagle	Principal			
Return of Chandu	Maria Alba				
White Heat	Bela Lugosi	Principal			
	Virginia Cherrill-Hardie Albright				

FIRST NATIONAL

Features

Title	Star	Ref. Date	Running Time	Minutes	Reviewed
Babbitt (G) 889	Aline MacMahon-Guy Kibbas	Dec. 8	75	Nov. 17	
British Agent (A) 751	Leslie Howard-Kay Francis	Sept. 15	81	Aug. 11	
Dragon Murder Case, The (G) 764	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18	
Flirtation Walk (G)	Dick Powell-Ruby Keeler-Pat O'Brien	Dec. 1	97	Nov. 19	
Gentlemen Are Born (G) 872	Franchot Tone-Jean Muir	Nov. 17	75	Oct. 25	
Happiness Ahead (G) 867	Dick Powell-J. Hutchinson	Oct. 27	86	Sept. 22	
I Sell Anything (G) 873	Pat O'Brien - Ann Dvorak - C. Dodd	Oct. 20	70	Oct. 20	
Lost Lady, A (A) 862	Barbara Stanwyck-Lyle Talbot	Sept. 29	61	Sept. 8	
Man With Two Faces, The (A) 763	Edward G. Robinson - Mary Astor - Ricardo Cortez	Aug. 4	72	June 2	
Merry Frinks, The (G) 767	Aline MacMahon	May 28	68	July 7	
Registered Nurse (A) 768	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21	
Return of the Terror (G) 770	Lyle Talbot-Mary Astor	July 7	65	June 2	
Side Streets (A) 777	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 18	
Six Day Bike Rider (G) 864	Joe E. Brown-Maxine Doyle	Oct. 20	69	Nov. 19	

Coming Attractions

Alibi Ike	Joe E. Brown				
Black Fury (A)	Paul Muni-Karen Morley				
Captain Blood	Robert Donat				
Go Into Your Dance 853	Al Jolson-Ruby Keeler				
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart				
In Caliente	Dolores Del Rio-Pat O'Brien				
Living On Velvet 856	Kay Francis - George Brent - Warren William				
(See "In the Cutting Room," Dec. 8.)	Maybe It's Love (G)	Gloria Stuart-Ross Alexander	Jan. 12, '35	62	Nov. 24
Myder In the Clouds (G)	Lyle Talbot-Ann Dvorak	Dec. 15	61		
(See "In the Cutting Room," Oct. 20.)	North Shore (A)	B. Stanwyck-Gene Raymond	Feb. 16, '35		
(See "In the Cutting Room," Dec. 8.)	Red Hot Tires	Lyle Talbot-Mary Astor	Feb. 2, '35		
Singer of Naples	Enrico Caruso, Jr.				

FOX FILMS

Features

Title	Star	Ref. Date	Running Time	Minutes	Reviewed
Baby Take a Bow (G) 439	James Dunn - Claire Trevor - Shirley Temple	June 22	73	June 18	
Call It Luck (G) 446	"Pat" Paterson-C. Starrett	June 1	64	June 2	
Caravan (A) 508	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5	101	Sept. 8	
Cat's Paw, The (G) 501	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4	
Charlie Chan in London (G) 505	Warner Oland-Drue Leyton	Sept. 14	77	Sept. 22	
Charlie Chan's Courage (G) 443	Warner Oland-Drue Leyton	July 6	71	Sept. 1	
Constant Nymph, The (A) 434	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14	
Dude Ranger, The (G) 507	George O'Brien	Sept. 21	65	Sept. 22	
Ellenor Norton (A) 510	Claire Trevor-Norman Foster	Nov. 2	72	Oct. 27	
First World War, The (A) 519	Hugh Williams-G. Roland	Nov. 23	78	Nov. 17	
Gambling (A) 512	George M. Cohan	Nov. 3	80	Dec. 15	
Grand Canary (A) 450	Warner Baxter-Madge Evans	July 27	74	June 23	
Handy Andy (G) 452	Will Rogers-Peggy Wood	July 27	81	May 6	
Hell in the Heavens (A) 517	Warner Baxter-C. Montenegro	Nov. 9	80	Nov. 8	
Judge Priest (G) 509	Will Rogers	Sept. 28	79	Aug. 14	
Love Time (G) 508	"Pat" Paterson-Nils Asther	Sept. 21	73	Nov. 24	
Marie Galante (A) 511	Spencer Tracy-Ketti Gallian	Oct. 26	88	Nov. 24	
Murder in Trinidad (A) 432	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 26	
Music in the Air (G) 513	Gloria Swanson - John Boles - Douglass Montgomery	Dec. 7	81		
(See "In the Cutting Room," Sept. 15.)	Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Seale	Oct. 19	70	Sept. 8
Pursued (A) 502	Rosemary Ames - Victor Jory - Russell Hardie	Aug. 24	68	Nov. 24	
Servants' Entrance (G) 504	Janet Gaynor-Lew Ayres	Sept. 7	88	July 23	
She Was a Lady (A) 451	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1	
She Learned About Sailors (G) 448	Lew Ayres-Alice Faye	June 29	78	June 23	
Stand Up and Cheer (A) 435	(All Star Musical)	May 4	80	Apr. 28	
Such Women Are Dangerous (A) 442	Warner Baxter-Rosemary Ames	May 4	81	June 18	
365 Nights in Hollywood (G) 514	Alice Faye-James Dunn	Oct. 12	74	Nov. 17	
Three on a Honeymoon (A) 433	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 21	
White Parade, The (G) 518	John Boles-Loretta Young	Nov. 16	80	Oct. 27	
Wild Gold (G) 440	John Boles-Claire Trevor	June 8	77	May 26	

Coming Attractions

Bachelor of Arts (G) 520	Tom Brown-Anita Louise	Nov. 23	74		
(See "In the Cutting Room," Nov. 3.)	Bright Eyes (G) 524	Shirley Temple - James Dunn	Dec. 28	83	Dec. 15
Charlie Chan in Paris 526	Warner Oland	Feb. 1, '35			
County Chairman, The (G) 525	Will Rogers	Jan. 11, '35			
(See "In the Cutting Room," Dec. 1.)	Dante's Inferno	Claire Trevor-Alice Faye			
East River (G) 521	Edmund Lowe-Victor McLaglen	Jan. 25, '35			
(See "In the Cutting Room," Oct. 20.)	Heliodoro (G) 522	Richard Arlen-Madge Evans	Dec. 21	75	Dec. 15
Little Colonel 531	Shirley Temple - L. Barrymore	Mar. 1, '35			
Lottery Lover (A) 523	"Pat" Paterson - Lew Ayres	Jan. 4, '35			
(See "In the Cutting Room," Nov. 17.)	Mystery Woman 515	Mona Barrie-Gilbert Roland	Jan. 18, '35		
One More Spring 529	Janet Gaynor-Warner Baxter	Feb. 8, '35			
Redheads on Parade 536	John Boles-Claire Trevor-Alice Faye				
When a Man's a Man 527	George O'Brien	Feb. 15, '35			

(THE RELEASE CHART--CONT'D)

GAUMONT-BRITISH

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct. 15	95	Sept. 29
Evansong (A) 3406	Evelyn Laye	Dec. 15	82	Nov. 3
Evergreen (A) 3405	Jessie Mathews-Sonnie Hale	Dec. 31	98	June 23
Iron Duke, The 3407	George Arliss	Jan. 35	88	
Jack Ahey 3404	Jack Hulbert	Jan. 35	74	Oct. 29
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov. 18	84	
Man of Aran (A)	Robert Flaherty	Dec. 1	77	Oct. 27
Power (A) 3402	Conrad Veidt-Benita Hume	Nov. 1	103	Oct. 13
Princess Charming (G) 3408	Evelyn Laye-Henry Wilcoxon	Jan. 35	81	

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fugitive Road (A)	Erich von Stroheim-Leslie Fenwick-Wera Engels	June 1	66	Nov. 24
One in a Million (G)	Dorothy Wilson-C. Starrett	Sept. 15	66	Nov. 24
Port of Lost Dreams (G)	Wm. Boyd-Lola Lane	Oct. 15	68	Nov. 24

Coming Attractions

Ghost Walks, The	John Miljan-June Collyer	Dec. 1		
Symphony for Living	Evelyn Brent, Al Shean			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
No Ransom (A) 1004	Lella Hyams-Phillips Holmes	Oct. 8	70	July 21
Once to Every Bachelor (A) 1005	Marian Nixon-Neil Hamilton	Dec. 14	72	May 10
Take the Stand (A) 1003	Jack LaRue-Thelma Todd	Sept. 7	78	Sept. 19
Two Heads on a Pillow (A) 1006	Neil Hamilton-Miriam Jordan	Oct. 2	71	Oct. 13
When Strangers Meet 1002	Richard Cromwell-Arlene Judge	July 20	74	

Coming Attractions

Dizzy Dames				
I'll Bet You				
School For Girls (A) 1007	Sidney Fox-Paul Kelly	Mar. 22	35	
Sweepstake Annie	Marian Nixon-Tom Brown			
Without Children (A) 1008	M. Churchill-Bruce Cabot			

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Alarm (G) 505	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight-Sam Hardy	Dec. 8	65	Sept. 22
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire-Skeets Gallagher-R. Harold-Robert Gleekier	Sept. 22	63	Dec. 1
Scarlet Letter, The (A) 501	Colleen Moore-Hardie Albright-Henry B. Walthall	Sept. 22	70	July 14
She Had to Choose (G) 504	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	Oct. 1	65	Aug. 11

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct. 1	67	Oct. 6
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov. 15	63	Nov. 24
Lost Jungle, The (G)	Clyde Beatty	June 13	68	
Marines Are Coming, The	William Haines-Armida	Nov. 20	70	Dec. 15
Young and Beautiful (A)	William Haines-Judith Allen	Sept. 2	68	Sept. 8

Coming Attractions

Little Men	Erlin O'Brien-Moore R. Morgan			
Phantom Empire	Gene Autry-Frankie Darro			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laughlin-Fredric March	Sept. 21	111	Aug. 4
Chained (A)	Joan Crawford-Clark Gable	Aug. 31	74	Sept. 1
Death on the Diamond (G)	Robert Young-Madge Evans	Sept. 14	72	Sept. 29
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov. 9	80	Nov. 3
Girl from Missouri, The (A)	Jean Harlow-Franchot Tone	Aug. 3	74	July 21
Have a Heart (G)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept. 7	82	Oct. 27
Hide-out (G)	Robert Montgomery - Maureen O'Sullivan	Aug. 24	82	Aug. 11
Hollywood Party (G)	(All Star Musical)	June 1	70	June 2
Merry Widow, The (A)	Maurice Chevalier - Jeanette MacDonald	Nov. 2	100	Sept. 8
Outcast Lady (A)	Constance Bennett - Herbert Marshall - Hugh Williams	Sept. 28	79	Sept. 8
Painted Veil, The (A)	Greta Garbo-Herbert Marshall	Nov. 23	86	Nov. 10
Paris Interlude (A)	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July 27	73	July 14
Straight Is the Way (A)	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug. 10	59	July 26
Student Tour (G)	Charles Butterworth-J. Durante	Oct. 5	87	Nov. 10
Treasure Island (G)	Wallace Beery - Jackie Cooper - Lionel Barrymore-Otto Kruger	July 17	110	July 14
What Every Woman Knows (G)	Helen Hayes-Brian Aherne	Oct. 19	92	Oct. 13

Coming Attractions

Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov. 30	79	Nov. 24
Band Plays On (G)	Robt. Young-Betty Furness	Dec. 21	88	
Biography of a Bachelor Girl (A)	R. Montgomery-Ann Harding	Jan. 4	35	
David Copperfield (G)	Frank Lawton - Freddie Bartholomew - W. C. Field - L. Barrymore-Edna M. Oliver	Jan. 18	35	
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec. 28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec. 14	82	Nov. 17
Naughty Marietta	Jeanette MacDonald - Nelson Eddy			
Night Is Young, The (G)	Ramon Novarro-Evelyn Laye	Jan. 11	35	
Only 8 Hours	Chester Morris-V. Bruce	Feb. 8	35	
Reckless	Jean Harlow-Wm. Powell			
Sequoia (G)	Jean Parker-Russell Hardie	Feb. 1	35	Nov. 17
Town Talk (Tent.)	C. Bennett-Clark Gable			
Vanessa: Her Love Story	Helen Hayes-Robt. Montgomery			
West Point of the Air	Wallace Beery-R. Montgomery			
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec. 7	74	Dec. 1
Winning Ticket, The	Leo Carrillo-L. Fazenda	Jan. 25	35	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec. 1	70	Nov. 17
Girl of the Limberlost (G) 3001	Marian Marsh-Ralph Morgan	Oct. 15	86	Sept. 1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov. 17	65	Nov. 10
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept. 1	63	Aug. 4
House of Mystery, The (G) 2032	Verna Hillie-Ed Lowry	June 1	61	
Jane Eyre (G) 2014	Colin Clive-Virginia Bruce	Aug. 15	65	July 14
King Kelly of the U. S. A. (G) 2012	Guy Robertson-Irene Ware	Sept. 15	66	Sept. 15
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov. 22	54	
Lost in the Stratosphere (G) 3020	June Collyer-William Cagney	Nov. 15	64	Oct. 27
Man from Utah, The (G) 2044	Mary Brian-John Darrow	May 20	62	
Monte Carlo Nights (A) 2024	David Manners-Phyllis Barry	Aug. 20	62	Aug. 11
Moonstone, The (G) 2030	John Wayne-Sheila Terry	Dec. 5	52	Dec. 15
'Neath Arizona Skies (G) 3032	Bruce Cabot-Graec Bradley	Nov. 1	76	Sept. 22
Redhead (A) 3012	Ralph Forbes-Gwenllian Gill	Aug. 1	66	July 28
Shock (A) 2034	John Wayne-Verna Hillie	July 30	54	
Star Packer, The (G) 2041	Wm. Collier, Sr. - Lucille Gleason	Oct. 15	62	Oct. 8
Successful Failure, A (G) 3024	John Miljan-Gloria Shea	Sept. 15	63	
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper	Oct. 22	55	Sept. 22
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct. 22	55	Sept. 22

Coming Attractions

Dawn Rider, The	John Wayne			
Great God Gold	Sidney Blackmer-Gloria Shea			
(See "In the Cutting Room," Dec. 15.)				
Million Dollar Baby (G)	Arlene Judge - Ray Walker - Jimmy Fay	Dec. 29		
(See "In the Cutting Room," Nov. 24.)				
Mysterious Mr. Wong, The (A) 3022	Bela Lugosi-Wallace Ford	Dec. 22		
Nut Farm, The	Wallace Ford			
(See "In the Cutting Room," Dec. 8.)				
Rainbow Valley	John Wayne-Lucille Brown			
Reckless Romeo 3019	Robt. Armstrong-Wm. Cagney			
Sing Sing Nights (A)	Conway Tearle-Mary Doran	Dec. 15	60	
(See "In the Cutting Room," Oct. 20.)				
Texas Terror	John Wayne			
Women Must Dress	Minna Gombell-Gavin Gordon	Jan. 2	35	
(See "In the Cutting Room," Dec. 1.)				

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Belle of the Nineties (A) 3353	Mae West	Sept. 21	75	Aug. 25
Cleopatra (A) 3410	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 5	101	Aug. 25
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov. 23	83	Nov. 10
Crime Without Passion (A) 3402	Claude Rains	Aug. 24	70	Aug. 25
Elmer and Elsie (G) 3357	Geo. Bancroft-Frances Fuller	July 27	84	July 21
Ladies Should Listen (A) 3401	Cary Grant-Frances Drake	Aug. 3	60	July 14
Lemon Drop Kid (G) 3411	Helen Mack-Lee Tracy	Sept. 28	68	Sept. 29
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov. 9	66	
(See "In the Cutting Room," Sept. 8.)				
Menace (A) 3413	Paul Cavanagh	Oct. 26	58	Oct. 13
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Sazu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 25
Now and Forever (G) 3406	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4
Old-Fashioned Way, The (G) 3355	W. C. Fields	July 13	71	July 14
Pursuit of Happiness, The (A) 3409	Francis Lederer - C. Ruggles - Mary Boland - Joan Bennett	Nov. 16	72	Sept. 15
Ready for Love (G) 3412	Richard Arlen-Lida Lupino	Oct. 12	65	Oct. 6
She Loves Me Not (A) 3404	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
Wagon Wheels (G) 3408	Randolph Scott-Gail Patrick	Sept. 21	57	Sept. 8
You Belong to Me (G) 3405	Lee Tracy-Helen Mack	Sept. 8	66	Sept. 22

Coming Attractions

All the King's Horses	Elissa Landi-Carl Brisson			
Behold My Wife (A) 3419	Sylvia Sydney-Gene Raymond	Dec. 7	79	
Caprice, Espagnole (A)	Mariene Dietrich-Cesar Romero			
(See "In the Cutting Room," Nov. 17.)				
Enter Madame (A) 3414	Elissa Landi-Cary Grant	Jan. 4	35	83
Father Brown, Detective (G) 3420	Walter Connolly - Paul Lukas - Gertrude Michael	Dec. 14	68	Nov. 3
(See "In the Cutting Room," Nov. 10.)				
Gilded Lily, The (A)	C. Colbert-Fred MacMurray	Jan. 18	35	65
(See "In the Cutting Room," Nov. 3.)				
Here Is My Heart (G) 3423	Bing Crosby-Kitty Carlisle	Dec. 28	75	Dec. 8
Home on the Range (G) 3421	Jackie Coogan-Randolph Scott	Dec. 21	55	
(See "Code of the West," "In the Cutting Room," Oct. 27.)				
It's a Gift (G) 3418	W. C. Fields-Baby LeRoy	Nov. 30	68	Nov. 24
Lives of a Bengal Lancer (G)	Gary Cooper-Franchot Tone	Jan. 25	35	
(See "In the Cutting Room," Oct. 6.)				
Mississippi	Bing Crosby - W. C. Fields - Joan Bennett			
Moonlight on the Rockies	Ann Sheridan-Randolph Scott			
(See "Vanishing Pioneer," "In the Cutting Room," Nov. 10.)				
Once in a Blue Moon	J. Savo-Michael Dalmatoff	Jan. 18	35	75
One Hour Late (G) 3422	Joe Morrison-Helen Twelvetrees	Dec. 21	75	Dec. 8
President Vanishes (G) 3416	Arthur Byron-Janet Beecher	Jan. 11	35	83
Private Worlds	Joan Bennett-Charles Boyer			
Ruggles of Red Gap (G)	Charles Laughton-Mary Boland - Charles Ruggles-Zasu Pitts			
(See "In the Cutting Room," Nov. 17.)				
Rumba	George Raft-Carole Lombard			
(See "In the Cutting Room," Dec. 1.)				
Wings in the Dark (A)	Cary Grant-Myrna Loy	Jan. 11	35	
(See "In the Cutting Room," Nov. 10.)				

PRINCIPAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Damozel 722	Anna Neagle-James Rennie	June 11	59	
Maryjka (A)	Ina Benita	Dec. 1	63	Dec. 15
Peck's Bad Boy (G)	Jackie Cooper-Thomas Meighan - Dorothy Petersen - D. P. Heggie-Jackie Searl	Oct. 19	70	Sept. 8
Return of Chandu, The (G) 300-312	Bela Lugosi-Marie Alba	Oct. 1	65	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Girl (G) 4148	Joan Lowell	Aug. 17	76	Aug. 25
Age of Innocence, The (A) 505	Irene Dunne-John Boles	Sept. 14	82	Sept. 8

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov. 23	79	Oct. 27
By Your Leave (A) 509	Genevieve Tobin-Frank Morgan	Nov. 9	80	Oct. 6
Bachelor Balt (G) 4141	Pert Kelton-Stuart Erwin	July 27	74 1/2	June 16
Cockeyed Cavaliers (G) 4112	Wheeler and Woolsey	June 29	72	June 16
Dangerous Corner (A) 506	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5	67	
(See "In the Cutting Room," Aug. 18.)				
Down to Their Last Yacht (G)	Sidney Blackmer-Sidney Fox	Aug. 31	64	Sept. 29
Fountain, The (A) 501	Ann Harding-Brian Aherne	Aug. 31	84	Aug. 18
Gay Divorces, The (G) 505	Paul Lukas	Oct. 19	107	Oct. 13
Gladys Flash (G) 511	Fred Astaire-Ginger Rogers	Oct. 26	64	
(See "The Kick Off," "In the Cutting Room," Sept. 8.)				
Hat, Coat, and Glove (A) 4110	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
His Greatest Gamble (A) 4124	Richard Dix-Dorothy Wilson	Aug. 10	70 1/2	June 23
Kentucky Kernels (G) 508	Wheeler & Woolsey	Nov. 2	75	Oct. 27
Let's Try Again (A) 4144	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters (A)	Ann Harding-John Boles	June 22	82	June 23
Murder on the Blackboard (G)	James Gleason-Edna May Oliver	Jan. 15	71 1/2	June 2
Of Human Bondage (A) 4105	Leslie Howard-Bette Davis	July 20	83	July 7
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea	Sept. 21	76	Sept. 15
Stingaree (A) 4143	Irene Dunne-Richard Dix	May 25	76 1/2	May 12
Strictly Dynamite (G) 4124	Jimmy Durante-Lupe Velez	June 1	74 1/2	May 5
Success at Any Price (A) 4133	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
Their Big Moment (G) 4146	Zasu Pitts-Slim Summerville	Aug. 17	68	July 28
This Man Is Mine (A) 4118	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 31
Wednesday's Child (G) 510	Karon Morley-Edward Arnold	Oct. 26	69	Sept. 29
We're Rich Again (G) 4145	Marian Nixon-Billie Burke	July 13	71 1/2	June 23
Where Sinners Meet (A) 4149	Clive Brook-Diana Wynyard	May 18	72 1/2	Apr. 28
Woman in the Dark (G)	Fay Wray-Ralph Bellamy	Nov. 9	70	Dec. 8
Coming Attractions				
Enchanted April, The (A)	Ann Harding-Frank Morgan	Jan. 25	73	Dec. 15
Lightning Strikes Twice (G)	Ben Lyon-Pert Kelton	Dec. 7	64	
(See "In the Cutting Room," Oct. 6.)				
Little Minster (G) 512	Katharine Hepburn-John Beal	Dec. 28		
(See "In the Cutting Room," Nov. 3.)				
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18	73	Dec. 7
(See "Portrait of Laura Bales," "In the Cutting Room," Oct. 27.)				
Laddie	John Beal	Dec. 14	66	
Red Morning (A) 515	Steffi Duna-Regis Toomey	Dec. 14	66	
(See "Girl of the Islands," "In the Cutting Room," Sept. 29.)				
Roberta	Irene Dunne-Fred Astaire	Dec. 11	75	Dec. 1
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Dec. 11	75	Dec. 1
Silver Streak, The (G) 513	Sally Lane-Charles Starrett	Dec. 11	72	Dec. 8
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4	73	Dec. 8
(See "In the Cutting Room," Oct. 6.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are You a Mason? (A)	Seunie Hale	M. J. Kandel	Oct. 29	85	Nov. 3
Battle, The	Charles Boyer		Nov. 12	75	Dec. 1
Bride of the Lake (A)	Gina Malo		Sept. 10	69	Sept. 29
Deserter, The (A)	John Garrick	Amer Angle	Oct. 12	105	Oct. 27
Loyalties	Boris Livanov	Garrison Film	Oct. 24	74	Nov. 3
Man of Courage (G)	Basil Rathbone	Harold Auten	Nov. 12	95	Nov. 24
Woman Condemned	Claudia Dell	Eureka	Apr. 4	66	
World in Revolt, The (A)		Warney Pictures	Nov. 30	69	June 16

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cellini, The (A)	Fredric March-Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Born to Be Bad (A)	Loretta Young-Cary Grant	May 18	61	June 9
Buildup Drummond Strikes Back	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Cristo, The (G)	Robert Donat-Ellisa Landi	Sept. 7	113	Sept. 8
House of Rothschild, The (G)	George Arliss	Apr. 6	86	Mar. 10
Kid Millions (G)	Eddie Cantor-Ann Sothern	Dec. 28	92	Oct. 27
Last Gentleman, The (G)	Ethel Merman	Sept. 21	72	May 12
Our Daily Bread (G)	George Arliss	Sept. 28	74	Aug. 16
Private Life of Don Juan, The	Karen Morley-Tom Keene	Nov. 30		
Transatlantic Merry-Go-Round (A)	Douglas Fairbanks, Sr.-Merle Oberon	Nov. 30		
We Live Again (A)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2	92	Nov. 17
	Anna Sten-Fredric March	Nov. 16	83	Sept. 29

Coming Attractions

Brewster's Millions	Jack Buchanan-Lill Damita			
Call of the Wild, The	C. Gable-Loretta Young			
Cardinal Richelieu	George Arliss			
Clive of India	Ronald Colman-Loretta Young	Jan. 25	73	
(See "In the Cutting Room," Dec. 8.)				
Congo Raid	Leslie Banks-Paul Robeson			
Folies Bergere de Paris	Nina Mae MacKinney			
Les Miserables	Maurice Chevalier-Merle Oberon			
Mighty Barnum, The (G)	Fredric March			
Nell Gwyn (A)	Wallace Becher-V. Bruce	Dec. 25	105	Dec. 1
100 Years From Now	Jou-Jouet-Beecher-V. Bruce	Dec. 25	75	July 14
Runaway Queen	Anna Neagle-Fernand Graavey	Dec. 21		
Scarlet Pimpernel, The	Anna Neagle-Fernand Graavey			
Wedding Night, The	Leslie Howard-Merle Oberon			
	Anna Sten-Gary Cooper			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman (A)	Paul Lukas-Lella Hyams	May 14	66	May 12
Black Cat, The (A) 7010	Patricia Ellis			
Cheating Cheaters (G) 8022	Boris Karloff-Bela Lugosi	May 7	65	May 26
(See "In the Cutting Room," Sept. 29.)				
Embarrassing Moments (G)	David Manners	Nov. 5	67	
Gift of Gab (G) 8030	Cesar Romero-Fay Wray	Sept. 9	67	Oct. 6
Great Expectations (G) 8029	Chester Morris-Marian Nixon	Sept. 24	71	Sept. 15
Human Side, The (G) 7029	Edna Gable-Gloria Stuart	Oct. 22	102	Oct. 20
I Give My Love (G) 7004	Alice White	Aug. 27	60	Aug. 18
Little Man, What Now? (A)	Wynne Gibson-Paul Lukas	June 25	69	June 2
7007	Margaret Sullivan-Douglas Montgomery	June 4	98	May 26

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Million Dollar Ransom (A)	Mary Carlisle-Edward Arnold	Sept. 17	67	Sept. 29
8014	Phillips Holmes			
One Exciting Adventure (G)	Binnie Barnes-Nell Hamilton	Oct. 15	73	Oct. 8
8027	Paul Cavanagh			
One More River (A) 7001	Diana Wynyard-Colin Clive	Aug. 6	88	Aug. 11
Rocky Rhodes (G) 8001	Frank Lawton-Jane Wyatt	Sept. 24		
Romance in the Rain (G) 7002	Reginald Denny	Aug. 13	75	Aug. 11
There's Always Tomorrow (A)	Buck Jones-Sheila Terry			
8035	Roger Pryor-Heather Angel			
Wake Up and Dream (G) 8021	Esther Halston-Victor Moore	Sept. 10	87	Nov. 1
8031	Frank Morgan-Elizabeth Young			
	Lois Wilson-Binnie Barnes			
	Russ Columbo-June Knight			
	Roger Pryor	Oct. 1	78	Oct. 20

Coming Attractions

Good Fairy, The (A) 8003	Margaret Sullivan-Herbert Marshall-Frank Morgan	Jan. 26	73	
(See "In the Cutting Room," Dec. 1.)				
Great Ziegfeld, The 8005	William Powell	Nov. 26	111	Dec. 1
Imitation of Life (G) 7003	Claudette Colbert-W. William	Dec. 31		
I've Been Around 8025	Chester Morris	Nov. 10		
Life Returns (G)	Onslow Stevens-Lois Wilson			
(See "In the Cutting Room," Oct. 15.)				
Man Who Reclaimed His Head	Claude Rains-Joan Bennett	Dec. 24	80	Dec. 8
(G) 8028	Claude Rains-Heather Angel	Jan. 21	73	
Mystery of Edwin Drood 8024	Claude Rains-Heather Angel			
(See "In the Cutting Room," Dec. 15.)				
Night Life of the Gods (G)	Alan Mowbray	Jan. 7	73	
8008				
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Jan. 28	73	
(See "I Murdered a Man," "In the Cutting Room," Dec. 15.)				
Princess O'Hara 8013	Polly Walters-Chester Morris	Jan. 28	73	
Rendezvous at Midnight (A)	Ralph Bellamy			
(See "In the Cutting Room," Nov. 17.)				
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 18
Straight from the Heart	Mary Astor-Roger Pryor-Baby Jane	Jan. 14	73	
(See "In the Cutting Room," Dec. 1.)				
Strange Wives (G) 8020	Jane Clayton-Roger Pryor	Dec. 10	75	Dec. 8
Transient Lady 8019	Gene Raymond-Henry Hull	Nov. 12		
When a Man Sees Red 8082	Buck Jones			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big-Hearted Herbert (G) 830	Guy Kibbee-Aline MacMahon	Oct. 6	60	Aug. 25
Patricia Ellis-Phillip Reed				
Case of the Howling Dog, The	Warren William-Mary Astor	Sept. 22	75	Sept. 1
(G) 822	Laura La Plante	Dec. 15		
Church Mouse	Ruby Keeler-Dick Powell			
Dames (G) 453	Joan Blondell	Sept. 1	90	Aug. 25
Desirable (A) 821	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Friends of Mr. Sweeney (G)	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 10
475	Vernon Treadwell-Ricardo Cortez	July 3	75	Oct. 13
Firebird, The (A) 825	James Cagney-Pat O'Brien	July 21	86	July 7
Here Comes the Navy (G)	Gloria Stuart	Aug. 11	69	July 28
Housewife (A) 478	George Brent-Bette Davis			
Kansas City Princess (G) 819	Joan Blondell-Glenda Farrell	Oct. 13	64	Aug. 10
Madame Du Barry (A) 452	Dolores Del Rio-Victor Jory	Oct. 13	77	Aug. 18
Personality Kid, The (G) 476	Pat O'Brien-Glenda Farrell	July 7	68	June 9
St. Louis Kid, The (G) 817	James Cagney	Nov. 10	67	Oct. 20
Reviewed under the title, "A Perfect Week-End"				

Coming Attractions

Bordertown (G) 806	Paul Muni-Bette Davis-Margaret Lindsay	Jan. 5	73	90
(See "In the Cutting Room," Sept. 29.)				
Devil Dogs of the Air (G)	James Cagney-Pat O'Brien	Feb. 9	73	
Margaret Lindsay				
(See "In the Cutting Room," Nov. 3.)				
Goose and the Gander	Vernon Treadwell-John Eldredge			
Earthworm Tractor (story)	Joe E. Brown			
Green Cat	Bette Davis			
Haircut	George Brent			
I Am a Thief (G)	Mary Astor-Ricardo Cortez	Nov. 24	64	Nov. 17
Irish in Us, The	James Cagney-Pat O'Brien			
Midsummer Night's Dream	All Star			
Money Man	Edw. G. Robinson-Bette Davis			
Oil for the Lamp of China	Josephine Hutchinson-G. Brent			
Present from Margate	Kay Francis-Jane Hunter			
Right to Live (G)	George Brent-J. Hutchinson	Jan. 26	73	
(See "In the Cutting Room," Nov. 3.)				
Secret Bride, The	Barbara Stanwyck-Warren William	Dec. 22		
(See "Concealment," "In the Cutting Room," Oct. 27.)				
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec. 29	82	Dec. 15
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23	73	
(See "In the Cutting Room," Nov. 24.)				
While the Patient Slept	Aline MacMahon-Guy Kibbee	Jan. 19	73	
White Cockatoo (A)	Jean Muir-Ricardo Cortez			
(See "In the Cutting Room," Nov. 3.)				

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Broken Melody, The	John Garrick	Merle Oberon	Oct. 30	68	Dec. 1
Broken Rosary, The	Giovanni	Butcher-British	Nov. 10		
Broken Shoes	M. Klimov	Amkino	Mar. 28	85	
Camels Are Coming, The	Jack Hulbert			85	Nov. 10
Crime on the Hill (A)	Judy Kelly	British Int'l	Oct. 10	80	Oct. 20
Everything for the Woman	Tibor Von Halmay	Danuba Pictures	Oct. 10	84	
Forbidden Territory, The	Gregory Ratoff	Gaumont-British	Nov. 24	87	Nov. 24
Gay Love (A)	Florence Desmond				
Girls Will Be Boys (G)	Dolly Haas	Assoc. British	Sept. 15		
Green Pack	John Stuart	British Lion	Oct. 3		
House of Greed	V. Gardin	Amkino	Aug. 11	74	
Madame Bovary (A)	Pierre Renoir	John Tapernoux	Nov. 17	100	Dec. 8
Marionettes	L. Leonidoff	Amkino	May 5	83	
Miracles	V. Gardin	Amkino	Oct. 19	68	
Mister Cinders	Clifford Mollison	British Int'l	Nov. 10		
My Song Goes Round the World (G)	John Loder		Oct. 20		
My Song for You	Jan Kiepura	Gaumont-British	Nov. 10		
My Wife the Miss	Irene Agai				
Petersburg Nights (A)	Paul Javor	Danuba Pictures	Aug. 26	79	
Rakoczi March	B. Dobron Ravov	Amkino	Sept. 8	97	Sept. 22
Stella Bionlati	Rudy Vallee	Danuba	Nov. 12	89	
Ta Galazia Keria	(Greek Feature)	Frank Norton	Oct. 15	115	
Three Songs About Lenin	(Greek Feature)	Frank Norton	Oct. 15	100	
Thunderstorm (A)	Amkino		Nov. 6	64	Nov. 17
Unfinished Symphony, The	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 8
Waltz Time in Vienna	Marta Egnerth	Gaumont-British	Oct. 13		
	Renate Mueller	Ufa	Dec. 1		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PRODUCTIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	1 r.
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	1 r.
The Valiant Tailor	Oct. 29	1 r.
Don Quixote	Nov. 26	1 r.
Jack Frost	Dec. 24	1 r.
Little Black Sambo	Jan. 21, '35	1 r.
Bremen Town Musicians	Feb. 17, '35	1 r.

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Solt	Aug. 10	2 r.
Fishing for Trouble	May 4	2 r.
Get Along Little Hubby	June 15	2 r.
Hollywood Here We Come	June 29	2 r.
Punching for Gold	June 29	2 r.
Prize Drunks	July 13	2 r.
Counsel on De Fence	Oct. 25	20
Harry Langdon		
In the Dog House		20
Andy Clyde		
It's the Cat's	Oct. 11	19
Andy Clyde		
Men in Black	Sept. 28	19
(3 Stooges)		
Perfectly Mismatched		20
Leon Errol		
Three Little Pigskins		
(Stooge Comedy)		

COLOR RHAPSODIES		
1934-35		
Babes at Sea	Nov. 30	
Holiday Land	Oct. 26	
KRAZY KAT CARTOONS		
Busy Bus	Apr. 20	1 r.
Bowery Daze	Mar. 30	1 r.
Cinder Alley	Mar. 9	1 r.
Masquerade Party	May 11	1 r.
1934-35		
1. The Trapeze Artist	Sept. 7	
2. Katnips of 1940	Oct. 12	7
3. Krazy's Waterloo	Nov. 16	7
4. Birdman		
5. Hotcha Melody		
6. Goofy Gondolas		

LAUGHING WITH MEDBURY		
6-In Ethiopia	June 15	1 r.
7-In the Islands of the Pacific	July 23	1 r.
8-Among the Latins	Aug. 3	1 r.
1934-35		
Laughing With Medbury		
In the Arctic	Sept. 15	10
In Malaysia	Oct. 20	
Among the Cascades	Nov. 9	
At a County Fair		10
Medbury in Hollywood		
LIFE'S LAST LAUGHS		
1934-35		
No. 1	Sept. 15	
No. 2	Oct. 12	10
No. 3	Nov. 9	

MARCH OF THE YEARS		
No. 9	May 15	1 r.
MICKEY MCGUIRE COMEDIES		
9-Mickey's Medicine Man	May 18	2 r.
MINUTE MYSTERIES		
No. 6-Hidden Evidence	May 30	1 r.
No. 7-One Way Out	June 15	1 r.
No. 8-Simple Solution	July 6	1 r.
No. 9-By Persons Unknown	July 14	1 r.
No. 10-The Professor Gives a Lesson	Aug. 3	1 r.

MUSICALS		
No. 7-Tripping Through the Tropics	July 27	2 r.
No. 8-The Happy Butterfly		
No. 9-The Gloom Chasers		
SCRAPPY CARTOONS		
Scrappy's Dog Show	May 18	1 r.
Scrappy's Relay Race	July 7	1 r.
Scrappy's Theme Song	June 15	1 r.
Scrappy's Toy Shop	Apr. 13	1 r.
Scrappy's Experiment		8

1934-35		
Concert Kid	Nov. 2	
SCREEN SNAPSHOTS		
No. 9	June 8	1 r.
SPICE OF LIFE		
1934-35		
No. 1	Sept. 10	10
No. 2	Sept. 29	10
No. 3	Nov. 23	11

WORLD OF SPORT		
Anything for a Thrill		1 r.
Cyclomania	May 30	1 r.
Decks Awash	Aug. 10	1 r.
Dumb Champs	Apr. 20	1 r.
Harnessed Lightning	May 17	1 r.
Helgh-Ho the Fox	June 20	1 r.
1934-35		
Flying Pigskins	Nov. 3	
Good Golfers Start Young	Sept. 20	10
Polo Thrills	Oct. 12	10
Thrill Flashes		

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Eloued	July 15	10
2. Vampire of Marrakesh	Aug. 1	9

Title	Rel. Date	Min.
SEMI-FEATURES		
AND SHORTS		
Bride of Samoa	Mar. 1	26
Chump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	18
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
BATTLE FOR LIFE		
Nature's Gangsters	June 15	7
BING CROSBY SPECIALS		
1-Surrender Dear	Aug. 3	22
2-One More Chance	Aug. 31	20
3-Billboard Girl	Oct. 5	21
4-Dream House	Sept. 28	19
CORONET COMEDIES		
An Ear For Music	Mar. 22	35 2 r.
Easy Money	Feb. 8	35 2 r.
Hello, Sailors	Aug. 17	20
Rural Romeo	Nov. 16	20
Second Hand Husband	Oct. 26	19
Super-Stupid	Sept. 14	19
Two Lame Ducks	Nov. 30	18

FROLICS OF YOUTH		
Boosting Dad	Dec. 21	21
Campus Hoofers, The	Nov. 9	19
Educating Papa	Nov. 2	16
Little Big Top, The	Feb. 1	35 2 r.
MARRIAGE WOVES SERIES		
Domestic Blisters	Oct. 12	19
Dumb Luck	Jan. 18	35 2 r.
How Am I Doing?	Jan. 4	35 2 r.

MERMAID COMEDIES

MUSICAL COMEDIES

BIG BUSINESS

GIRL FROM PARADISE

GOOD LUCK-BEST WISHES

NIFTY NURSES

SHE'S MY LILLY

ROMANTIC JOURNEYS

PARADISE OF THE PACIFIC

SONG HIT STORIES

BOUNCE MAIN, THE

GOLD OLD DAYS

HOUSE WHERE I WAS BORN

THE MOUNTAIN MELODY

SONG PLUGGER

TIME ON THEIR HANDS

WAY DOWN YONDER

STAR COMEDY

SPECIAL PERSONALITY COMEDIES

GENTLEMEN OF THE BAR

HIS LUCKY DAY

PALOOKA FROM PADUCAH

FERRY-TOOK

BLACK SHEEP, THE

BULL FIGHT, THE

BUSTED BLOSSOMS

DOG SHOW, THE

FIREMAN SAVE MY CHILD

FIRST SNOW, THE

HOT SANDS

JACK'S SHACK

JAIL BIRDS

JUST A CLOWN

MAGIC FISH, THE

MICE IN COUNCIL

MY LADY'S GARDEN

SEE THE WORLD

SLOW BUT SURE

SOUTH POLE OR Bust

TOM TOM THE PIPER'S SON

WHAT A NIGHT

WHY MULES LEAVE HOME

TOM HOWARD COMEDIES

WRONG BOTTLE, THE

TREASURE CHEST

BOSOM FRIENDS

HARLEM HARMONY

HOLLYWOOD GAD-ABOUT

HOLLYWOOD MOVIE PARADE

THE PAGLIAEL

THEN CAME THE YAWN

YOUR STARS FOR 1935

YOUNG ROMANCE

MOON OVER MANHATTAN

THREE CHEERS FOR LOVE

FIRST DIVISION

(Technicolor)

1. In a Monastery Garden

2. Mexican Idyl

3. Fingal's Cave

FOX FILMS

ADVENTURES OF THE NEWSREEL CAMERAMAN

Man's Mania for Speed

Marching With Science

On Foreign Service

MAGIC CARPET SERIES

In Java Sea

The Land of Bengal

The Rock of Gibraltar

City of the Golden Gate

A Journey to Guatemala

The Coast of Catalonia

Picturesque Portugal

Crossroads of the World

MOVIE TINTYPE SERIES

The Heart of Valeska

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carrie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANOLOGUES		
Rhapsody in Black		1 r.
Wine, Women and Song		1 r.
Ellie Ellie		1 r.
What's in a Name		8
SPECIAL		
She Whoops to Conquer		2 r.
ZaSu Pitts-Billy Bevan-Daphne Pollard		
Take a Letter Please		
Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
BURIED LOOT		
No. 1		18
CHARLEY CHASE		
Another Wild Idea	June 16	19
Fate's Fatehead		18
Four Parts	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		18
You Said A Hatful		18
IRVING S. COBB		
Ballad of Paducah Jail		19
Nosed Out		18
Speaking of Relations		19
You Bring the Ducks		16
FITZPATRICK TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		9
Jan. 13		9
Cruising in the South Seas		1 r.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 r.
Holland in Tulip Time		9
Ireland, The Emerald Isle		8
Switzerland, The Beautiful		9
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
Zion Canyon of Color		8

GOOBY MOVIES		
No. 4	May 5	9
No. 5		9
No. 6		1 r.
No. 7		1 r.
No. 8		9
No. 9		10
No. 10		1 r.

HAPPY HARMONIES (Harman-Ising)		
1-The Discontented Canary		9
2-Old Pioneer		8
3-A Tale of the Vienna Woods		9
4-Bosco's Parlor Pranks		9
5-Toyland Broadcast		8

LAUREL & HARDY		
Going Bye-Bye		21
Live Ghosts		21
Them That Hills		2 r.

MUSICAL COMEDIES		
Benny from Panama	May 26	19
Duke for a Day, A	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19

MUSICAL REVUES		
Big Idea, The	May 12	20
Jail Birds of Paradise	Mar. 10	18
(Color)		

Gentlemen of Polish		2 r.
Grandfather's Clock		17
Spectacle Maker, The		20
What Price Jazz?		18

ODDITIES		
Attention, Suckers!	June 9	10
Dark South Days		11
Donkey Baseball		11
Flying Hunters	May 12	7
Motorcycle Cossacks		9
Little Feller	May 28	8
Old Shep	June 23	9
Picchianni Troupe		9
Pro Football		9
Rugby in Spades		9
Strikes and Spares		9
Trick Golf	Mar. 24	8
Vital Victuals	Mar. 8	10

OUR GANG		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Frigate		17
Wash-ee Iron-ee		17

TODD-KELLY		
Bum Voyage		20
Don't Go in the Ocean		20
I'll Be Singing You	June 23	19
Maid in Hollywood	May 19	20
One Horse Farmers		19
Opened by Mistake		19
Three Chumps Ahead		2 r.
Treasure Blues		19

WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Hell's Fire	Feb. 17	7
(Color)		

Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 r.
Rasslin' Round		8

Title	Rel. Date	Min.
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	10
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cocktail	Dec. 28	11
TWO-REEL COMEDIES		
Gold Nuggets	Feb. 2	18
Walter Catlett	Jan. 19	20
Just an Echo	Jan. 19	20
Bing Crosby	July 6	21
Making the Rounds	July 6	21
Paillette-Catlett	Apr. 6	20
New Dealers, The	Apr. 6	20
Paillette-Catlett	June 1	20
News Hounds	June 1	20
Paillette-Catlett	Mar. 16	21
No More Bridge	Mar. 16	21
Leon Errol	May 4	22
Oil's Well	May 4	22
Chic Sale	Jan. 5	20
Old Bugler, The	Jan. 5	20
Chic Sale	Apr. 27	10
Patting Preferred	Apr. 27	10
Up and Down	Mar. 2	21
Franklyn Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Glory of the Kill	May 23	28
Newsflash—No. 2	Dec. 20	33.9
Wonders of the Tropics	Dec. 13	33.32

CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant	Feb. 14	7
Lion, The	Oct. 11	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen	Dec. 1	33.6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6	33.7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Contented Calves	Aug. 9	20½
Dancing Millionaire	Dec. 14	19
Ocean Swells	Oct. 12	21
Rough Neckin'	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Hair	Feb. 1	35.19½
Unlucky Strike	Aug. 31	20½
CHARLIE CHAPLIN SERIES (Re-issues)		
Behind the Screen	May 25	2 rls.
The Adventure	July 5	2 rls.

CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	July 26	35.21½
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 26	35.19
In A Pig's Eye	Dec. 28	20½
In the Devil Dog House	Feb. 2	21
Love and Hisses	June 8	17½
Odor in the Court	Aug. 2	21½

CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
DUMBBELL LETTERS		
No. 1	June 22	4½
No. 2	July 20	4
No. 3	Aug. 17	4
No. 4	Sept. 28	4½
No. 5	Oct. 26	4½
No. 6	Nov. 23	4½
No. 7	Dec. 21	5

FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
How To Break 90	Jan. 4	35.15

GRIBBON-KENNEDY-STANTON COMEDIES		
Strictly Fresh Veggie	Apr. 6	21½
Trailing Along	June 1	21
What No Groceries	July 26	20½
HEADLINER SERIES		
No. 4—Autobiography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19

HEADLINER SERIES (1934-35)		
No. 1—Songs of the Collores	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Feb. 1	35

EDGAR KENNEDY COMEDIES		
Blasted Event	June 29	19
Bric-a-Brac	Jan. 18	35.19
In-Laws Are Out	Mar. 2	18
Love on a Ladder	Sept. 7	20½
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21

MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr	Jan. 26	2 rls.

MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr	Jan. 26	2 rls.

MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr	Jan. 26	2 rls.

MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr	Jan. 26	2 rls.

MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr	Jan. 26	2 rls.

MUSICALS		
Everybody Likes Music	Mar. 9	19½
Henry the Ape	Jan. 26	2 rls.
Bert Lahr	Jan. 26	2 rls.

Title	Rel. Date	Min.
If This Isn't Love	Sept. 28	21½
No More West	Mar. 30	19
Bert Lahr	Mar. 30	19
Sea Sore	Apr. 20	2 rls.

MUSICOMEDIES SERIES		
(Ruth Etting)		
An Old Spanish Onion	Mar. 1	35.20
Bandits and Ballads	Dec. 7	18½
Derby Decade	July 13	21½
Southern Style	Sept. 14	20

PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-34)		
Released once a month		
PATHE TOPICS		
Released seven times a year		

RAINBOW PARADE CARTOONS		
Parrotville Fire Dept.	Sept. 14	7
Pastorytown Wedding	July 27	8

SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rls.

SPECIALS		
Century of Progress	June 15	22
Grand National Irish Sweepstake Race, 1934	Apr. 2	10
La Cucaracha	Aug. 31	20½
Steam Duna-Don Alvarado (Technicolor)		

TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
Along Came A Duck	Aug. 10	8½

VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rls.
Eyes on Russia	Aug. 9	11
Fakers of the East	Dec. 7	18½
Gibraltar, Guardian of the Mediterranean	May 4	8
Red Republic	Sept. 21	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		
Once Upon a Time	Oct. 10	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers	Oct. 16	16
GENERAL FILMS		
It's a Bird	Oct. 14	14
MARY WARNER		
Olympic Winter Sports	Oct. 8	8
Capital	Oct. 8	8
METROPOLITAN LIFE		

CLASSIFIED ADVERTISING



*the great
national medium
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

1,000 OUTDOOR THEATRE CHAIRS, 50c; 1,600 7-ply veneer chairs, \$1.; spring cushions entirely covered, \$1.20; cushions without springs entirely covered, \$1. Parts for all chairs. ALLIED SEATING CO., 358 W. 44th St., New York.

SIMPLEX MECHANISM REBUILT \$150.00 complete, \$370.00 pair; Morelite DeLuxe low-intensity lamps rebuilt \$125.00 pair; double 20 ampere Forest rectifier used two weeks, \$110.00. CROWN, 311 West 44th St., New York.

SIMPLEX DOUBLE BEARING MOVEMENT, rear shutter base and magazines, like new, \$295.00; 2 Simplex single bearing movement, bases, magazines and Morelite lamps, \$350.00; 35 mm. silent printer, \$89.50. Simplex and GE Mazda lamps. Bargains on all accessories. Write us! INTERNATIONAL SOUND EQUIPMENT CO., 364 Canal St., New York City.

MOTOR GENERATOR FOR SALE—20-40-100 volts. Excellent condition—bargain. DR. ARRA-SMITH, Grand Island, Nebr.

PEERLESS REBUILT LOW-INTENSITY LAMPS. Like new, \$240.00 pair. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

PROJECTOR SERVICE

WANTED PORTABLE PROJECTOR OWNERS to fill bookings all over country. INTERNATIONAL NON-THEATRICAL, Paramount Bldg., New York.

POPCORN MACHINES

BURCH LIKE NEW, IDEAL FOR THEATRE, bargain. KLINKEL, Albion, Mich.

PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3 COLORS, \$3.75; no C.O.D. BERLIN PRINT, Berlin, Md.

BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

GENERAL EQUIPMENT

ABSOLUTELY FREE—ANOTHER PRINTING ready-bulletin QF, explaining "Tweeters," "Woofers" and other sound engineer's secrets. BOX 494, MOTION PICTURE HERALD.

STILL ON THE BLOCK—SACRIFICING BOOTH equipment, Simplex, Weber syncrofilm sound, reflector arcs, 30 ampere rectifier. Last call, must sell. BOX 493, MOTION PICTURE HERALD.

NEW EQUIPMENT

REAR SHUTTERS, INDISPENSABLE ACCESSORY designed for Powers' projectors where new Suprex or Hi-Lo lamps are used, \$150 pair. PEMCO, 1975 So. Vermont Ave., Los Angeles, Cal.

IT'S A GIFT—SAY OUR CUSTOMERS—EXCITER lamps, 39c; 2½ gal. extinguishers, new, \$7.95; type-writer slides, box 89c; projector oil, 79c gal.; WE approved sound screens, \$39.50; AC carbons, 60% off; Powers, Simplex replacement parts, 32% off. S. O. S. CORP., 1600 Broadway, New York.

WANTED TO BUY

SPOT CASH FOR SIMPLEX, POWERS, RECTOR lamps, generators, rectifiers, lenses, sound equipment, portables. BOX 389, MOTION PICTURE HERALD

HIGHEST PRICES PAID SIMPLEX, POWERS, arc lamps, rectifiers, lenses, portables, stock liquidated. Strictly confidential. BOX 492, MOTION PICTURE HERALD.

WANTED: 250 USED UPHOLSTERED SPRING seat chairs, good condition. ROBEY THEATRE. St. Marys, W. Va.

NEED CASH? WE BUY OLD CHAIRS! PARTS, accessories. Best prices paid. Regardless age, make, condition. GENERAL SEATING CO., Chicago.

REPAIR SERVICE

NOW IS THE TIME TO HAVE YOUR MOTION picture equipment overhauled. Our shop is equipped to do the best work at the lowest possible price. JOE GOLDBERG, INC., 823 So. Wabash, Chicago.

TECHNICAL BOOKS

"RICHARDSON'S HAND BOOKS OF PROJECTION" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projecting Sound Pictures." Complete information on sound equipment. Both text books complete for \$12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

SOUND EQUIPMENT

ALL ERPI AND RCA ENGINEERS HAVE ONE. Professional film test loop, buzz chopper and 9,000 cycle tracks, with copyrighted instructions, \$2.50. S. O. S. CORP., 1600 Broadway, New York.

WEBER SYNCROFILM SOUNDHEADS COMPLETE for Simplex, \$85.00 pair. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

POWERS' PROJECTORS, COMPLETE WITH stands and photophone sound equipment, complete with motors, good condition, for sale. \$200 cash, f.o.b. Bath S. C. AIKEN COUNTY STORES, INC.

"MUST COMPLIMENT YOU, SIRS," AIR mails, Sydney Lackland, Hargill, Texas. "Sound giving splendid satisfaction." That's what you get with SOS Wide Fidelity. S. O. S. CORP., 1600 Broadway, New York.

THEATRES WANTED

LEASE OR BUY THEATRES WITHIN RADIUS of two hundred miles of St. Louis. ANSELL AMUSEMENT CO., 3618 Olive St., St. Louis, Mo.

THEATRES, CUSTOMERS WAITING. McINTYRE, theatre broker, 312 Lisbon, Buffalo, N. Y.

REPRESENTATIVES

WANT LIVE-WIRE AGENTS ANYWHERE TO sell nationally advertised sound projection equipment, portable and permanent supplies, parts, etc. BOX 491, MOTION PICTURE HERALD.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

PAPER BANNERS

AIRBRUSHED PAPER BANNERS—LOW PRICES. We make any length in 18", 24", 30" and 36" in widths. Regular sizes 18", 24", 30" and 36" by 10 feet, 30c each. Send for circular. GRISWOLD SIGN CO., 3351 Lake Ave., Rochester, N. Y.

The Most TRUSTWORTHY

STELLAR acting...inspired direction
...superb camera technique...should
these elements of a hit ever be jeopardized
by use of any but the most dependable
film? Unmatched scientific research, manu-
facturing experience, and distributing facil-
ities...brilliant performance every day, all
over the world...these factors all point to
Eastman Super-Sensitive "Pan" as the
most trustworthy negative for any picture.
Eastman Kodak Company, Rochester,
N. Y. (J. E. Brulatour, Inc., Distributors,
New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*
Panchromatic Negative

JUNE IN JANUARY WITH EVERY BREATH I TAKE



START THE NEW YEAR WITH A BING!

BING CROSBY and KITTY CARLISLE

in "Here Is My Heart" with

Alison Skipworth, Roland Young, Reginald Owen Music and Lyrics by Ralph

Rainger, Leo Robin and Lewis Gensler . . . A
Paramount Picture directed by Frank Tuttle

Released December 28th.



MOTION PICTURE HERALD

CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

KEEPING THE FAITH

If through all his days a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry for its own sake along with his, he gets what is known as a good reputation.

It is like that, too, with journals of business. Publications that matter have many of the attributes of personality.

MOTION PICTURE HERALD is happy in the consciousness of, and responsibility to, a good name.

*for 1935 and
all the years
to come.*



In this issue:—

OUTSTANDING SCENES AND STILLS OF 1934



comes in like a
LION!

Metro-Goldwyn-Mayer's Greatest Motion Picture

DAVID COPPERFIELD

NATIONALLY
ADVERTISED
in 40
MAGAZINES!



STAR CAST of 65 PLAYERS including:

W. C. FIELDS
MAUREEN O'SULLIVAN
EDNA MAY OLIVER
FRANK LAWTON
ELIZABETH ALLAN

LIONEL BARRYMORE
MADGE EVANS
LEWIS STONE
FREDDIE BARTHOLOMEW
ROLAND YOUNG

Produced by David O. Selznick
Directed by George Cukor
Adapted by Hugh Walpole from
Edward Estabrook's screen play

Prepare your screens for
the event long awaited
by your public. More than
40 million families have
been pre-sold on this soul-
stirring entertainment mag-
azine campaign in film
history. Because Charles
Dickens' "David Copper-
field" will be the best
loved picture of 1935.

YOU'RE GOING PLACES WITH

THE
BIG
SHOT

ON PAGE 15

STEP OUT IN 1935 WITH

THE BIG SHOT

ON PAGE 15

It's reading page

55

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS' HERALD, WORLD AND NATION, PHOTOFEST NEWS

- Q ... primary gross salary ranges in the motion picture industry have gone beyond any rational standard of compensation. . . .
- Q Jealousy, ambition, and other desires have kept their full part in the present system. . . .
- Q Most of the major producers' efforts to correct the abuses of production costs . . . have been ineffective. . . .

From the official report
SOL A. ROSENBLATT
NRA Division Administrator

In Two Sections—Section One
VOL. 116, NO. 5

MOTION PICTURE HERALD

Vol. 117, No. 13



December 29, 1934

QUARTER'S WORTH

THE observation that there is a class of patrons who can not afford more than 15 or 25 cents for motion picture entertainment, made between trains in Kansas City by Mr. Nicholas M. Schenck, the other day, is worth reiterative emphasis.

Mr. Schenck speaks with the authority of life long experience with the buying power of the amusement seeking masses, and he knows rather better than many of his contemporaries, that after all the selling persiflage is tossed on the breeze, the fact is that the amusement industry lives and prospers on what the public buys rather than what salesmanagers sell.

In its praiseworthy and valiant evolutionary struggles toward status and importance, the motion picture's leaders, trying to outgrow the nickelodeon, have all too often dallied with dream castles that resembled the glamoured, gilded social wax-work called the Metropolitan Opera, with its golden horseshoe. High price and exclusiveness are opera's selling points, and the selling points of many another amusement commodity. Low price and mass acceptance are the natural inherent attributes of the machine duplicated motion picture.

The makers and purveyors of motion pictures will prove themselves bad masters of their machinery indeed if they can not serve and continue to serve the amusement desires of the millions in the bottom brackets of buying power. The motion picture took its beginnings down there, and, no matter to what heights of class service it may rise, it must and will stay in the service, too, of those basic millions of low buying power.

The success of this industry is to be written in gross receipts, the dollars in the final total. It is probably twenty times as easy to get a dime as it is to get a dollar.

△ △ △

FIT TO BE A NEIGHBOR

WHEN today's affairs of the screen are adjusted by the perspective of history in some far day, it will be discovered that the decision of Justice Henry G. Wenzell in the Supreme Court of New York, permitting the opening of a motion picture theatre adjacent to Erasmus High School, in Brooklyn, against high-powered social and educational contentions, was a tide mark in motion picture recognition.

The school authorities raised vigorous opposition and caused the commissioner of licenses to revoke his original permit for the construction of a Trans-Lux theatre on the site. Neighboring property owners were brought into the fight to support the school's position. Long hearings were held. Experts on the nature and influence of the motion picture were heard. The

art and industry of the motion picture were at bar charged with being a menace to youth and culture.

The plain fact was that the ancient curse of the lowly status of the show business, a heritage of the ages, old in the days of Queen Elizabeth, was still hanging over it in its newer instrument of expression, the motion picture. It is expressive of that same state of mind which has so often led taxing bodies and law makers to think of the screen theatre in the same category with the pool hall and the saloon.

It would be strange indeed if the great dominant amusement of the nation, the amusement which collects 78 cents of every amusement dollar, should be held to sully the very soil of a schoolhouse vicinity.

Let us hope that the Wenzell decision becomes weighty precedent.

△ △ △

HUDSON VOYAGE

ONE of the world's best buys in travel is a ferry ride most anywhere between New York and the American coast sometimes known as the west shore of the North river. There is scenery, the thrill of great vistas, sometimes folk music and always a motley of the folks—and sometimes minor adventure.

Our minor adventure the other day was a discarded worn copy of the Newark *Ledger* of October 3 containing a Hollywood dispatch quoting none other than the lyric Buddy DeSylva in the opinion that "the trouble with the theatre" is that the movies have made "audiences muscle bound." Mr. DeSylva, dominated by the metronome rhythms, thinks that the fluidity and constant flow of screen drama has so conditioned audiences to unbroken continuity that the entr'acte waits and curtains of the stage wreck the show for them.

And Mr. DeSylva is very near an important truth. The motion picture has indeed risen in dominance as the amusement medium by reason of being easy to take. There's implied a warning against cute and complex techniques.

△ △ △

CORRECTION!

MOTION PICTURE DAILY refers to pickled herring and pumpernickel, served on a Santa Fe diner by the hospitable enterprise of Mr. Jacob Wilk, as "the pungent delicacy." MOTION PICTURE HERALD hereby advises Mr. Red Kann, editor of *The Daily*, that herring-and-pumpernickel is a staple necessity, not any frivolous delicacy. If he thinks herring is a delicacy, what would his rhetoric do about liederkranz-and-onions?

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Neuves, Paris 20e, France, Pierre Autre, representative, cable Autrelacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative. Member Audit Bureau of Circulations. All contents copyright 1934 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac, published annually, and the Chicagoan.

THIS WEEK ---



CORPORATION REPORTS

Under new regulations requiring filing of corporation data with the Securities Exchange Commission, Washington, headed by Joseph P. Kennedy, salaries, bonuses and security holdings of higher salaried executives must be made available to the commission. All officers and directors receiving more than \$20,000 during the last fiscal year are included. Profit sharing plans must be noted as well. . . .

DUTY REBATES

The Canadian Department of Customs at Toronto has ruled that the Canadian importer of British films which are not retained in the Dominion is entitled to a rebate on the duty paid. Heretofore the two largest British film importers, Regal and Empire, have had to bear the duty even on films which were rejected after having been shipped to Canada. . . .

POLICE USE FILMS

In an effort to locate the missing director of the Massachusetts General Hospital in Boston, Dr. George H. Bigelow, state police are utilizing the motion picture, showing several amateur films in which Dr. Bigelow appeared, in conjunction with a broadcast general description of the man. . . .

ATTENDANCE GAINS

Theatrical attendance is continuing well ahead of last year, it was indicated last week by the Internal Revenue Bureau at Washington in its monthly report. November collections on the admissions tax were \$1,443,214, comparing with \$1,230,691 for November, 1933. . . .

KIDNAPED

Clarence Farrell, pioneer exhibitor of Ellensburg, Wash., en route to his home by auto last week, was attacked by two ex-convicts, who wrecked his car and kidnaped him, fleeing into the Blue Mountains. Finally escaping, he made his way through deep snow to his home, exhausted but unharmed. . . .

UFA PROFIT

Ufa, major German company at Berlin, has reported a net profit of 1,200,000 marks for the past year, which compares with a net of 40,000 marks the previous year. . . .

WITH PATHE-NATAN

Robert Hurel of France Film, Montreal, has been named general manager of Pathe-Natan in the United States and Canada, with offices in Maison Francaise, in Rockefeller Center, New York. . . .

ST. LOUIS ACTION

Bondholders of the bankrupt Skouras Enterprises, St. Louis, may institute legal proceedings to establish an interest in the local first run rights to First National pictures, it was indicated at a hearing last week before Referee Hope. The rights are said to have been cancelled by the Super Skouras Theatre Company in 1932. . . .

BEANO A LOTTERY

A step forward in the fight of Michigan exhibitors to rid themselves of the competition provided by the so-called beano games was gained last week when the state supreme court declared the game a lottery. The ruling is expected to put an immediate end to such games in Grand Rapids, particularly, location of the suit. . . .

LANDMARK TO GO

An industry landmark is scheduled to be dismantled in Cincinnati when, shortly after January 1, the 300-seat Star theatre is to be remodeled for occupancy by a retail store. It was on that Fountain Square site that the late Marcus Loew started in the motion picture business many years ago, with a nickelodeon and museum. . . .

WINS FOX SUIT

David Stoneman, Boston realtor and Attorney, last week was awarded a verdict of \$75,000 against Fox Film by a jury, in his \$200,000 suit alleging false representation relative to an agreement he claimed he entered into with Fox to obtain leaseholds from corporations operating theatres in New England for Fox Film Playhouses, Inc., and Fox Northeastern Playhouses, Inc. He claimed he gave his services as agreed, then discovered the companies could not pay for the leaseholds and could not pay his fees. . . .

LOUISIANA LAWS

Three corporation bills which affect the film industry are being pushed through the Louisiana legislature in special session. One increases the corporation franchise tax, another requires foreign corporations to maintain stock transfer records in the state, and the third requires foreign companies to maintain a full set of books in their offices in the state. . . .

DISMISS FOX SUIT

Supreme Court Justice Samuel I. Rosenman in New York last week dismissed a suit brought by James N. Cleary and two other Fox Film stockholders to recover \$4,000,000 in profits made four years ago by a syndicate from transaction in stock of the corporation. Nothing had been proved to be illegal or injurious to the corporation, the court said. . . .

MODERNIZATION

Shareholders of Marcus Loew's Theatre, Ltd., Canada, last week at the annual meeting in Toronto approved plans to modernize the Young Street theatre, downtown house, at a cost estimated by Jules Bernstein, resident managing director for Loew's in Toronto, at \$150,000. Loew's executives from New York attended the meeting. . . .

COMPETITION

New competition has developed for Providence exhibitors, in a free radio amateur night sponsored each Saturday by Bamby bread at the Metropolitan theatre. Last week's show drew an audience of 2,000. Local showmen consider the shows a real menace, with small cash prizes offered for "entertainers." . . .

RADIO—NOT FILMS

Writing to Liberty Magazine, one Harry Bauer, of Riverside, N. J., calls attention to "a more serious menace to the morals of our children than the movies," the radio. Programs during the hours when children most frequently listen are devoted to yarns of mystery and murder, he points out. . . .



In This Issue

Code protests to bring revival of fight at NRA Board hearing January 9	Page 9
Telephoto newsreels will go to theatres two hours after the event	Page 10
Roy Adams-Hecht and MacArthur controversy has new repercussions	Page 11
Will Rogers first in radio favorite poll	Page 13
Butterfield solves children's matinee problem; educator starts study of controlled programs	Page 39

FEATURES

Editorial	Page 7
The Camera Year	Page 43
The Hollywood Scene	Page 51
Asides and Interludes	Page 29

DEPARTMENTS

What the Picture Did for Me	Page 71
Showmen's Reviews	Page 54
Managers' Round Table	Page 93
Technological	Page 70
The Release Chart	Page 86
The Cutting Room	Page 53
Productions in Work	Page 101
Code Question Box	Page 52
Short Features on Broadway	Page 66
Chicago Notes	Page 66
Box Office Receipts	Page 79
Classified Advertising	Page 102

CODE PROTESTS TO RENEW FIGHT AT CAPITAL JAN. 9th

MPTOA Charges Instrument Has Failed to Control Double Featuring and That Clearance Provision Has Been Nullified

Loud demands coming daily from the field for revision of the motion picture code and the apparently universal opinion in the industry that the document needs reconstruction will send the code representatives of distribution and exhibition interests to Washington next month to face a repetition of the famous code-drafting battle of the summer of 1933. They will appear before the National Industrial Recovery Board at open hearings, starting on January 9, to submit evidence for the amendment, nullification or continuance of various code clauses.

The need for code changes was pointed out in MOTION PICTURE HERALD on December 15, when, in analyzing the net results of the code on its first anniversary, it was said 25 of the 41 code clauses intended to establish fair practices had proved ineffective, trivial or unnecessary, and that 13 clauses had given only varied relief.

Arrayed on one side at the Washington hearings next month will be the Motion Picture Theatre Owners of America, demanding 15 to 20 per cent unconditional cancellation privilege, "home rule" to eliminate double featuring, control or elimination of score charges, elimination of designated playdates, and many more changes in trade practices.

Allied Platform Awaited

There has been no official word either from Allied States association or from the large or small distributors as to the nature of their demands.

Allied condemns the code as a whole, but, so far as is known, there has been no platform established for specific presentation at Washington next month.

The distributors have not officially discussed the forthcoming hearings in their relation to possible changes in the trade practice clauses. While it is expected that they will fight many of the exhibitors' demands, in certain New York distribution quarters it is felt that it would be unwise to effect any general revision of the code until the future of the NRA act is established by Congress at the session starting in January. Revisions under the present act might be worthless if Congress changes the act itself, they hold.

Code Authority to Ask Changes

Recommendations for code revisions are expected to be made by the motion picture Code Authority, based on the Authority's experiences during the first year of the code and code hearings. The Code Authority already has presented to the NRA recommendations for eliminating the clause prohibiting interference with leases. This rec-

MPTOA's Demands For Code Changes

Following are the demands for code revision to be presented by MPTOA at the Washington hearings January 9th:

1. Greater cancellation privileges, of from 15 to 20 per cent, unconditionally "without any strings attached thereto," on each block of ten pictures. The present clause permits a 10 per cent cancellation only under certain conditions when all pictures offered have been purchased.

2. "Home rule" to outlaw double features on a majority vote in each individual territory.

3. Control or elimination of score charges by the insertion in the code of a clause providing that the rental price shall include such incidentals as score charges.

4. A "straightforward" nontheatrical clause based purely on the question of whether the nontheatrical showing is or is not unfair competition to an established theatre. The present clause is so inconsistent that it lacks the power of control over nontheatricals.

5. "Home rule" to outlaw premiums on a majority vote in each individual territory. The present clause provides for elimination of the practice only when 75 per cent of the affiliated and 75 per cent of the unaffiliated exhibitors so vote. It is almost impossible, the MPTOA holds, to get 75 per cent of each group to vote according to present requirements.

6. Outright elimination of designated playdates.

7. Compulsory arbitration, rather than voluntary arbitration, in order to keep contractual disputes between distributors and exhibitors out of the courts.

8. "A fair and equitable method of clearance and zoning . . . to bring some semblance of orderly procedure out of the present chaotic condition" which has resulted from the complete breakdown of the code's clearance and zoning machinery.

9. Retention, with an amendment giving more teeth, of the clause covering interference with leasing negotiations between an exhibitor and a landlord.

ommendation was protested by exhibitors at a hearing in Washington last Wednesday, and the matter rested with the NRA.

First subjects coming up before the board at the hearings will pertain to price fixing provisions. The motion picture code is not involved in this connection.

The Motion Picture Theatre Owners of

Allied Exhibitors, Opposing Instrument As a Whole, and Code Authority Also Are Expected to Ask Changes

America on Wednesday submitted to the industry a brief in which the results of the first year of the code were weighed. That the code itself "was a worthy step in the right direction of self-regulation for a great and complex industry few will deny," it was said. The MPTOA further believes that "no intelligent and responsible exhibitor will quarrel with the main objectives NRA sought to accomplish."

MPTOA Cites Benefits

"We believe," said the brief, "that many abuses have been removed, that obscure and unimportant exhibitors have been given a place that was accessible and inexpensive where many of their grievances could be heard and remedied. Definite progress has certainly been made in curbing unfair overbuying, in reducing the number of unwanted shorts exhibitors are forced to take, in providing a very, very limited cancellation privilege, in mildly curbing unfair non-theatrical competition, in providing for some semblance of standardization in exhibition contracts, in curbing rebates, lotteries, and other cut-rate rackets, in restraining individual instances of unreasonable clearance, etc. That definite progress has been made on these matters demonstrates quite clearly what can be accomplished if a genuine effort is made."

However, the MPTOA added, "the code failed completely to restrain or control the spreading evil of cut-throat double feature competition, did nothing about the inexcusable score charge, and generally failed to provide an adequate cancellation privilege, a practical protection against unfair non-theatrical competition, against the premium racket, against forcing unwanted features, against forcing designated play dates on percentage pictures, to provide for a simplified and fully standardized exhibition contract with enforceable arbitration of disputes."

Declares Provision Nullified

"The Code did provide for standard, openly negotiated and published clearance and zoning schedules, to remove the abuses of under cover, private agreements on clearance, to provide definite uniform availability to all subsequent runs in like classifications and to effectively prevent unreasonable clearance." But, it was said, "this provision has been completely nullified."

The Code Authority was scheduled to meet in New York Thursday to decide whether clearance and zoning schedules should be discarded in favor of individual protests from exhibitors against any existing unfair clearance. Sol A. Rosenblatt, NRA compliance director, was presiding. Also being discussed were schedules for Kansas City, New Haven and Buffalo, with little indication any would be approved.

TELEPHOTO NEWSREELS WILL GO TO THEATRES TWO HOURS AFTER EVENT

Paramount, Conducting Secret Tests, Plans Establishing 24 Special Transmitting Stations, Besides Laboratories in Field

Regular telephotoing of newsreel pictures from the scene of the incident to the newsreel laboratory, enabling the producer to start the shipment of prints of outstanding news events to theatres two to four hours after occurring, may be next and one of the greatest scientific advancements in this news medium of the motion picture since sound was added, some seven years ago, a development which is expected to be accompanied by the sharpest of competition.

Paramount Newsreel for four weeks has been secretly conducting tests with a process of sending pictures by wire, with a view to adapting it to its ordinary machinery for effecting news coverage.

There will be no announcement, not even discussion of the project, from Paramount newsreel headquarters until the tests prove successful, but it has been learned that present telephoto cost scales, which make regular use of the process prohibitive to newsreels, in all probability can be shaved down to a practicable point.

Private engineers already have been commissioned to ascertain for Paramount (1) How practical is telephoto for a newsreel; (2) To what extent would the result justify any extra expense incurred by telephotoing.

Early and unofficial reports appear to indicate that some of the investigators and technicians are finding much in favor of the system as a newsreel adjunct. Some of the extra expense could be shared with newspapers using pictures taken by the newsreel and wired for use in theatres, they hold.

Competitive encounters in recent months have become so keen-edged that a "scoop" is obtained only by minutes. Now, too, any exclusive coverage by newsreels of big news headlines brings considerable free newspaper credit to "stills" made from the newsreel.

The Paramount newsreel-telephoto plan in its present form provides for establishment of 24 special Paramount Newsreel telephoto transmitting stations in the largest cities, all strategically located so that the whole country might be easily accessible. Too, there would be built several laboratories in the field to save much of the time which would be lost if all prints had to be shipped from headquarters in New York or California. Telephotoing would also be done directly to these field laboratories.

Not all the newsreels could afford the expense of the process. It is expected, however, that if Paramount does find it practicable and makes use of the system, some of the other reels might do the same and share the costs.

A secret test will be conducted by Paramount in a few days to send the newsreel coverage of some event from Los Angeles to New York.

Paramount's private estimate of the added



Gaumont British News

This reproduction, of Aviator Scott photographed talking to Jean Batten, Australian woman flier, upon his arrival at Melbourne to win the England-to-Australia air race last November, was taken from the Gaumont Newsreel wirelessly to London, and shows, roughly, what might be expected in newsreels telephotoed across country in America, a procedure now under consideration by Paramount Newsreel. The reproduction above appeared in MOTION PICTURE HERALD of November 17 in connection with an account of the Gaumont wireless "scoop".

expense of telephoto is understood to be \$10,000 additional negative cost a week. This compares with \$30,264 paid by Gaumont British Newsreel in London to wireless eight feet of film showing the end of the England to Australia airplane race from Melbourne to London, last November. Gaumont thereby effected one of the costliest of newsreel "scoops," paying \$189 a frame to wireless 160 frames from Australia to England—equivalent to \$3,783 a negative foot of 20 frames. Weather conditions interfered and it took 68 hours to complete the transmission.

Virtually all important newspapers now use telephotoed pictures of headline events. The newsreels must depend on specially chartered airplanes first to fly the negatives from the scene of action to the laboratory and then to fly the prints to the larger key city accounts.

Report Ford Entering Air Conditioning Field

It was reported this week in New York that Henry Ford is planning to follow the move of Walter P. Chrysler in the air conditioning field, Chrysler having been expanding in this market recently through control of Airtemp Control Corporation.

It is pointed out that entrance of the Ford interests into the business would spur competition and result in a general lowering of equipment prices.

Richardson Quits Post in Paramount

Charles E. Richardson this week tendered his resignation as a trustee in bankruptcy of Paramount Publix Corporation, to take effect December 29, and there was every indication that he would be named a member of the company's directorate under reorganization. This marks the second resignation within a few months for Mr. Richardson, who formerly was vice-president and treasurer of Fox Film.

Last summer, just before Paramount's petition for bankruptcy relief under Section 77-B of the new bankruptcy law, Mr. Richardson requested that he be excluded from the trustee triumvirate when they were formally reappointed under the new law. But Mr. Richardson was persuaded to remain in the capacity he had occupied since Paramount went into voluntary bankruptcy in the winter of 1933. Together with his colleagues, Charles D. Hilles and Eugene W. Leake, he succeeded in bringing the company to the verge of reorganization.

Up to press time it was impossible to obtain verification from Mr. Richardson as to his directorship in the new company. Reports have been current for some weeks that he also might be named a vice-president of the company.

Trustees of Allied Owners Corp., one of Paramount's largest creditors, were directed on Monday by Special Master Oscar Lewis in Brooklyn to decide by Thursday whether or not the company would appear in opposition to the Paramount reorganization plan at the hearing before Federal Judge Alfred C. Cox on that day.

Allied filed a claim of \$23,000,000 against Paramount in the reorganization proceedings for claims arising out of the construction of a number of theatres for the company. A settlement of the claim was reached with the Allied trustees and incorporated in the Paramount reorganization plan. This provides for issuance to Allied of new Paramount securities for a claim of \$5,000,000; payment of \$150,000 in cash; purchase of the Alabama at Birmingham, and the leasing of the Paramount theatres in Brooklyn, Fremont, Ohio, and Glens Falls, N. Y.

Opposition to the plan was urged Monday by Archibald Palmer, attorney for Allied bondholders, on the ground it is detrimental to Allied in three respects:

1. The general provisions for reorganization of Paramount Broadway, holding company for the New York Paramount Building and theatre.

2. Payment of \$5,000,000 cash as part of the settlement of Paramount's bank debt.

3. The makeup of the new board of directors, which, Mr. Palmer says, is dominated by banking interests and lacks necessary representation of men familiar with industry problems.

Mayer Drops Criterion

Arthur Mayer, it was reported this week, has disposed of his 50 per cent interest in the Criterion theatre at Broadway and 44th street, New York, thereby vesting 100 per cent operating control in John Goring. Mr. Mayer operates the Rialto.

TWO UPHOLD HECHT & MAC ARTHUR IN CONTROVERSY WITH ROY ADAMS

Managers Sussman and Charninsky Exploit "Crime Without Passion" to Cheerful Results Attested by Box-Offices

When Mr. Ben Hecht and Mr. Charles MacArthur, author-producers, got into controversy with Mr. Roy W. Adams, exhibitor, of Mason in Michigan, over the merits of "Crime Without Passion" they started something. Each day's mail brings to the MOTION PICTURE HERALD heated and earnest exhibitor expressions, as our correspondence columns and "What the Picture Did for Me" department attest.

The evidence seems clear enough that the motion picture public has to be formally introduced to innovations and departures in story telling technique on the screen. As has so often been observed in the editorial columns of the HERALD, the manner of the telling of the story, in these years while the art is in swift processes of evolution, can all too easily get in the way of the story. Another interesting exemplification was afforded in the excellent and exciting experiment of Mr. Jesse Lasky and Mr. Preston Sturges in their treatment of "The Power and The Glory".

And, we scarcely need add, not only the telling but the selling, counts.

In evidence we submit, bearing on "Crime Without Passion", a capably presented discussion in the subjoined letter from Mr. Ludwig Sussman, manager of the Adelphi theatre in Chicago, and material from Mr. Louis Charninsky of the Capitol theatre, Dallas.

—TR.

Sussman's Letter

Mr. Sussman wrote the HERALD as follows:

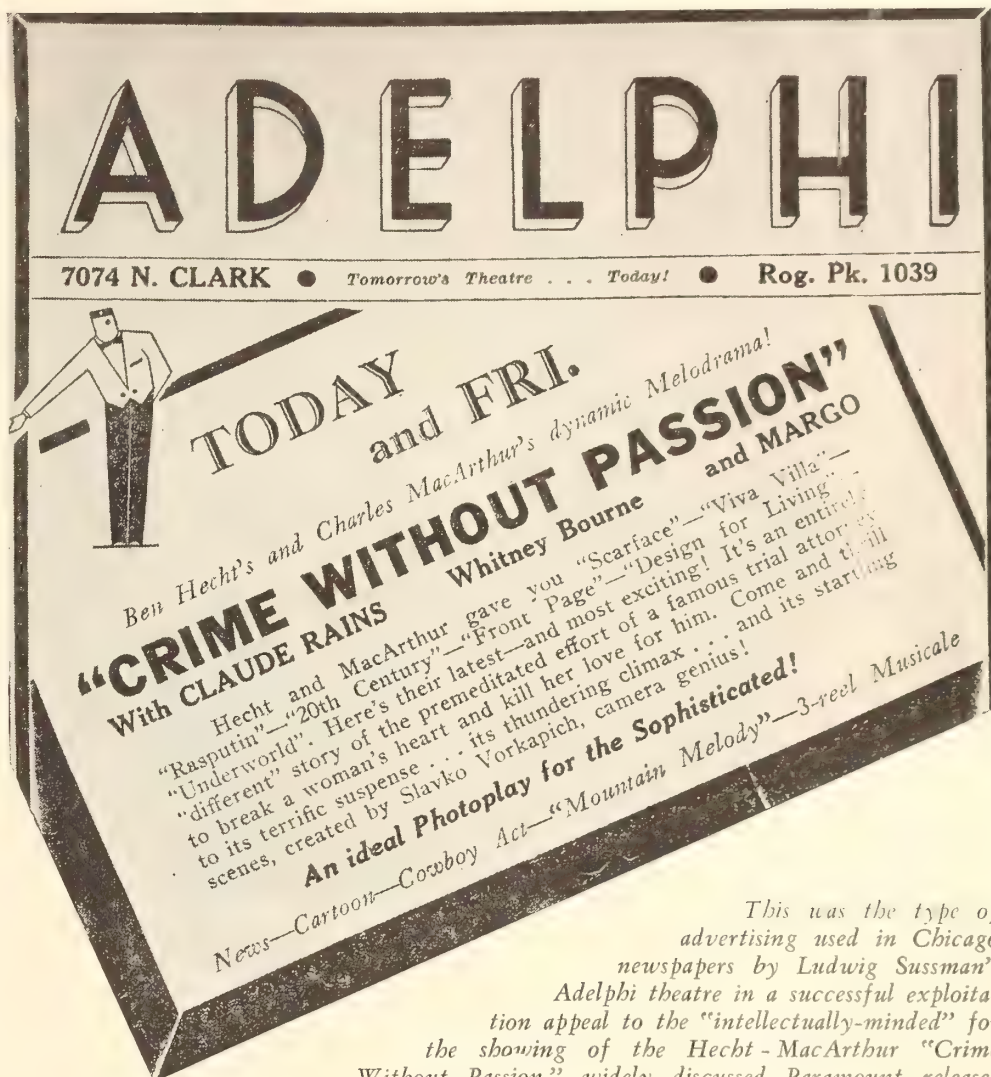
"I have read with great interest your Adams vs. Hecht-Mac Arthur controversy on 'Crime without Passion'.

"Until now, I have never contributed to your 'What the Picture Did for Me' column . . . primarily for the reason that we run our pictures quite late and our comments would, of course, be of no benefit.

"However, if I were to state what 'Crime without Passion' did for me, I would write something like this:

CRIME WITHOUT PASSION: Claude Rains, Margo—A masterpiece. A work of art. A sophisticated picture with a strictly "class" appeal. Superb performances by Claude Rains and Margo. Perfect lines . . . elegant direction . . . unusual photography. A new way of telling a story. Not a box office sensation, but will be appreciated and enjoyed by a "class audience." (At that, I did better with it than with "Dames" or "Charlie Chan in London," which I ran the same week.) Should be sold to "intellectuals" only.

"For your information, we played this picture last Thursday and Friday and we are enclosing two clippings—the large one (reproduced on this page) from our advertisement in the community newspaper of our district, and the small one which ran in every metropolitan newspaper in Chicago. Friday, the second day of the picture, was better than Thursday, the first day. We had only one negative criticism



ADELPHI

7074 N. CLARK • Tomorrow's Theatre . . . Today! • Rog. Pk. 1039

TODAY and FRI.

Ben Hecht's and Charles MacArthur's dynamic Melodrama!

"CRIME WITHOUT PASSION"
With CLAUDE RAINS and MARGO
Whitney Bourne

Hecht and MacArthur gave you "Scarface"—"Viva Villa"—"Rasputin"—"20th Century"—"Front Page"—"Design for Living"—"Underworld". Here's their latest—and most exciting! It's an entirely "different" story of the premeditated effort of a famous trial attorney to break a woman's heart and kill her love for him. Come and thrill to its terrific suspense . . . its thundering climax . . . and its startling scenes, created by Slavko Vorkapich, camera genius!

An ideal Photoplay for the Sophisticated!

News—Cartoon—Cowboy Act—"Mountain Melody"—3-reel Musicale

This was the type of advertising used in Chicago newspapers by Ludwig Sussman's Adelphi theatre in a successful exploitation appeal to the "intellectually-minded" for the showing of the Hecht-MacArthur "Crime Without Passion," widely discussed Paramount release.

(and that from an elderly lady). The men especially liked the picture—and many of the comments were enthusiastic.

"Please note how we advertised the picture. Our purpose is three-fold.

"First—we give warning to those who do not care for a picture of this type.

"Second—we invite people of intelligent minds to come and see 'something different.'

"Third—we play safe . . . no one can come back and kick and claim we tried to 'put something over on them.'

"Perhaps Mr. Adams couldn't advertise along our lines because he has only a limited number of people in his audience who would appreciate a 'class picture.' Not knowing the facts, and merely guessing, it is my opinion that Mr. Adams advertised it in the regular way without any special appeal to the intellectual type—which accounts for the fact that he got them in the first night but not the second. In other words, he sold the picture to the wrong people.

"I remember, several years ago, when the picture 'Outward Bound' was current, many exhibitors here in Chicago passed it up. However, we used it—and broke all house records simply because we told the people in advance of the showing that the picture is unusual and the theme might not appeal to all. We have had similar successes with pictures like 'The Guardsman,' 'Disraeli,' 'Catherine the Great,' 'The World Moves On,' 'As the Earth Turns.'

"It is my opinion that Mr. Adams should

never have played the picture in his house. He should have paid for it and forgotten about it. That probably would have done him and his house more good.

"Personally, I want to congratulate Messrs. Hecht and Mac Arthur for getting off the beaten path with this daring presentation. I look forward with great anticipation to their next production."

Charninsky Sees It Pay

Louis Charninsky, manager of the Capitol theatre in Dallas, submitted a copy of a letter from him to Mr. Hecht and Mr. MacArthur, as well as tear-sheets from Dallas newspapers. In the letter Mr. Charninsky, who also was enthusiastic over the picture's returns, had written as follows:

"I am sending you, inclosed, reviews and publicity on your picture 'Crime without Passion,' and also the article that the Herald-World (MOTION PICTURE HERALD—Ed.) printed. Note that you got top space on the reviews.

"After all the theatres turned this picture down, I asked for it to be booked into the Capitol and they did so, thinking that the week of Dec. 15th would naturally be a bad week in show business on account of the Christmas shoppers, etc., but for your information I want you to know the house is breaking all attendance

(Continued on following page)

CRITIC REPRINTS 'THEY CAN'T TAKE IT'

(Continued from preceding page)

records and we had people standing waiting for seats both Saturday and Sunday. We got behind this picture 100 per cent and sold it to all classes of people. We used 24-sheets—3-sheets—300 window cars—also heralds and had a big lobby ballyhoo with a man dressed as the Invisible Man with copy 'The Invisible Man Comes to Life,' etc., in a specially built shadow box. This ballyhoo stopped hundreds of people and sold many tickets for us. All of our patrons enjoyed this picture thoroughly and we had no complaints whatsoever registered at the box-office."

Controversy in Newspaper

To the HERALD copy Mr. Charninsky added this observation:

"P. S. If you ask me, I think it's a swell picture and doing plenty of business." In forwarding the tear-sheets, he repeated: "I still say it's a great picture and my clientele says the same." And again: "'Crime without Passion' is still bringing plenty of publicity, also piling up our grosses."

An interesting story of reception of the picture by the Dallas public, as well as successful approach from an exploitation standpoint, is reflected in the newspaper clippings.

John Rosenfeld, Jr., critic of the Dallas *Morning News*, wrote in the issue of December 16th:

"Elm Street has been in no hurry to play 'Crime Without Passion'. . . . The picture is highly esteemed in managerial circles. But, as a midnight show recently pointed out, half the audience will not know what it is about, missing the rubber-stamp ideology, the familiar lanes of approach to situations and the inevitably happy close-up. . . .

"'Crime without Passion' is an effective essay at new screen methods, but it won't go down too easily with a public trained for twenty-five years in old screen methods."

Letters Reprinted

The following day, however, in the *News*, under a caption "What Can't Take It," appeared an article starting this way: "The Motion Picture Herald, able trade publication of the movie industry, has an interesting record of documents on the subject of 'Crime without Passion.' . . . In the correspondence possibly may be found a clue to the Dallasite's own perplexities." There followed a complete reprinting of the Adams-Hecht and MacArthur passage at pens, as recorded in the HERALD. And on the 18th of December, the *News* carried, under the heading "Capitol Here Is 'Intelligent' and Unusual Picture Clicks," the following:

"Printing of correspondence concerning 'Crime without Passion' between producers of the film . . . and Roy W. Adams . . . drew fire from Elm street, as expected. The critic quoted James Owen Cherry, city manager of Interstate Theatres, Inc., to the effect that the picture 'is doing as well as most weekend attractions at the Capitol and a whole lot better than any of the midweek pictures, the figures being based on two-day figures.'"

The critic added this quotation from Mr. Cherry: "Inasmuch as the Dallas engagement . . . has been eminently satisfactory, the theatres are satisfied with the power of their newspaper advertising and also give thanks to the press in assisting, as it always does, when some unusual film must be presented to the public."

Other Critics Praise Film

In the Dallas *Dispatch*, a reviewer signing with the initials E. M. B. summed it up this way: "The picture, as a whole, due to Rains' acting, Margo's physical appearance, and an

WHEN EXPLOITING AN ARGUMENT PAYS

From the Dallas Morning News of December 16: "The picture is highly esteemed in managerial circles. But, as a midnight show recently pointed out, half the audience will not know what it is about."

The News of December 17: Reprinted MOTION PICTURE HERALD's account of the Hecht-MacArthur controversy with Roy W. Adams.

From the News of December 18: Quoting James Owen Cherry, city manager of Interstate Theatres, Inc.:

"'Crime Without Passion' is doing as well as most weekend attractions at the Capitol and a whole lot better than any of the midweek pictures."

unusual story, is one of the most entertaining films to hit Elm Street in some time."

A similar reaction was noted in the *Times Herald*. The reviewer, signing himself as "J. L." (presumably Jimmy Lovell), said: "Ben Hecht and Charles MacArthur have turned out a picture . . . which rightfully should be the sensation of an envious industry. It is a picture which justifies the use of descriptive superlatives and we start right in by employing 'masterful' for the direction, 'superb' for photography and 'omniscient' for the casting.

"It is the best we have seen this year."

"Art" and Understanding

Two days later Mr. Lovell wrote: "We presume that for ages certain portions of the public have been confusing 'art' with something which 'cannot be understood.' . . . For that reason we deplore the 'art' tag which has been attached blindly to 'Crime without Passion.' . . . There is nothing subtle about this picture. It is 'art,' all right, because it is an example of perfect craftsmanship." Mr. Lovell added that in a starting list for the naming of three actors and three actresses for "best performances" of the year he was including Claude Rains in "Crime without Passion."

One of the exploitation devices at the Capitol, another clipping shows, was the appearance of W. F. Monford, "Dallas' only professional ballyhoo artist," as the "invisible man" in the lobby of the Capitol.

The National Board of Review of Motion Pictures this week announced its selection of "ten best" pictures from American studios and five foreign. The Board listed ten pictures as having been chosen for mention because of artistic merit. Among these was "Crime without Passion."

The Screen Writers' Guild from Hollywood announced its selection of "six outstanding" productions of the year. "Crime without Passion" was given honorable mention in the votes of 619 members.

Lowe Associate Producer

Edward T. Lowe, formerly a member of the Fox writing staff in Hollywood, has been named an associate producer, working with the Sol Wurtzel unit.

7,000 Theatres Double-Featuring, Declares Golden

At least 7,000 motion picture theatres of the 12,000 in the United States are showing double features, according to Edward A. Golden, general sales manager of Monogram.

In key centers such as New York, Los Angeles, St. Louis, New Haven, Detroit, Boston, Kansas City and Milwaukee, virtually all the houses are dual billing, the Monogram executive said.

From Milwaukee, however, came word this week that first-runs, for the first time in several months, had returned to a single feature policy, and whether the practice will be maintained will hinge, it was said, upon whether the outlying theatres continue playing double and triple features.

In Boston, on the other hand, several theatres are reported to be doing what is reported as tremendous business with a double feature policy augmented by seven acts of vaudeville.

In Seattle it was announced that after January 1 double billing would be a thing of the past. Several weeks ago the Liberty theatre abandoned duals; this week Hamrick's Music Box resumed single features and the end of this Christmas week will see termination of the duals policy at the Paramount, which initiated the policy only six weeks ago with vaudeville in addition.

Over the signature of Nat B. Browne, secretary, the Motion Picture Theatre Owners of the District of Columbia this week issued a statement in which it reported that it viewed "with alarm the spread of the pernicious practice of double featuring motion pictures throughout the eastern United States."

"The practice of double featuring, especially in view of the shortage of good playable product, has proven economically unsound," the statement continued.

"Certain motion picture producing companies have refused to allow their product to be sold or exhibited to double featuring programs in this territory.

"The Motion Picture Theatre Owners of the District of Columbia hereby goes on record as commending the stand of these major producing companies in their efforts to discontinue double featuring programs and extends its thanks for this service to MGM, Warner Bros., First National, Paramount and United Artists."

Columbia Club Holds Annual Christmas Party

The annual Christmas luncheon of the Columbians, organization of the home office employees of Columbia, was held on Monday in the Adam Room of the Hotel Edison in New York. Theatrical personalities provided the entertainment.

WILL ROGERS TOP RADIO FAVORITE IN LISTENER POLL; CANTOR SECOND

Winner of Herald's Best Money Making Stars Survey Also Heads Returns of Ross Federal Service Checkup

A representative segment of the vast American radio audience at last has spoken its final word on the identities of its favorite network entertainers. Will Rogers, the homely philosopher of screen, stage and newspaper, stood first by an appreciable margin in the poll, conducted in ten representative key cities by Ross Federal Service. Will Rogers was adjudged the "Best Money Making Star" of the screen in 1933-34 in MOTION PICTURE HERALD's annual poll of the independent exhibitors.

Eddie Cantor Second

Second in the Ross Federal study—which was conducted in Atlanta, Baltimore, Boston, Charlotte, Cincinnati, Cleveland, Detroit, Memphis, New Orleans and Philadelphia—is Eddie Cantor, who ranked 15th in the HERALD canvass of 1933-34, sixth the year before. Third in the radio poll was Jack Benny, with Joe Penner fourth. Bing Crosby, fifth favorite of radio, was tenth in the HERALD's film player survey.

Despite the leads of Will Rogers and Eddie Cantor over some 40 other individual radio entertainers mentioned—having 12.96 and 9.67 votes—50.66 per cent of all radio listeners questioned expressed no preferences, and 3.34 per cent did not reply or refused to express their opinions.

Of the 40 individuals receiving votes, 17 have appeared from time to time in motion pictures, but only five could be classified as film stars in their own right in addition to their radio appearances. These are, in addition to Rogers and Cantor, Bing Crosby, Lawrence Tibbett and Mary Pickford. Of the remaining 12 who have appeared in films, Ed Wynn, Burns & Allen, Donald Novis, Jack Pearl, Lanny Ross, Rudy Vallee and Joe Penner are most familiar.

22 on Music Programs

Twenty-two of the performers mentioned are in musical radio programs exclusively.

In point of program preference, Good Gulf Gasoline, the Rogers Program, and the Chase & Sanborn coffee hour, with Eddie Cantor, are the winners, but the remaining program preferences from the ten cities do not coincide with the popularity of the individual performers voted upon. For example, where Cap'n Henry—Charles Winninger of the Maxwell House Showboat—is way down on the list of individuals, the Maxwell House program comes third on the list of program preferences. Lanny Ross, featured on the Maxwell House program, is eighth on the list of favorite performers. The Fleischman Yeast program is eighth on the program list, while Rudy Vallee, the program's director, is seventh on the list of individual favorites, which follows, with percentage total:

Will Rogers.....	12.96
Eddie Cantor.....	9.67

Clark Gable Heads Radio Commentator's Survey of Best Liked Players of Screen

A radio poll conducted by Sam Taylor, screen commentator of the American Broadcasting System, among 2,700 of his listeners to determine their favorite screen actors and actresses, gave the lead to Clark Gable, with 296 votes; Myrna Loy second, 228 votes, and Joan Crawford third with 22 votes.

The most popular male stars, with the total number of votes cast, were:

Clark Gable, 296; Dick Powell, 216; Bing Crosby, 136; Gene Raymond, 118; Fredric March, 74; William Powell, 73; Franchot Tone, 64; Warner Baxter, 56; Robert Montgomery, 55; Lew Ayres, 42; John Boles, 39; Gary Cooper, 34; Lanny Ross, 27; James Cagney, 22; James Dunn, 22; Cary Grant, 21; Ramon Novarro, 20; Leslie Howard, 17; Robert Young, 17; Richard Cromwell, 14; Joel McCrea, 14; Tom Brown, 13; Charles Farrell, 13; Ronald Colman, 12; David Manners, 11. (Clark Gable was second in the HERALD's Best Money Making Stars survey. The name of Will Rogers, first of the Money Makers, does not appear above in the Taylor radio canvass.)

Feminine stars' votes were:

Myrna Loy, 228; Joan Crawford, 222; Ginger Rogers, 149; Ruby Keeler, 135; Janet Gaynor, 80; Claudette Colbert, 79; Norma Shearer, 78; Jean Harlow, 76; Jean Parker, 50; Shirley Temple, 42; Loretta Young, 39; Greta Garbo, 32; Mae West, 31; Katharine Hepburn, 29; Carole Lombard, 28; Constance Bennett, 26; Kay Francis, 26; Joan Blondell, 23; Alice Faye, 16; Helen Hayes, 16; Irene Dunne, 15; Ann Sothorn, 14; Barbara Stanwyck, 13; Miriam Hopkins, 12; Madge Evans and Fay Wray, 11 each.

One hundred other stars were named, all receiving fewer than 10 votes.

With the exception of Greta Garbo, no foreign star received more than five votes. About 75 per cent of the votes were sent in by feminine listeners.

Jack Benny.....	4.41	Sidney Van Eyck.....	.11
Joe Penner.....	2.42	Donald Novis.....	.11
Bing Crosby.....	2.26	Jack Pearl.....	.11
Amos 'n Andy.....	1.83	Tony Wons.....	.11
Rudy Vallee.....	.97	Rubinoff.....	.11
Lanny Ross.....	.97	Glen Gray.....	.11
Guy Lombardo.....	.91	All Others.....	1.61
Ed Wynn.....	.75	No Choice.....	50.66
Fred Allen.....	.65	Refused Information.....	3.34
Fred Waring.....	.65		
Lawrence Tibbett.....	.53		
Walter Winchell.....	.53		
Kate Smith.....	.43		
Wayne King.....	.43		
Frank Munn.....	.38		
Myrt & Marge.....	.27		
Burns & Allen.....	.27		
Virginia Ren.....	.27		
Father Coughlin.....	.27		
Ben Bernie.....	.27		
Lou Holtz.....	.22		
Jessica Dragonette.....	.22		
Lowell Thomas.....	.16		
Rosa Ponselle.....	.16		
Mary Pickford.....	.16		
Walter Damrosch.....	.16		
Cap'n Henry.....	.11		
Frank Parker.....	.11		
Phil Baker.....	.11		
Nino Martini.....	.11		
Mills Brothers.....	.11		

Levy Hits Money Sent From Mexico

Distributors and others who are obliged to send money out of Mexico for payment of anything other than merchandise are now saddled with another tax, the absentees' impost, a levy ranging from two to four per cent on all money sent abroad that is earned in Mexico.

The impost covers dividends, profits and any other earnings in Mexico sent beyond its borders, but does not affect funds importers send to foreign lands for the purchase of goods to be distributed in Mexico. In the case of distributors and others in the film industry sending funds abroad, the absentees' import is two per cent.

Exhibitor Urges Other Owners Try Government's Unaddressed Mail

The new plan of the United States Postal Department, whereby unaddressed programs and other forms of promotional literature are delivered for theatre owners and merchants at third class rates by letter carriers and are inserted in individual mailboxes on the regular routes, is worth ten times as much as independent hand distribution, in the opinion of Earl D. Smith, who is using the system for his Tower theatre, Salt Lake City. Mr. Smith wrote this week to urge other owners to try the plan in the interests of better box-office. The idea had been described in MOTION PICTURE HERALD of November 3, page 15.

TOWER 94 SOUTH 94 EAST THE HOUSE OF HITS! WHERE YOU SEE THE "PICK OF THE PICTURES" Telephone Hy8380 FOR ANY INFORMATION DESIRED	Sec. 562, P.L. and R. U.S. POSTAGE 1c Paid SALT LAKE CITY UTAH Permit No. 604 <i>Patron— Letter Carrier Route Salt Lake City, Utah.</i>
--	---

Mr. Smith distributed 9,500 cards (sample reproduced above), 3 inches deep and 7 inches wide, at a cost of \$95 postage (rate for postcards not in envelopes). On the reverse side appeared the Tower's coming attractions for the week.

"My theatre is a suburban one," he pointed out, "seating about 450. From this you can see that such a postage bill is quite an expense for me, but, regardless, I have been very well satisfied with the results obtained, and I think every exhibitor would do well to at least give the mailing of cards or circulars under the new ruling a trial.

"A card such as the sample, going through the mail to prospective customers, is worth ten times as much as if the same card was peddled, house to house, many of which never really reach the inside of the homes.

"When I started on this campaign, I first secured a large map of Salt Lake City, on which I marked the territory I wished to cover. I then went to the superintendent of mails at the post office and he very ably assisted me in the plan by outlining each letter carrier route in the section of the city which I wished to cover, putting the number of each postman's route on the map, and also the exact number of stops on each individual route.

"After the above had been taken care of, all it was necessary for me to do was to count the proper number of mailable pieces for each individual route, tie them properly and mark the number of pieces on each package, and also give the number of the respective routes."

Smalley—Schine Case to Capital

The controversy between William C. Smalley of Hamilton, N. Y., and the Meyer Schine circuit over possession of the Hamilton theatre was laid before the National Compliance Council in Washington last week.

The case was taken to Washington after the Albany grievance board and Code Authority had been unable to come to a decision. Mr. Smalley had had possession of the Hamilton for a number of years and his lease expired in October. Prior to that time the owner had sold it to Glove City Amusement Company and Mr. Smalley had brought a claim of interference with pending nego-

tiations, at the same applying to the courts for an injunction.

The Compliance Council did not come to a decision last week, but disposition of the case is awaited with considerable interest, in view of the fact that the Code Authority has recommended elimination of the clause.

Although not officially requested by the Administration to make such a report, George F. Thompson, impartial member of the New York grievance board, this week announced he is making a complete resume of the board's activities for submission to compliance director Sol A. Rosenblatt.

In Milwaukee this week, bank nights were ordered discontinued in eight theatres by the grievance board. The board also issued a cease and desist order against the Embassy in Neenah, charged with issuing perfect attendance cards to children providing for attendance at 15 episodes of a serial with a free show to those attending all 15.

Hiatt to Join First Division

Amos Hiatt immediately will terminate a six-year association with the RKO companies to join, as a vice-president, the new Ludington-Fiske-Curtis-Thomas interests at First Division.

He has been serving the Pathe News unit of RKO as assistant secretary and assistant treasurer, since 1931, and for two years previous to that was on the executive staff of RKO Radio Pictures.

Born in Iowa City, Iowa, on September 5, 1900, Mr. Hiatt, a graduate of Washington University, in 1923 managed the American Oriental Bank at Tientsin, China, and later directed its branch at Chungking. He returned to America and was an instructor at Harvard's School of Business, joining RKO in 1928.

AMPA Christmas Party Seen as Most Successful

The Associated Motion Picture Advertisers in New York last Thursday held its annual Christmas luncheon and entertainment, with an attendance of 1,500 which taxed the capacity of the Grand Ballroom of the Hotel Astor to the limit. The event was rated the most successful of all similar affairs, the attendance the largest in the organization's history.

The masters of ceremonies were William Ferguson, president of the AMPA, and John W. Alicoate, editor of Film Daily. Among those introduced at the affair were Colvin Brown, general manager of QUIGLEY PUBLICATIONS, Louis Nizer, Charles C. Pettijohn, Harry Hershfield, Jack Cohn, "Red" Kann, E. W. Hammons, Felix Feist, Sylvia Froos, Mae Murray, Major Edward Bowes, David Bernstein, Jack Pearl, Lily Pons, Ken Strong, Joseph Connolly, Kitty Carlisle, Al Lichtman, Clendennin Ryan, Henry R. Luce, Richard Bonelli, Karen Morley, Smith & Dale, Postmaster Albert Goldman, Shirley Ross, Grover Whalen and Walter Huston.

Meyer in Sales Post For Gaumont British

Phil Meyer, recently an independent distributor, has succeeded Joe Vergesslich as New York metropolitan manager for Gaumont British. The appointment was made by George W. Weeks, general sales manager. Mr. Meyer was formerly with Columbia, Tiffany and other companies.

Ask Official Film Action

The Committee of Motion Pictures of the Social Service Commission, Diocese of New York of the Protestant Episcopal Church, on Wednesday appealed by letter to Governor Herbert H. Lehman to demand higher moral and social standards in motion pictures.

To Lift Sunday Ban

The city council of Sharpsville, Pa., has begun action for repeal of a Sunday ban on films, following the lead of Sharon, Pa.

Fred E. Johnson Dead

Fred E. Johnson, 55, exhibitor at Akron, Ohio, died in St. Paul on a holiday visit. Burial was in Akron Monday.

**WARNER BROS. TAKE GREAT
PLEASURE IN INTRODUCING**



**OF 1935 . . . UNCHALLENGED
BOX-OFFICE ARISTOCRATS
OF THE NEW SHOW YEAR**

OPENING N. Y. PARAMOUNT JANUARY 4



IRENE DUNNE

is the star of

"SWEET ADELINE"

which is the first musical since "Gold Diggers" directed by

MERVYN LEROY

and is based on the stage hit which ran 63 weeks on Broadway, by

JEROME KERN and OSCAR HAMMERSTEIN II

with song numbers created by the dance director of "Flirtation Walk"

BOBBY CONNOLLY

and a 12-star cast including

DONALD WOODS - HUGH HERBERT

NED SPARKS - - JOE CAWTHORN

and it will be backed by extensive national promotion including novel

SPECIAL ADVANCE AND REGULAR TRAILERS

"I AM A FUGITIVE" PLUS "OF HUMAN BONDAGE"



PAUL MUNI

the fighting fury of the screen meets his match at last in

BETTE DAVIS

the ruthless man-wrecker of "Of Human Bondage," as a hellcat with murder on her conscience and Muni on her mind — in

"BORDERTOWN"

a furious drama of the Suburb of Hell, with

MARGARET LINDSAY

& EUGENE PALLETTE

delivering the other standout performances in a splendid cast, superbly directed by

ARCHIE MAYO

FIRST COSMOPOLITAN PRODUCTION FOR WARNERS



JAMES CAGNEY

will be teamed with

PAT O'BRIEN

to repeat the sensational success of "Here Comes the Navy" in

"DEVIL DOGS of the AIR"

with literally thousands of others including

MARGARET LINDSAY and FRANK McHUGH

under the direction of the man who made "Navy"

LLOYD BACON

*who has had the full cooperation of the U.S. Marine Corps in filming
the spectacular, authentic action air scenes which will feature this*

COSMOPOLITAN PRODUCTION

PRECEDED BY THREE MONTHS OF PUBLICITY



RUDY VALLEE

is in

"SWEET MUSIC"

and so is

ANN DVORAK

and so are

HELEN MORGAN, ALICE WHITE

and Allen Jenkins, Ned Sparks, Joe Cawthorn and many others plus

THE CONNECTICUT YANKEES and

FRANK AND MILT BRITTON'S COMEDY BAND

who will play the songs of

SIX FAMOUS WARNER COMPOSERS

under the direction of

ALFRED E. GREEN

for the spectacular dance numbers which have been arranged by

JOHNNY BOYLE AND BOBBY CONNOLLY

A CARNIVAL OF SHOW TALENT



"THE RIGHT TO LIVE"

will bring you Warner Bros.' important new star

JOSEPHINE HUTCHINSON

teamed with the leading man of "The Painted Veil"

GEORGE BRENT

in a story by the author of "Of Human Bondage" and "The Painted Veil"

SOMERSET MAUGHAM

plus a remarkable array of talent which includes

COLIN CLIVE - PEGGY WOOD

HENRIETTA CROSMAN - C. AUBREY SMITH

whose brilliant performances under the shrewd direction of

WILLIAM KEIGHLEY

make this powerful drama irresistibly appealing to women.

"GOLD DIGGERS" DAYS ARE HERE AGAIN!



"GOLD DIGGERS of 1935"

will, we believe, more than repeat the success of its famous predecessor of 1933, because its cast includes

DICK POWELL

GLORIA STUART - ADOLPHE MENJOU - GLENDA FARRELL - ALICE BRADY - FRANK McHUGH - HUGH HERBERT - JOE CAWTHORN - DOROTHY DARE

and because it has been produced under the exclusive direction of

BUSBY BERKELEY

with the most lavish dance arrangements ever devised for the famous

BUSBY BERKELEY BEAUTIES

and because it was written by

ROBERT LORD AND PETER MILNE

and its songs composed by

WARREN & DUBIN

A First National Picture

REMEMBER "THE HOUSE ON 56th STREET"



KAY FRANCIS

has been provided with her finest vehicle in two years in

"LIVING ON VELVET"

in which she will have not one but two leading men

GEORGE BRENT

whose popularity has grown to significant proportions, and

WARREN WILLIAM

whose work during the past year has confirmed his high star rating.

JERRY WALD

the author of "20 Million Sweethearts", and Julius Epstein wrote this story, and it is being made by the director of "Flirtation Walk"

FRANK BORZAGE

A First National Picture

MILLIONS HAVE ASKED FOR IT—SO....



AL JOLSON

will appear with

RUBY KEELER

for the first time on the screen in

"GO INTO YOUR DANCE"

from the novel by Bradford Ropes who wrote

"42nd STREET"

in which they will be supported by

GLEND A FARRELL—PATSY KELLY

HELEN MORGAN—PHIL REGAN

and many others, directed by

ARCHIE MAYO

*and surrounded by elaborate dance numbers
directed by Bobby Connolly and written by*

WARREN & DUBIN

A First National Picture

THE STORY OF THE WORLD AFLAME



PAUL MUNI

has dramatized front-page headlines in

"BLACK FURY"

in which he will be supported by

KAREN MORLEY

and a cast that includes 32 other speaking parts, played by

WILLIAM GARGAN-VINCE BARNETT

TULLY MARSHALL - - MAE MARSH

and others, in addition to the

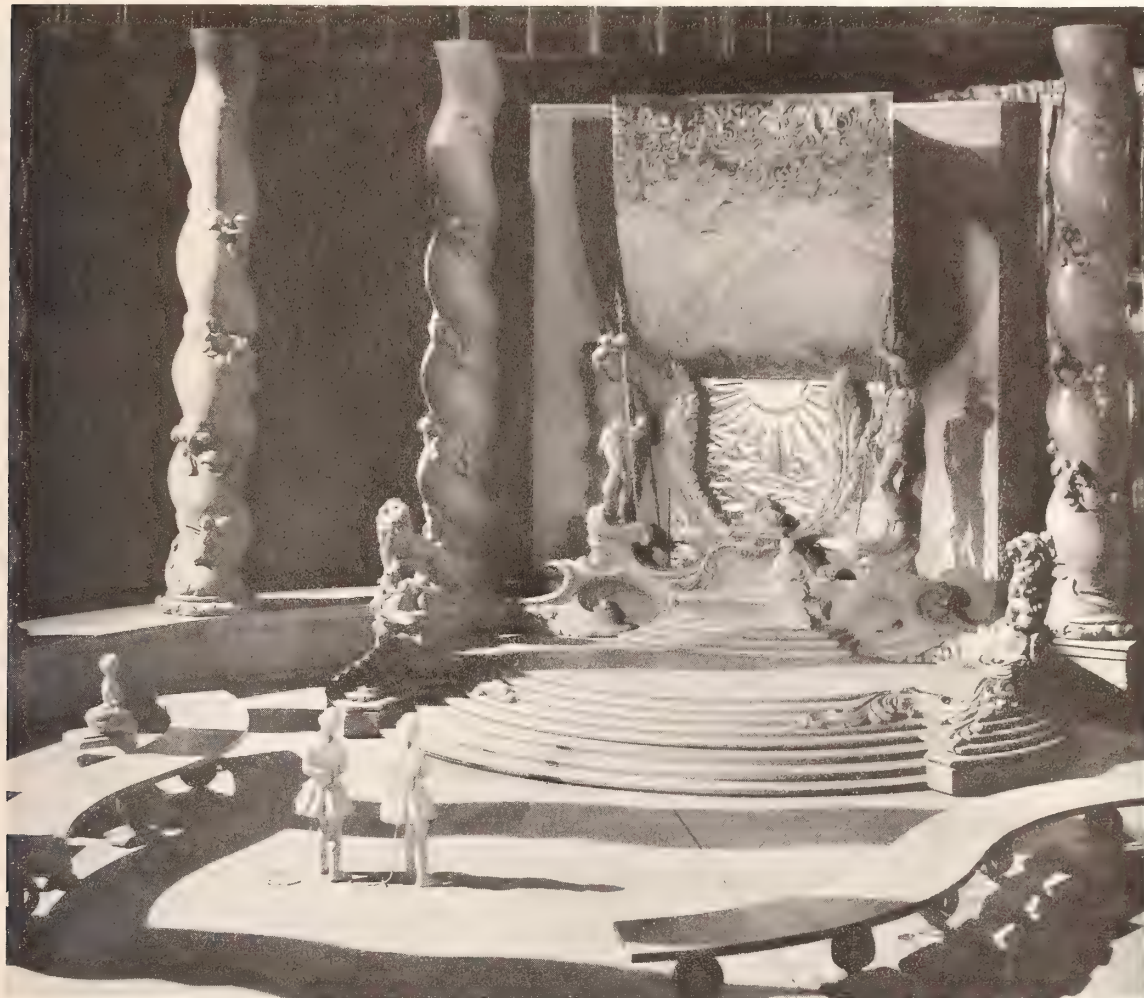
ONE THOUSAND EXTRAS

who will appear in the spectacular mass scenes, under direction of

MICHAEL CURTIZ

A First National Picture

MOTION PICTURES TAKE A NEW STEP FOWARD



MAX REINHARDT

will bring to the screen his internationally famous spectacle

"**A MIDSUMMER NIGHT'S DREAM**"

based on the immortal comedy by

WILLIAM SHAKSPERE

with a company that dwarfs all previous all-star casts

**JAMES CAGNEY - DICK POWELL - JOE E. BROWN
JEAN MUIR - VERREE TEASDALE - IAN HUNTER
FRANK McHUGH - - ANITA LOUISE - - HUGH HERBERT
VICTOR JORY - EUGENE PALLETTE - ROSS ALEXANDER**

and resplendent ballet arrangements by

BRONISLAVA NIJINSKA

in a production costumed and mounted by European artists and technicians imported to assist the Warner Bros. studio staff, directed by

MAX REINHARDT and WILLIAM DIETERLE

IT IS APPARENT, FROM THIS SIMPLE CATALOGUE
OF THEIR CONTENTS, THAT THESE 10 SHOWS
CONSTITUTE THE MOST REMARKABLE PRODUCT
GROUP THAT ANY COMPANY HAS ASSEMBLED IN
A LIKE PERIOD FOR THE PAST SEVERAL YEARS.
ALL OF THEM COMPLETED OR WELL ADVANCED
IN PRODUCTION...COMING TO YOU IN MACHINE-
GUN SUCCESSION DURING THE NEXT 4 MONTHS...



ARE THE TANGIBLE EXPRESSION OF
WARNER BROS.' DETERMINATION
TO MAKE 1935'S RECORD READ-
"NATIONAL RECOVERY ACHIEVED!"

NEW ZEALAND STANDARD CONTRACT PROVIDES 25 PER CENT REJECTION

Amendment Act, Through First Reading, Would Empower Cabinet to Prevent Monopolies and Extend Censorship

By CLIFF HOLT
Sydney Correspondent

Long sought by exhibitors, a standard contract and a 25 per cent rejection clause are two of the chief provisions embodied in the New Zealand Cinematograph Films Amendment Act, which is already through its first reading in the House of Representatives. The bill also seeks to invest the Cabinet with the power to prevent the creation or existence of monopolies, with heavy fines for offenders, and considerably widens the powers of the censorship authorities.

The possibility of a standard contract is the most vital provision in the bill. While the Minister's approval of any standard contract will not be limited, he is empowered to include in such contract a clause to the effect that "The exhibitor shall not by the terms of any contract be required to charge for admission to any theatre a minimum fee exceeding sixpence for adults or threepence for children, or such higher minimum fee as the Minister may, either generally or in any particular circumstance, think proper."

No contract, however, can meet with official approval before submission to the advisory committee (appointed by the principal Act) for consideration and recommendations. The contract finally decided upon shall be effective for a period not exceeding two years; but a joint application of exhibitors and distributors at any time may bring about variations subject to ministerial approval.

Under the provision to prevent monopolies, distributors will be adjudged guilty should they refuse to deal with an exhibitor unable to obtain films "on usual trade terms." At the same time, exhibitors will be liable to a fine of \$500 if at any time they hire films in excess of the number reasonably required for any theatre or theatres in respect of which they are licensed.

May Reject 25 Per Cent

Before entering into contracts for the exhibition of any film, distributors are required to give a statement setting out a description of the films intended for release during the contracted season. In order to provide "relief for exhibitors from block booking," 25 per cent of these may be rejected by the exhibitor, provided they have been contracted for after Jan. 1, 1935, when the new Act will be deemed to come into force.

Under the provisions of the amended bill, the censor's approval of any film may be absolute or qualified. In the latter case he may determine under what circumstances a film may be screened and to what specific type of audience. In that section of the original 1928 Act dealing with the right to appeal, the bill will be varied to give the Minister or his authorized representative the

TAKE ENGINE TO FILM FIRE

When a small fire broke out in the projection room of the Paramount theatre in Casa Grande, Ariz., one night recently, two of the employees, Jack Woods and Al Aaronston, raced to the fire department headquarters, sounded an alarm, pushed the doors open, started the engine and waited for the firemen. Both were former volunteer firemen. When no one appeared, the two got aboard and drove to the fire. The department accused them of breaking and entering, and stealing a fire engine, but the charges were dropped after protests from the citizenry. The fire caused no damage.

right to appeal against the approval of any film. On any such appeal, the approval of the censor may be withdrawn, with renter and exhibitor consequently relieved of any contractual liabilities such withdrawal may entail, apart from those concerning the prior exhibition of the film.

Conviction for an offence under the Act, in addition to any other penalty, renders the defendant liable to loss of license for a period determined by the court but not exceeding twelve months.

Quota Bill Up Soon

There is a possibility that the events in New Zealand may prove a forerunner to similar legislation in New South Wales. When the New Zealand Film Bill was brought under his notice in the House, the deputy premier of N. S. W. (Colonel Bruxner) said that the Quota Bill would be placed before Parliament in the near future.

"A measure will be placed before the House very shortly dealing with the question of the Film Quota, and various other matters connected with the film industry," he said.

Three months ago the early passage of quota legislation seemed practically a certainty; but more recently the Victorian Government delayed the bill and the likelihood of a quota became more remote than ever. This was especially pleasing to British interests, which had been directly opposed to a quota law from the outset, although exhibitors, who would be most vitally affected by such legislation, appeared apathetic. Not so does this apply to a rejection right or standard contract, however, for which Australian independents have been unsuccessfully fighting for years. It is expected that Mr. Davies, the member who proposed in the N.S.W. Parliament the creation of a standard contract and rejection privileges for N.S.W., will have the support of N.S.W. independents for life.

With a capitalization of £50,000, Metro-Goldwyn-Mayer Theatres, Ltd., has been

New South Wales Quota Bill Up Soon; MGM Theatres Registered but Will Operate Only in the Cities

registered as a company in N.S.W. "to open and operate theatres in any part of the Commonwealth." It is reported that an extension to other states will follow later. That any plans MGM might have for expanding its activities in the theatre field are confined to cities alone is made clear by N. B. Freeman, local MGM chief.

"Rumors linking my company with an alleged deal concerning the purchase of an important N.S.W. country circuit," he declared, "prompt me to make the definite statement that it is neither the intention nor the policy of MGM to enter into competition with either suburban or country exhibitors. That means both now and in the future. While our city houses serve the purpose of giving the product important key center release, we are well satisfied."

During the greater part of the year MGM has been operating the St. James in Sydney, the Metro in Melbourne and the Cremorne in Brisbane, each house meeting with alternating success.

Hoyts Profit Increases

Despite the exorbitant taxation burden to which the directors draw spirited attention in their report, the operators of Hoyts Theatres, Ltd., for the year ended June 30, 1934, show a profit of £52,802 (\$264,010), an increase of £27,519 (\$137,595) over the preceding twelve months.

In addition to the substantially increased earnings, the financial position of the company had been considerably strengthened.

The loan account of Fox Film Corporation (Australian) Ltd. has been reduced during the year by £86,321 (\$431,605) and now stands at £100,000 (\$500,000), and Fox has reduced the interest on this loan from 6 to 5 per cent. Although various other liabilities of the company have also been partially wiped off, the company's bank overdraft has not materially altered.

The directors are of the opinion that the trading results proved very satisfactory; but they describe as "an intolerable state of affairs" the system by which the company is assessed on the same income at the same time by the taxation authorities in two different states.

Loew Returns to U. S.

Arthur Loew, Metro-Goldwyn-Mayer's foreign department chief, returned to New York this week from his annual tour of foreign countries. He had been away for three months. Accompanying him were Sam Berger, traveling foreign representative, and Arthur Field, in charge of foreign dubbing.

Hays in Hollywood

Will H. Hays, accompanied by his son and Mr. and Mrs. Maurice MacKenzie, arrived in Hollywood Monday for the holidays.

OVERBUILDING FIGHT CHECKED IN ENGLAND

Northampton Council Objects to Principle of Judging Ap- plications by Existing Seats

By BRUCE ALLAN
London Correspondent

Northampton town council, granting permission for a new A. B. C. super-theatre, to seat 3,000, turned a deaf ear to "redundancy" pleas advanced on behalf of existing theatres in the town, although it was argued that these theatres, nine in number, offered 11,650 seats and three performances daily for a population of 100,000.

Aside from the merits of the individual case, the Council's decision is of interest as registering an objection in principle to the policy of judging license applications by existing entertainment facilities.

"The Council should not be swayed by a section of the community which asks for protection" was an opinion expressed, and the question was raised whether, if it were valid in the case of a cinema, the plea of "redundancy" could not be urged by any tradesman threatened with competition from a newcomer.

▽

\$230,000 Gross, \$90,000 Tax

In announcing a profit of more than £46,000 (\$230,000) gross for Madame Tussaud's, the cinema-cafe-waxwork enterprise in Baker Street, London, the chairman, John Maxwell, pointed out that during the year \$90,000 had been paid to the Government in Entertainment Tax, which he attacked as the most serious burden on the trade and the principal remaining adverse trade factor with which it was faced.

According to Mr. Maxwell, the past year had seen a great improvement in regard to other unfavourable factors, including the reduced spending power of the public, "good" weather and the fall in the number of provincial visitors to London.

▽

Film and Theatre Premieres

The year is closing with some notable theatre openings and film premieres. Paramount's new Glasgow house, the 2,000-seat Renfield will be dedicated on New Year Eve, by the Lord Provost.

Gaumont-British opened its 3,000-seat Palace at Chelsea, London, December 8 with the unusual policy of a daily program change for the first three days, with "The Camels are Coming," "Henry VIII," and "Forbidden Territory." The theatre front carries a bas relief of W. Friese-Greene, who is widely regarded in England as the real inventor of cinematography.

Notable film premieres included the London "Scarlet Pimpernel" December 21 at the Leicester Square theatre. Toeplitz's first "The Dictator," is not due until February, and probably will be first shown in Paris.

▽

Karl Grune has completed scenes for "Abdul Hamid," at Elstree, showing the

revolutionary success of the Young Turks over the last Turkish Sultan.

* * *

"Alias Bulldog Drummond," Gaumont-British is being filmed largely in the grounds of Aldington Palace Golf Club, near Croydon. Fay Wray is playing opposite Jack Hulbert.

* * *

"Fighting Stock," a Tom Walls-Ralph Lynn comedy, is in production at the Gainsborough Islington studio.

London Films completed its 1934 schedule with last scenes for "Sanders of the River." London has added to its list for next year: "The Broken Road," from the A. E. W. Mason novel, "Young Mr. Disraeli," based on the successful play recently produced here; and announces that Charles Laughton probably will play Diaghliev, the ballet master, in a film based on the life of Nijinsky. Laughton already has been cast for the lead in René Clair's film, "Sir Tristram Goes West." Laurence Howard has been selected for the title role of "Lawrence of Arabia," which probably will be all-colour. "Whither Mankind," from the Wells "Shape of Things to Come," "Twenty Five Years of the Reign of King George V," written by Winston Churchill, and "Mary Read," from the play, have been announced by London.

* * *

British Lion has completed its radio revue, "In Town Tonight."

▽

New RKO Sales Unit

Phil Reisman, foreign sales manager for RKO, has returned to America following the formation of Radio Pictures International, Ltd., to handle sales on the Continent and in the Near East. E. D. Leishman, who heads the board of management of Radio Pictures, Ltd., is managing director of the new company. Ned E. Depinet, president of RKO Distributing Corporation, R. W. G. Mackay and Mr. Reisman are directors.

▽

Quota Revision Expected

It now appears certain that the British quota act will be revised to solve the "pound-a-foot quickies" problem with addition of a minimum cost clause or establishment of a quality standard.

G. R. Hall Caine, M. P. and chairman of the Board of Trade advisory committee, addressing the City Conservation Association, indicated early introduction of amendments in Commons to force Americans to make or buy British films of a standard consistent with the policy urged by the film group of the Federation of British Industries and the Cinematograph Exhibitors Association.

▽

Restive Over Free Showings

The CEA has asked exhibitors throughout Great Britain to send in details of free show competition preliminary to an appeal to the Board of Trade for special regulation.

▽

A decline in profits of Associated Provincial Picture Houses the past year was due to the competition of new theatres, Mark Ostrer declared, in presiding at the annual meeting. The Gaumont British subsidiary reported profits of £ 83,994 (\$420,000), a 6 per cent dividend, against £ 113,963 (\$570,000) the year before at a 10 per cent dividend.

Actor Federation Organizing Stage Shows for Tours

Motion picture exhibitors and itinerant vaudeville actors throughout the country this week were being contacted by the American Federation of Actors to support a nationwide plan of the AFA to stimulate stage shows in localities where no such entertainment is offered.

According to the plan, the AFA will send out touring companies of from 25 to 30 performers each, including a company manager and two advance men. The AFA announced this week that the sole objective of the venture is to revive public and theatre interest in variety entertainment, to provide work for as many as possible of the thousands of jobless vaudevillians in the country and to prove to motion picture theatre men that stage shows can still draw at the box office.

Each unit, under the plan, will carry its own scenery and will travel in chartered buses. The first company is expected to be organized by the first of next week and will probably open in the east early in 1934.

The Federation has men on the road at present who are making a thorough study of conditions and mapping tours for the first units. Their work includes an analysis of the number of units which should be organized, the number of weeks of playing time to be set for each and the general reaction of theatre men.

\$5,000,000 Net of Paramount Seen

Estimated net earnings of Paramount Public Corporation for the year 1934 will approximate \$5,000,000 available for interest, sinking fund and dividends on the new securities that will be issued in accordance with the proposed plan of reorganization now before the court, the Dow-Jones *Wall Street Journal* said this week.

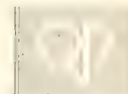
In the reorganization plan it was stated that operating earnings in the first nine months of 1934 were \$4,530,000, against \$5,692,000 in the corresponding 1933 period. Of this amount in 1934, \$4,048,000 came from earnings of the picture producing division and \$482,000 from the corporation's theatres.

"Apparently," said the *Wall Street Journal*, "earnings from the producing group are running behind a year ago while theatre profits are gaining. In the third quarter of this year, for example, it is estimated that earnings from picture productions were \$574,000, against \$918,000 from this source during the 1933 third quarter. It is estimated that earnings from the picture division in the fourth quarter will also be less than in the 1933 period. These estimated figures are results from companies which will remain in operation on the present basis."

Cause of the decline in earnings from the producing division, the *Journal* said, is due in part to the higher negative cost under the NRA, to the keen competition for stars which makes salary expense unduly high, and to the difficulties of producing under receivership conditions.



ASIDES & INTERLUDES



By JAMES CUNNINGHAM

The while motion picture people are struggling, apparently unsuccessfully, to lubricate the NRA film code machinery for smoother running, the O'Donnell-Fleeson newspaper syndicate writers, who daily do a piece captioned *Capital Stuff*, are figuratively touring the world, by telegraph, to ascertain, the expressions used by the people of foreign countries in translating into their respective languages President Roosevelt's 100 per cent American idiom, "New Deal."

They found that in Herr Hitler's Germany, the New Deal is the Neu Krus (New Plan), or, Neu Teilen (New Cut of the Cards).

The Irish in Ireland call it Nuadh Cleas (New Round of Cards).

The Greeks have no word for it.

Austria calls it the Neu Orientlerung (New Orientation).

Soviet Russia has dubbed the idiom the Nvy Potchyn (New Start).

In Turkey, it is the Yeni Yol (New Way).

Panama uses El Nuevo Juego (New Game).

In Persia, it is Sale Eghtesadi Djadid (New Economic Year).

China and Siam have given up trying to translate.

Sweden did not surrender so easily. They write out Eteruppbygggnadsprogrammet (Recovery Program).

We can't print what Terry Ramsaye calls it.

▽

George Edward Akerson, former newspaper reporter, who was persuaded to resign as President Hoover's secretary, in 1931, to take a \$30,000 a year executive post at Paramount, with duties undefined, has been discovered in a job on the code authority for the paper industry. Mr. Akerson's exit from the motion picture business was not marked by any of the loud trumpeting and banqueting that signaled his entrance. He left quietly and unnoticed.

Presidential secretaries have figured numerous in Paramount affairs. Besides George Akerson, Paramount now has as trustee-in-bankruptcy, President Taft's secretary, Charles D. Hilles. One of President Roosevelt's secretaries, Stephen Early, was a Paramount news-reel representative at Washington until Franklin Delano moved into the White House. Score: Presidential secretaries to Paramount, 2; Paramounters to the President, 1.

▽

Riding officeward to Columbus Circle on New York's subways the other morning, from home at very breezy Pelham Bay, we were distracted from a-reading reports of working exhibitors to our *What the Picture Did For Me* department by the awkward swaying of a passenger who stood directly in front of us in this crowded conveyance for the masses. True, much of our annoyers' discomfort was attributable to the too many stop-and-go jerks of the frisky motorman's control switch, but, we thought, without looking at our fellow passenger, his legs needed stabilizing. Ready for a "why-doncha-keep-still" look, we upped our head, and, lo and behold, the face we saw was the thick-lipped, wide-grin countenance of the travelin' and fightin' son of our 26th President, Colonel Theodore Roosevelt, Jr. Held in the right hand of young Roosevelt—he just turned 47—was a copy of the book, "The Art of Walking." Evidently he was practicing in the subway.

'Twas only a few days ago that Colonel Roosevelt was the guest or honor at our Associated Motion Picture Advertisers' weekly luncheon on Broadway, where he apologized from the dais to Miss Sally Rand, fan-and-bubble monopolist, who was also on hand, because he did not recognize her with her clothes on.

THE Christmas spirit of cheer and good will toward men brought out into the open public prints the bitter feud between those two tabloid newspaper columnists: Walter Winchell, New York *Daily Mirror*, and Ed Sullivan, New York *Daily News*, both known to motion picture people of Broadway and Hollywood Boulevard for their reportorial proclivities.

It seems that the husky Mr. Sullivan had published in his column, some three weeks ago, a suggestion that Princess Barbara Hutton Mdviani, pretty little heiress of the Woolworth 5-and-10 millions, furnish him with \$5,000 with which to buy food to stuff full the little stomachs of hungry children, and their impoverished mothers and dads, on Christmas Day. The following morning Mr. Winchell rushed, columnwise, to the "defense" of the Princess, severely lambasting Sullivan for having printed the proposal. Among the words found in this tirade was "blackmail."

Winchell said that the Princess had "sobbed" after having been "humiliated" in such a public manner, especially in view of her many private philanthropies. He also observed that the Princess felt \$5,000 was a cheap price to pay for relief from such participation in the public prints.

As a result, and, quite naturally, public sentiment turned against Mr. Sullivan for so embarrassing the millionairess—thanks to the Winchell blasts and to his subsequent columnistic attacks in this connection. However, the same adverse sentiment quickly changed.

Later, when Broadway read one of Mr. Winchell's final remarks about people being "sick in the stomach," or sumpin', over Mr. Sullivan's proposal, it chuckled loudly and long because it knew that, rather than acting adversely, the Princess readily and wholeheartedly accepted the charitable opportunity, and, more ironically, Broadway also had a strong hunch that Mr. Winchell really turned sour because Mr. Sullivan had beaten him to print with some such idea.

Anyway, the kids ate on Christmas.

▽

Mae West really received for Christmas a copy of "What Every Girl Should Know."

▽

Radio station WCKY, at Covington, Kentucky, owned and operated by L. B. Wilson, motion picture theatre owner across the river at Cincinnati, received from a local housewife a letter which read:

"Please disconnect your radio station from my home, as I sold my radio yesterday."

▽

According to an announcement, the automobile industry is now using 67 per cent of the nation's brass.

That leaves Eddie Cantor 33 per cent.

▽

Everybody in Hollywood knows that Miss Colleen Morrison McCormick Moore has a doll house—a \$400,000 doll house built and paid for over a period of years by this little lady with the smiling Irish eyes. She's going to send it around the world and charge a nickel for a looksee and hopes thereby to get \$1,000,000 for crippled kiddies.

▽

Motion Picture Daily reported late last week that W. P. Garyn "has lost 35 pounds in the last few months."

Last week Mr. Garyn got a job with First Division.

Film magnates and west coast studio personalities are responsible for a good share of the stimulation being enjoyed these days by the yacht-building industry. The last 18 months have not been too good for general business as a whole, but in the same period yacht owning increased considerably. The greatest number of pleasure vessels in the history of American yachting is now registered with the Bureau of Navigation and Steamboat Inspection.

An exhaustive investigation—if anyone cares about making such an investigation—would show that several hundreds of the 3,776 pleasure vessels are registered to members of this motion picture business.

This being the case, it is somehow puzzling that the champion title-creating Governor Ruby Laffoon of Kentucky has not commissioned more admirals than kernels. Something should be done about it. We demand a Kentucky Admiral for every Kentucky Colonel, and hereby appoint Kentucky General Charles Clyde Pettijohn a committee of one to take up the matter with Ruby.

▽

"Red" Kann sent cheery notes to industry leaders asking them to submit for publication in his newsy *Motion Picture Daily* a prophecy of the outlook for the industry in 1935. Some of the predatory replies remind us of Ted Cook's "famous last words": "Although I do not feel sufficiently well informed to justify me in giving an opinion, I'll tell you what I think." . . .

▽

William S. Hart, fondly remembered by many a movie going youngster of a decade and two ago as "Two-Gun Bill," reached his 64th birthday last week, peacefully retired on his Horse-shoe Ranch at Newall, California, where his pen turns out a book now and then when the fancy strikes him.

Six-foot Bill Hart was the subject of our very first interview as a motion picture trade paper reporter, some 15 years ago this winter. We remember it well, a student of journalism, fresh from school, on the *Wid's Daily* (now *Film Daily*) staff of the late and well-liked Joseph Dannenberg. Mr. Hart had just arrived at the old Waldorf-Astoria from sunny California, and "Danny" sent us down to learn about conditions in studioland.

"Be back here in an hour," Danny warned us. We returned to the editorial rooms six hours later, long past the press deadline, and our trade paper career almost died aborning on the spot.

We never told Danny that our discussion had not even once touched upon the subject of Hollywood and motion pictures. Both Mr. Hart and the young reporter, himself still a cowboy-and-Indian film fan, had been concentrating on the more important business of Bill's longest and shiniest and surest six-shooters.

▽

Columbia's "Captain Hates the Sea"—better known in Hollywood as "Cohn Hates the Sea"—depicts some episodes, in "Grand Hotel" style, aboard a steamship sailing from San Francisco through the Canal to New York. When the boat steams out of California's Golden Gate harbor, the name of the S. S. *Capeador*, a trader, appears plainly on the port bow. Arriving at New York at the end of the voyage the steamer is marked S. S. *Olympic*, transatlantic liner.

▽

Twenty-five years ago last Sunday afternoon, John Davison Rockefeller, still "junior" though 60, startled the peaceful countryside around Tarrytown, New York, when he "speeded" along the road, at fully 10 miles an hour, on top of a motorcycle,

PANDRO BERMAN SEES LACK OF MALE TALENT

Producer Should Not Have Over 10 Films a Year, Says RKO Radio Studio Executive

Hollywood is experiencing a shortage of adequate leading men, in the opinion of Pandro S. Berman, RKO Radio executive producer. Feminine talent he declared abundant. The youthful producer—he's only 29—returned to Hollywood over the weekend after a few days in New York looking over plays and stories for 1935-36 production.

"The only way a producer can make pictures is to select a story he personally likes and hope the general public will share his sentiments"; the producer who thinks he knows all about what the public wants may be in for a day of reckoning at the box office, he said.

8 to 10 Films Per Producer

"Pan" Berman has served a term in virtually every branch of production, starting as assistant director to Tod Browning in the old FBO company. Among those with whom he was associated at that time were Ralph Ince, Al Santell and Mal St. Clair. From a film editor for FBO and later a title editor for Columbia, Mr. Berman went to the post of chief film editor for RKO productions and assistant to William Le Baron. His first big assignment was as assistant to David O. Selznick on "Symphony of Six Million." His most recent personal production was Sir James M. Barrie's "The Little Minister," with Katharine Hepburn.

No producer should carry a schedule calling for more than eight or ten pictures in one season, he said. However, for the current season Mr. Berman has a schedule which calls for 15 features, ten of which have been completed. Next season, he said, he will try to get his program down to eight or ten.

The Radio producer foresaw continuance of the current trend in musicals and is planning several for Fred Astaire and Ginger Rogers.

Story Material Curtailed

Mr. Berman said the Legion of Decency campaign has seriously curtailed the story subjects open to any sort of film treatment.

"Things like the Legion always come to an end," he declared, "and it will be doubly so in the case of motion pictures when audiences are faced with a steady flow of saccharine material.

"Joe Breen is a grand person and absolutely the right man for the job he's doing (as Production Code Administrator). Everyone loves him. But there are many influences behind him, telling him what to do."

Few Current Plays of Appeal

Mr. Berman said that, during his brief stay in New York, he had seen but few plays which had definite picture appeal and most of those would have to be radically treated before they could pass Mr. Breen's board. He declared writers in Hollywood

are doing little to correct the paucity of original story material, especially contract writers.

Mr. Berman has completed 10 of the fifteen pictures on his current schedule. The remaining five are "Break of Hearts," with Katharine Hepburn and Francis Lederer and directed by Phillip Moeller; Sir James M. Barrie's "Quality Street," another for Miss Hepburn; Ann Harding in an untitled vehicle; "Laddie," with John Deal, and "Top Hat," a musical starring Fred Astaire and Ginger Rogers.

The RKO Radio studio executive is making plans for the debut of Lily Pons, Metropolitan Opera star, and indicated that the soprano probably would be starred in a modern vehicle, "with a bit of opera thrown in."

Returning to Hollywood with him were J. R. McDonough, president of Radio Pictures; Allan Scott and Jane Murfin, both writers.

Films First in Air Express Gain

Motion picture films, for the most part newsreels, led all other classes of merchandise in the tabulation that will show a gain of more than 100 per cent in air express shipments in the United States in 1934. Of the hundreds of classes of express, newsreels made up 20 per cent of the total.

One news event, the Morro Castle disaster, accounted for 343 shipments through the air division of the Railway Express Agency, affiliated with United Airlines, Pan-American, and sectional air transport companies throughout the country.

The 1934 poundage for United Air Lines alone will total 892,400 as against 404,673 pounds in 1933. In 1931 but 51,480 pounds of air express were carried on this line. Three cuts in shipping rates that make prices today just a third of what they were when the service was inaugurated, speeding up of plane schedules, and the co-ordination of plane-train transfers for distributors off the regular air routes combined in making possible the boom.

The newsreels have become such heavy users of this system that the agency now sends its representatives along with the cameramen on many major news stories to expedite shipments. Shipment of regular features films by air express, too, showed tremendous gains in the past year. The motion picture industry contributes to the bulk of air express in still another manner. Almost every plane arriving in Los Angeles from the east carries its packages of manuscripts and recently published books that are under consideration for picture rights.

Variety Club Takes Space

The Buffalo Variety Club has signed a three-year lease on quarters above Pfeiffer's restaurant.

Fox West Coast Sale to National Approved by Court

The sale of assets of Fox West Coast Theatres to National Theatres Corporation was approved in Los Angeles federal court this week by Judge George Cosgrove, who denied the protests of the Marshall Square Theatres Company of San Francisco and Harry L. Hartman of San Diego, both of whom have anti-trust suits pending against the circuit.

The protestants' attorneys announced they would file an appeal in the United States circuit court of appeals within 10 days. National Theatres has agreed to take over all Fox West Coast obligations, but the two protestants contend they are entitled to a bond guaranteeing payment in the event they win a verdict.

Stipulating an initial board of directors composed of five members, a new plan of reorganization for Fox Metropolitan Playhouses was completed last week by the bondholders' committee and was scheduled to be presented to federal court judge Julian W. Mack in New York some time before the first of January.

Named as members of this board in the plan are Sidney R. Kent, president of Fox Film Corporation; Frederick M. Peyser of Hallgarten & Co.; Harry O. King, managing director of the copper industry code authority; Richard C. Hunt, attorney, of Hunt, Jaekel & Brown, and Ivor B. Clark, head of the real estate firm of the same name, and a trustee of the Union Dime and Savings Bank. Provision is made in the proposed plan for the addition of other members in the future when deemed advisable.

In the plan the revised operating agreements for Skouras and Randforce provide for operation of 44 New York, Long Island and New Jersey houses by Skouras and 36 Brooklyn houses by Randforce. For its operations Skouras will receive \$75,000 annually, and Samuel Rinzler and Louis Frisch a total of \$44,200.

The plan provides that if a satisfactory offer for the circuit, approved by two-thirds of the bondholders, is received prior to May, 1936, and a sale consummated which vests operation of the circuit in new hands, then Skouras and Randforce are to receive 75 per cent of all net profits from November 1, 1934 to May 1, 1936; 50 per cent of all undistributed net profits up to November 1, 1934, and 25 percent of all undistributed net profits from that date to May 1, 1936.

If Fox Metropolitan is not sold by May 1, 1936, the plan provides that Skouras Brothers from that time on will receive salaries of \$52,000 annually, and Frisch and Rinzler total salaries of \$39,780 per year. The Fox Film franchise held by Skouras and Randforce is to be assigned by them to the new Fox Metropolitan company after May 1, 1936, if a sale has not taken place. Complete disavowal of any obligation to Fox Theatres Corporation is made in the plan.

Georgia, in Atlanta, Opens

The Georgia theatre, Atlanta, dark for eight months, reopened on Christmas Day.



aramount's

PRIZE PICTURES

JANUARY • FEBRUARY • MARCH

1

9

3

5

JANU



December 28th—"HERE IS MY HEART," with BING CROSBY, KITTY CARLISLE, Alison Skipworth, Roland Young, Reginald Owen. Directed by Frank Tuttle.

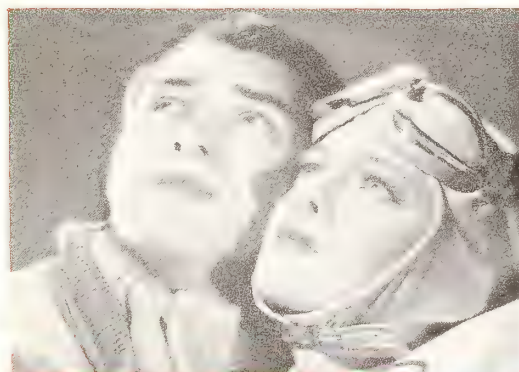


January 4th—"ENTER MADAME," with ELISSA LANDI, CARY GRANT, Lynne Overman, Sharon Lynne, Richard Bonelli, Nina Koshetz. Directed by Elliott Nugent.



January 11th—"PRESIDENT VANISHES," with Edward Arnold, Arthur Byron, Paul Kelly, Andy Devine, Janet Beecher, Edward Ellis. A Walter Wanger production directed by William A. Wellman.

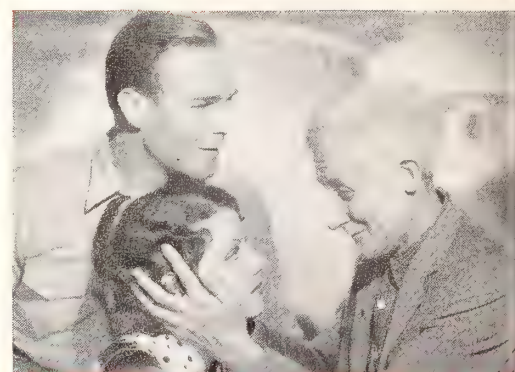
FEBR



February 1st—"WINGS IN THE DARK," starring MYRNA LOY and CARY GRANT, with Roscoe Karns, Hobart Cavanaugh, Dean Jagger. Directed by James Flood.



February 8th—"RUMBA," starring GEORGE RAFT and CAROLE LOMBARD, with Margo, Lynne Overman, Monroe Owsley, Iris Adrian, Gail Patrick. Directed by Marian Gering.



February 8th—ZANE GREY'S "ROCKY MOUNTAIN MYSTERY," with Randolph Scott, Charles "Chic" Sale, Mrs. Leslie Carter, Kathleen Burke, Ann Sheridan, George Marion, Sr. Directed by Charles Barton.

MA



March 1st—"MISSISSIPPI," with BING CROSBY, W. C. FIELDS, JOAN BENNETT, Queenie Smith, John Miljan, Gail Patrick, Fred Kohler, Claude Gillingwater and The Cabin Kids. Directed by Edward A. Sutherland.



March 8th—"WIN OR LOSE" (Tentative Title), with Joe Morrison, George Burns and Gracie Allen, Dixie Lee, J. C. Nugent, Lee Kohlmar. Directed by Elliott Nugent.



March 15th—SECOND MARLENE DIETRICH PICTURE with Lionel Atwill, Cesar Romero, Edward Everett Horton, Alison Skipworth, Don Alvarado. Directed by Josef von Sternberg.

JANUARY



January 18th—"ONCE IN A BLUE MOON," A Hecht-MacArthur production with JIMMY SAVO. Written, directed and produced by Ben Hecht and Charles MacArthur. (Tent. date)



January 18th—"THE LIVES OF A BENGAL LANCER," with GARY COOPER, Franchot Tone, Richard Cromwell, Sir Guy Standing, C. Aubrey Smith, Monte Blue, Kathleen Burke. Directed by Henry Hathaway.



January 25th—"GILDED LILY" starring CLAUDETTE COLBERT with Fred MacMurray, Ray Milland, C. Aubrey Smith, Edward Craven. Directed by Wesley Ruggles.

FEBRUARY



February 15th—"ALL THE KING'S HORSES," starring CARL BRISSON and MARY ELLIS, with Edward Everett Horton, Katherine DeMille, Eugene Pallette. Directed by Frank Tuttle.

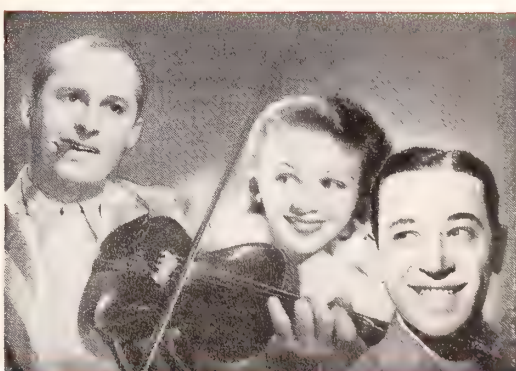


February 22nd—"RUGGLES OF RED GAP," with Charles Laughton, Mary Boland, Charlie Ruggles, ZaSu Pitts, Roland Young, Leila Hyams. Directed by Leo McCarey.

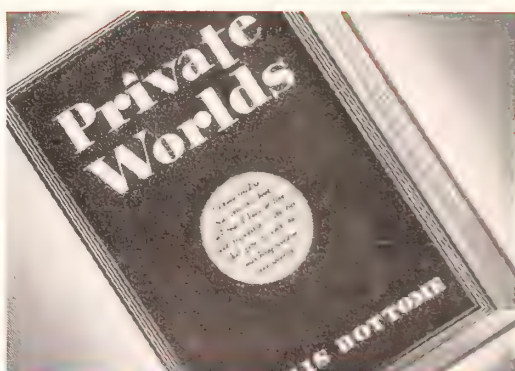
MARCH



March 15th—"MACFADDEN'S FLATS," with Walter Kelly, Helen Mack, Andy Clyde, George Barbier, Richard Cromwell, Jane Darewell. Directed by Ralph Murphy.



March 22nd—"STOLEN HARMONY," with George Raft, Ben Bernie, Queenie Smith, Lloyd Nolan, Iris Adrian, Paul Gerrits. Directed by Alfred Werker.



March 29th—"PRIVATE WORLDS," a Walter Wanger Production, starring Charles Boyer with Joan Bennett and another star to be selected. Directed by Gregory LaCava.

Paramount's

PRIZE PICTURES

JANUARY • FEBRUARY • MARCH

1 9 3 5

17 Outstanding Attractions including

1 COLBERT picture "The Gilded Lily"

1 COOPER picture "The Lives of a Bengal Lancer"

1 CROSBY-CARLISLE picture "Here Is My Heart"

1 CROSBY-W. C. FIELDS picture "Mississippi"

Second DIETRICH picture

1 LAUGHTON-BOLAND-RUGGLES picture "Ruggles of Red Gap"

1 RAFT-LOMBARD picture "Rumba"

1 MYRNA LOY-CARY GRANT picture "Wings in the Dark"

1 ZANE GREY picture "Rocky Mountain Mystery"

5 MUSICALS "Here Is My Heart" "Mississippi"
"Win or Lose" "Stolen Harmony" "All the King's Horses"

If it's a Paramount Picture it's the best show in town!



FOUR YEARS AGO

the shot that will be seen around the world was taken—and Paramount's "The Lives of a Bengal Lancer" went into production.

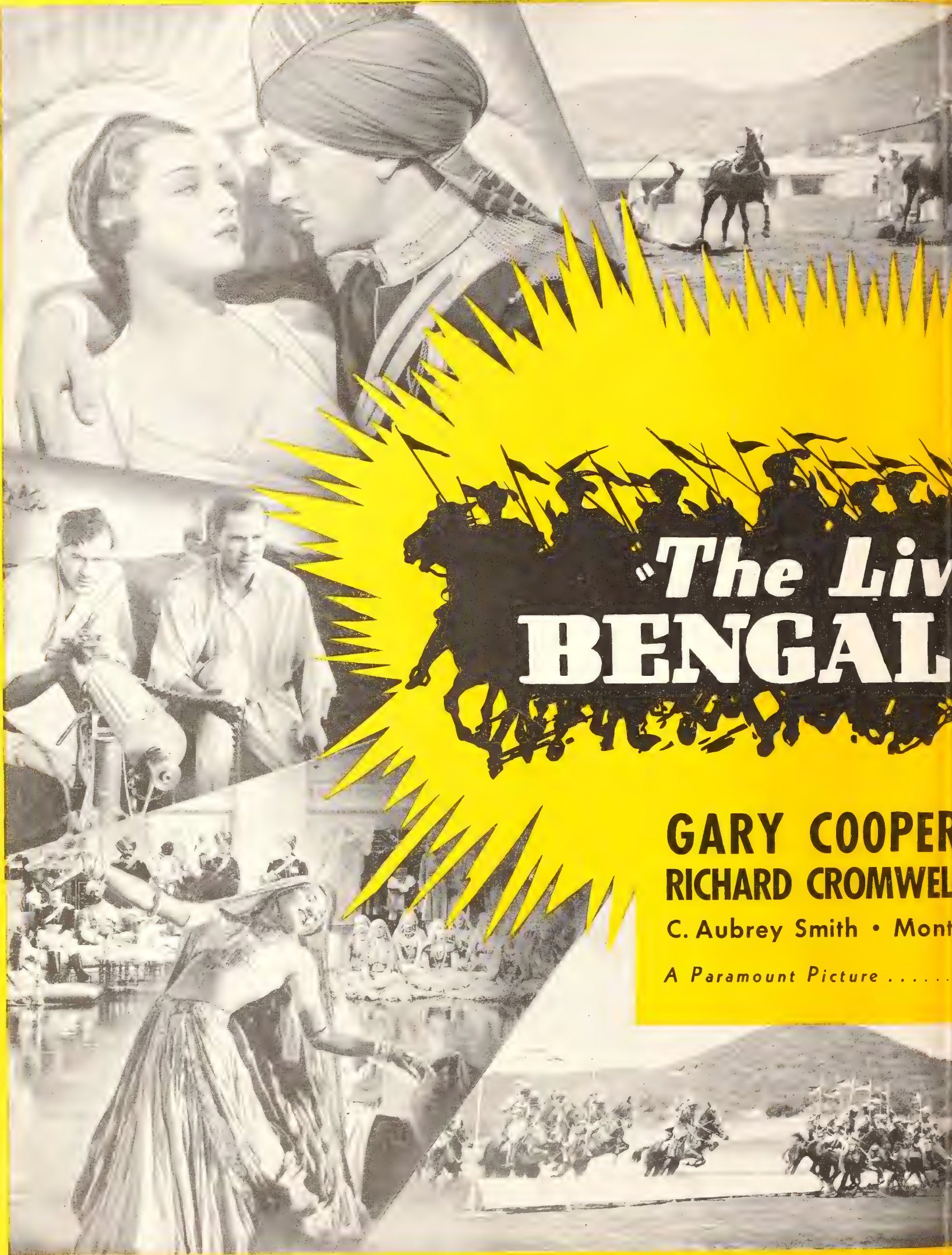
FOUR YEARS LATER

... after many months of untiring effort, Paramount proudly presents "The Lives of a Bengal Lancer", a thrill-packed story of courage.



GALLANTRY • ROMANCE • THRILLS • ACTION

BEAUTY • YOUTH • MYSTERY • ADVENTURE • DRAMA



"The Lives of" **BENGAL GANGA**

GARY COOPER
RICHARD CROMWELL

C. Aubrey Smith • Monty

A Paramount Picture

IF IT'S A PARAMOUNT PICTURE

HEROISM • FASCINATION • INTRIGUE

EXCITEMENT • ENCHANTMENT • SPECTACLE



es of a LANCER"

RANCHOT TONE
IR GUY STANDING
ue • Kathleen Burke
ected by Henry Hathaway

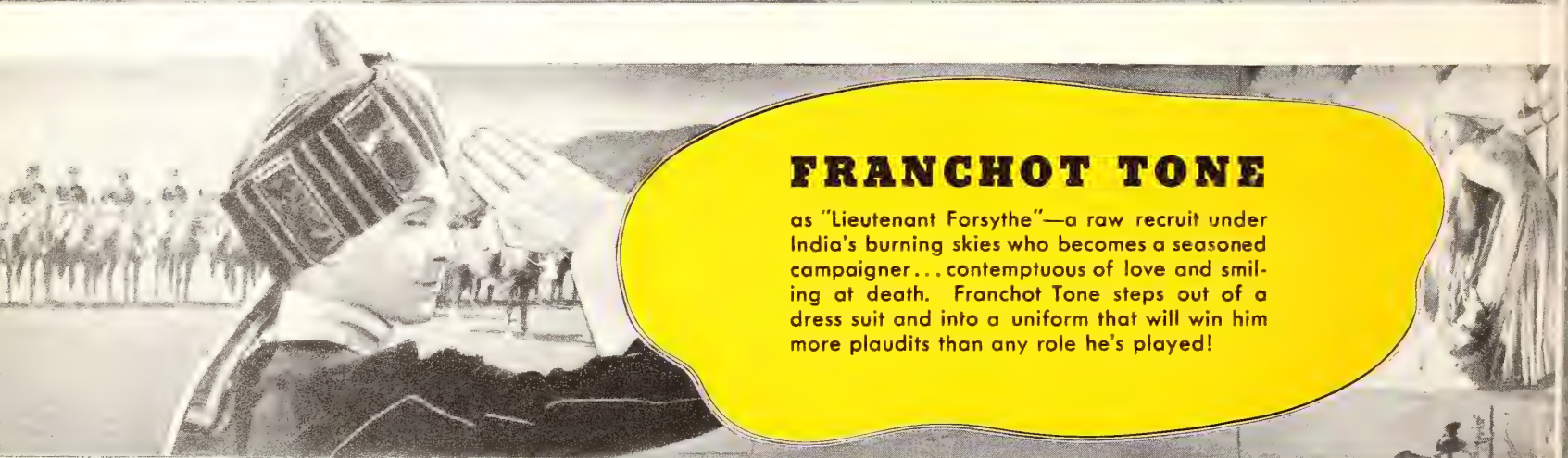
IT'S THE BEST SHOW IN TOWN

THE LIVES OF A BENGAL LANCER



GARY COOPER

as "Captain MacGregor"—sabre-slashing, devil-may-care fighter who would rather die with honor than live without it! It's Cooper of "Morocco"—"Farewell to Arms"—"The Virginian"—in another big picture of the stamp that made him box-office!



FRANCHOT TONE

as "Lieutenant Forsythe"—a raw recruit under India's burning skies who becomes a seasoned campaigner... contemptuous of love and smiling at death. Franchot Tone steps out of a dress suit and into a uniform that will win him more plaudits than any role he's played!

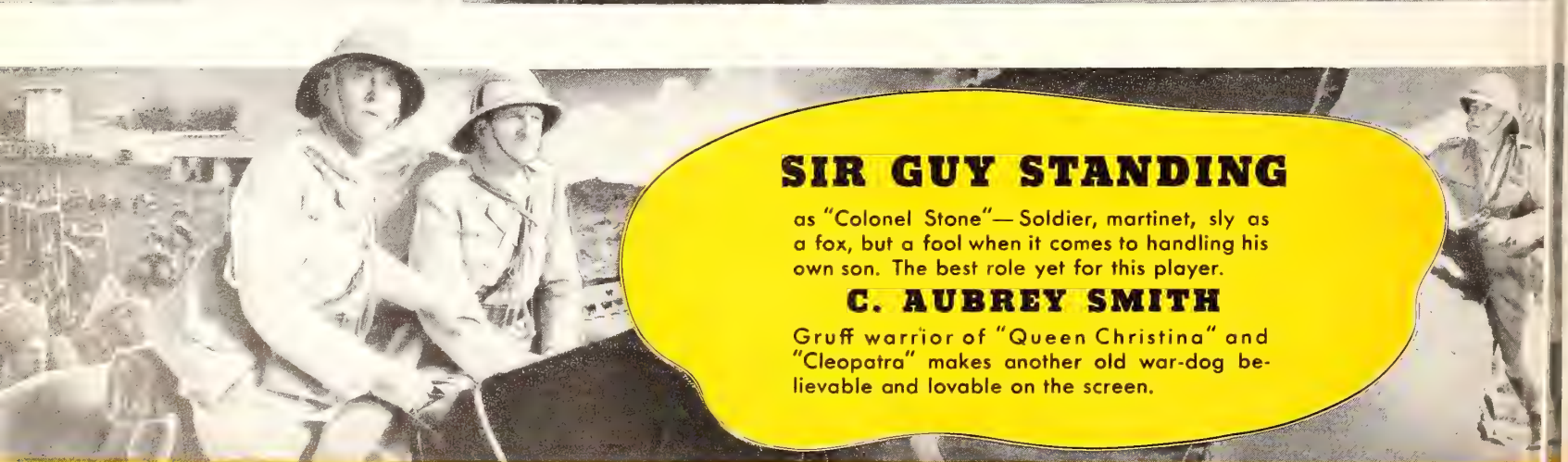


RICHARD CROMWELL

as "Lieutenant Stone"—Inexperienced in battle, a novice at love... his kiss seals the doom of 2000 men and made heroes of a gallant band!

KATHLEEN BURKE

as "Tania"—the Russian adventuress who plays the Lancers false, betrays them to the Afridif.



SIR GUY STANDING

as "Colonel Stone"—Soldier, martinet, sly as a fox, but a fool when it comes to handling his own son. The best role yet for this player.

C. AUBREY SMITH

Gruff warrior of "Queen Christina" and "Cleopatra" makes another old war-dog believable and lovable on the screen.

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN

BUTTERFIELD SOLVES CHILD PROBLEM; SCIENCE TESTS COMMUNITY PROGRAM

87 Theatres Present Cartoon and Novelty Programs Saturday Mornings at a Dime; Teachers Announce Films in School

By WILLIAM B. LANDIS

Detroit Correspondent

Through their Saturday morning "Okay Kiddie Shows" the W. S. Butterfield Theatres, Inc. and its subsidiary Butterfield Michigan Theatres Company, operating 87 theatres in 31 Michigan cities, are making staunch friends and regular patrons of the youngsters. Not only that, but by arousing a wholesome interest among the children in "clean movie" entertainment, the Butterfield theatres are creating no end of goodwill among parents and teachers and more important, a two months test has proven profitable at the box office.

The Okay Kiddie Shows are put on each Saturday morning at all 87 theatres. They are primarily for children, who pay a dime admission and constitute by far the majority of the audiences. Adults are admitted at the regular matinee adult prices.

Credit for originating these children's programs goes to J. O. Brooks of W. S. Butterfield Theatres, Inc., with headquarters in Detroit, and to Walter Norris of the Regent theatre in Grand Rapids. They worked out the details.

Followed Rigid Censorship

The programs were first put on early in the fall. The idea came to Mr. Brooks and Mr. Norris at a time when censorship was rampant and there was great hue and cry about many feature pictures being unsuitable for children. Parent-Teacher Associations, church committees and similar organizations were declaring in no uncertain terms that they considered the sophisticated side of life, as interpreted by the studios, quite unsuitable for the youthful mind.

Brooks and Norris were of the opinion that youngsters' interest lay in the antics of the cartoon characters. Furthermore, they found that when word got around that the feature was sophisticated, adult patrons took pains to leave the children home, and often remained there with them. So the theatremen reasoned: why not give the children a special program of their own composed entirely of cartoons and novelty short product?

Teachers Announce Programs

Soon the Okay Kiddie Shows were in full swing. But considerable preliminary groundwork was done. Trailers announcing the coming children's shows were thrown on the screen in all Butterfield theatres, and copy was added to the newspaper ads.

Personal contacts were made with teachers. Butterfield representatives in various

centers called upon Parent-Teacher Associations and outlined their plan.

The aid of teachers and their association was readily enlisted. Many teachers even announced the shows in their classrooms. In some cases distribution of cards advertising the programs was permitted among the children as they left school.

With such a build-up, the first Okay Kiddie Shows naturally were attended; subsequent attendance would have to depend more upon the shows themselves. Interest has continued of the keenest sort and practically every performance in each of the 87 theatres has been to a capacity audience.

Special care is taken to choose reels not only suitable for children but also entertaining. Whenever possible, shorts previously shown at midweek performances are selected, keeping costs down and giving a highly delightful program which could not possibly be presented otherwise for ten cents admission.

The Okay Kiddie Shows average two hours in length. A random perusal of several of the programs brings out that generally they are composed of two Mickey Mouse (Disney) cartoons, two United Artists' Silly Symphonies, an Our Gang (MGM) comedy, a Popeye (Paramount) cartoon, a Paramount Spotlight, a Mickey McGuire (RKO) comedy and a current newsreel release. Betty Boop is frequently shown, and there is an occasional feature of educational value. Sport reels appropriate to the season also are selected.

SELECTED PICTURES

The National Board of Review has compiled the following list of pictures which it adjudges suitable for special performances for children. It was pointed out that in cases of old pictures no longer in circulation the Board upon request will obtain information as to where prints may be obtained. The pictures listed are all on standard 35 mm. width and are sound unless otherwise indicated. Information consists of title, star, number of reels, and company. The asterisk (*) denotes a film which the Board considers particularly interesting or well done.

OLD FAVORITES STILL AVAILABLE

- *ABRAHAM LINCOLN, Walter Huston, 10 reels, United Artists.
- ANNAPOLIS, John Mack Brown, 8 reels (silent), Kodascope.
- BLACK BEAUTY, Alexander Kirkland, 6 reels, Monogram.
- *BY ROCKY TO THE MOON (Fantasy), 9 reels, Schneider.
- CASEY AT THE BAT, Wallace Beery, 6 reels (silent), Paramount.
- *COVERED WAGON, THE, Lois Wilson, 6 reels (silent), Kodascope.
- EAGLE OF THE SEA, THE, Ricardo Cortez, 8 reels (silent), Kodascope.

(Continued on following page)

Educator Tries Out Shows to Prove Social Groups Will Support Sponsored Films; Warners Aid Junior Matinees

Leaders of New York educational, religious, educational and social organizations with the cooperations of local exhibitors and distributors, met last week with Dr. Frederic M. Thrasher of New York University to perfect plans for a comprehensive and scientific experiment in controlled motion pictures for juvenile audiences.

The experiment was initiated Saturday at the Eighth Street Playhouse in Greenwich Village. Its primary purpose, according to Dr. Thrasher, was to demonstrate to the New York City Board of Education that such organizations and agencies may be relied upon to cooperate in practicable city wide programs of selected and supervised entertainment for children.

Not a Defense of Censorship

Speaking before representatives of 97 social organizations, Dr. Thrasher said it was not the intention to uphold censorship in any form.

"Rather," he said, "it is our plan to make the community-sponsored program so attractive to the child that he will prefer it to select his film fare on the basis of his own limited discrimination."

Michael Zala, operator of the Eighth Street Playhouse, said that civic organizations usually do not make a sufficiently thorough study of the exhibitor's problems in bookings, playing time and clearance.

Dr. Thrasher explained that "psychologically we know that parades, music, floats, costumes and banners all appeal strongly to the juvenile mind; we also know that children are extremely gregarious."

For this reason, the Lower West Side Motion Picture Council, of which Dr. Thrasher is the head, made use of all of these attention-arresting instruments. On Saturday morning, about 3,000 children met in Washington Square, helped dedicate the Community Christmas Tree, then marched behind bands to the Eighth Street Playhouse where they saw programs specially approved for their entertainment by the Council, the National Board of Review, and other community agencies.

While the Council was initiating its program, a "laboratory" for the testing of opinion and support of films for young audiences began operation when the Lenox Picture House in East 78th Street opened for special week end and holiday matinee programs for juniors in cooperation with Warner Brothers.

The reaction of children to different types of films will be carefully checked.

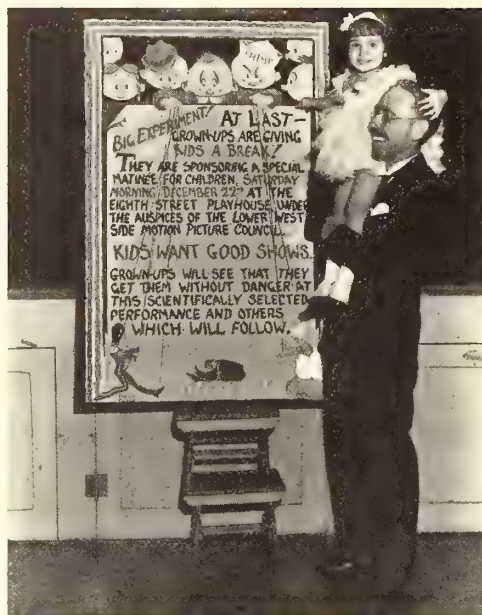
Mrs. Franklin D. Roosevelt is one of the sponsors of the Lenox Picture House, which is directed by Helen Wagner. Also on the board of sponsors are Harry M. Warner, Major Albert Warner, Jack L. Warner, and Stanleigh P. Friedman, associate counsel for Warner Bros.

Mrs. Roy Pier is chairman of the program committee, appointed by the Parents' League. The first attraction was Warner's "The Man from Monterey," with John Wayne, followed after three days by Paramount's "King of the Jungle," with Buster Crabbe.

SELECTED FILMS FOR JUNIOR MATINEE

(Continued from preceding page)

ELLA CINDERS, Colleen Moore, 5 reels (silent), Kodascope.
 FEET FIRST, Harold Lloyd, 10 reels, Paramount.
 FORBIDDEN ADVENTURE, Mitzi Green, 8 reels, Paramount.
 FORTY WINKS, Raymond Griffith, 7 reels (silent), Paramount.
 HANDLE WITH CARE, Buster Phelps, 7 reels, Fox.
 HUCKLEBERRY FINN, Junior Durkin, 8 reels, Paramount.
 HUDDLE, Ramon Novarro, 11 reels, Metro-Goldwyn-Mayer.
 *HYPNOTIZED, Moran and Mack, 7 reels, Educational.
 KING OF THE JUNGLE, Buster Crabbe, 8 reels, Paramount.
 *KISS FOR CINDERELLA, Betty Bronson, 10 reels (silent), Paramount.
 LADY OF THE LAKE (Scott's classic), 5 reels, Fitzpatrick.
 LITTLE ORPHAN ANNIE, Mitzi Green, 7 reels, RKO Radio.
 LUCKY DOG, Buster the dog, 7 reels, Universal.
 MAN HUNT, Junior Durkin, 7 reels, RKO Radio.
 MOLLY MAKE-BELIEVE, Marguerite Clark, 6 reels (silent), Paramount.
 *MR. ROBINSON CRUSOE, Douglas Fairbanks, 6 reels, United Artists.
 MY PAL THE KING, Mickey Rooney, 6 reels, Universal.
 *OLD IRONSIDES, Charles Farrell, 12 reels (silent), Paramount.
 OLIVER TWIST, Dickie Moore, 7 reels, Monogram.
 ONLY THE BRAVE, Gary Cooper, 8 reels, Paramount.
 PACK UP YOUR TROUBLES, Laurel and Hardy, 7 reels, Metro-Goldwyn-Mayer.
 *PETER PAN, Betty Bronson, 10 reels (silent), Paramount.
 POTTERS, THE, W. C. Fields, 7 reels (silent), Paramount.
 PUSS IN BOOTS (Operetta), 4 reels, Arnold Associates.
 QUARTERBACK, THE, Richard Dix, 8 reels (silent), Paramount.
 RACING YOUTH, Slim Summerville, 7 reels, Universal.
 RETURN OF CASEY JONES, Charles Starrett, 6 reels, Monogram.
 *SIEGFRIED (The Norse Saga), 12 reels (silent), Schneider.
 *SILENT ENEMY, THE (Indian life), 9 reels, Beacon.
 *SKIPPY, Jackie Cooper, 10 reels, Paramount.
 SKY DEVILS (Aviation), 8 reels, United Artists.
 SNOW WHITE (fairy tale), 6 reels (silent), Paramount.
 SOOKY, Robert Coogan, 9 reels, Paramount.
 SPECIAL DELIVERY, Eddie Cantor, 7 reels (silent), Paramount.
 SPEEDY, Harold Lloyd, 8 reels (silent), Paramount.
 *SPIRIT OF NOTRE DAME, THE, (football) 8 reels, Universal.
 SPORTING GOODS, Richard Dix, 6 reels (silent), Paramount.
 TOM SAWYER, Jackie Coogan, 10 reels, Paramount.
 TOUCHDOWN, Richard Arlen, 8 reels, Paramount.
 *VANISHING AMERICAN, THE, Richard Dix, 10 reels (silent), Paramount.
 *WE AMERICANS (patriotism), 9 reels (silent), Universal.
 WE'RE IN THE NAVY NOW, Wallace Beery, Raymond Hatton, 5 reels (silent), Kodascope.



To Professor Frederic M. Thrasher, associate professor of education at New York University, 4-year-old Phyllis De Luca, representing the children of Manhattan's lower west side, points out what she wants to see at the children's matinee at the Eighth Street Playhouse.

WHEN A FELLER NEEDS A FRIEND, Jackie Cooper, 8 reels, Metro-Goldwyn-Mayer.

*WINGS (aviation), 13 reels, Paramount.
 *YANKEE CLIPPER, THE, William Boyd, 5 reels (silent), Kodascope.
 *ZOO IN BUDAPEST, Gene Raymond, 8 reels, Fox.

ANIMAL, EXPLORATION AND EDUCATIONAL FILMS

ACROSS THE WORLD WITH MR. AND MRS. MARTIN JOHNSON, 8 reels, Principal.
 AROUND THE WORLD IN 80 MINUTES, Douglas Fairbanks, 8 reels, United Artists.
 BIG CAGE, THE, Clyde Beatty and his animals, 8 reels, Universal.
 BOTTOM OF THE WORLD, THE (Antarctic), 4 reels, Principal.
 *BRING 'EM BACK ALIVE, Frank Buck and his animals, 7 reels, RKO-Radio.
 *COCKEYED ANIMAL WORLD, THE (Australian animals), 4 reels, Principal.
 CONGORILLA (African travels), 7 reels, Fox.
 COUGAR, THE KING KILLER (Cougars and dogs), 6 reels, Principal.
 *DANGERS OF THE ARCTIC, 4 reels, Principal.
 DASSAN, THE ISLE OF PENGUINS, 5 reels, First Division.
 DEVIL'S PIT, THE (New Zealand life), 7 reels (silent), Universal.
 ESKIMO PERILS, 6 reels, Ameranglo.
 *EXPLORERS OF THE WORLD, 10 reels, Raspin.
 GRASS (Persian life), 4 reels (silent), Kodascope.
 MOANA (South Sea life), 7 reels (silent), Paramount.
 RANGO (Sumatran jungle life), 8 reels, Paramount.
 TAMING OF THE JUNGLE (Kindness to animals), 6 reels, Monogram.
 TARZAN, THE FEARLESS, Buster Crabbe, 7 reels, Principal.
 *TRADER HORN (African life), 13 reels, Metro-Goldwyn-Mayer.
 TRAILING THE KILLER (Dogs), 7 reels, Educational.

VIKING, THE, Capt. Bob Bartlett, 6 reels, Beacon.

VIRGINS OF BALI (South Sea life), 5 reels, Principal.

*WITH BYRD AT THE SOUTH POLE, 8 reels, Paramount.

WITH WILLIAMSON BENEATH THE SEA, 6 reels, Principal.

RECENT JUNIOR MATINEE FILMS

Features

ADVENTURE GIRL, Joan Lowell, 7 reels, RKO-Radio.
 ALICE IN WONDERLAND (All star cast), 8 reels, Paramount.
 *ANNE OF GREEN GABLES, Anne Shirley, 9 reels, RKO-Radio.
 BRIGHT EYES, Shirley Temple, 8 reels, Fox.
 COLLEGE RHYTHM, Joe Penner, Jack Oakie, 10 reels, Paramount.
 *DAVID HARUM, Will Rogers, 8 reels, Fox.
 FEROCIOUS PAL, THE, Kazan, the dog, 6 reels, Principal.
 FIGHTING TO LIVE (Dog story), 6 reels, Principal.
 *HANDY ANDY, Will Rogers, 8 reels, Fox.
 *I AM SUZANNE (Marionettes), 9 reels, Fox.
 *KEEP 'EM ROLLING (Horse story), 7 reels, RKO-Radio.
 *LITTLE WOMEN, Katharine Hepburn, 12 reels, RKO-Radio.
 LONE COWBOY, THE, Jackie Cooper, 8 reels, Paramount.
 LOST JUNGLE, THE, Clyde Beatty and his animals, 7 reels, Mascot.
 *MAN OF ARAN (Irish life on Aran Island), 7 reels, Gaumont-British.
 MAN'S GAME, A, Tim McCoy, 6 reels, Columbia.
 MIDSHIPMAN JACK, Bruce Cabot, 8 reels, RKO-Radio.
 MRS. WIGGS OF THE CABBAGE PATCH, W. C. Fields and Zasu Pitts, 9 reels, Paramount.
 *NO GREATER GLORY, Young boys' cast, 8 reels, Columbia.
 PECK'S BAD BOY, Jackie Cooper, 8 reels, Fox.
 REX, KING OF WILD HORSES, 7 reels, Columbia.
 SILVER STREAK, First streamline train, 8 reels, RKO-Radio.
 *SMOKY (Horse story), 7 reels, Fox.
 *TREASURE ISLAND, Jackie Cooper and Wallace, Beery, 11 reels, Metro-Goldwyn-Mayer.
 *WILD CARGO, Frank Buck and his animals, 9 reels, RKO-Radio.

Westerns

BATTLING BUCKAROO, THE, Lane Chandler, 6 reels, First Division.
 FIGHTING RANGER, THE, Buck Jones, 6 reels, Columbia.
 FIGHTING THROUGH, Rebel, the horse, 5 reels, Willis Kent.
 LAWLESS FRONTIER, THE, John Wayne, 5 reels, Monogram.
 MAN FROM HELL, THE, Rebel, the horse, 5 reels, Willis Kent.
 TRAIL BEYOND, THE, John Wayne, 5 reels, Monogram.
 WAGON WHEELS, Randolph Scott, 6 reels, Paramount.

Serials

BURN-'EM-UP BARNES, Jack Mulhall and Frankie Darro, 12 episodes, Mascot.
 LAW OF THE WILD, THE, Rex, the horse, and Rin-Tin-Tin, Jr., 12 episodes, Mascot.
 LOST JUNGLE, THE, Clyde Beatty and his wild animals, 12 episodes, Mascot.
 MYSTERY MOUNTAIN, Ken Maynard and his horse Tarzan, 12 episodes, Mascot.
 MYSTERY SQUADRON, THE, Bob Steele, 12 episodes, Mascot.
 RED RIDER, THE, Buck Jones and his horse Silver, 15 episodes, Universal.

(Continued on following page)

SHORT SUBJECTS FOR THE JUNIORS

(Continued from preceding page)

TAILSPIN TOMMY (Aviation serial), 12 episodes, Universal.
TARZAN, THE FEARLESS, Buster Crabbe, 12 episodes, Principal.
YOUNG EAGLES (Boy Scout adventures), 12 episodes, First Division.

SHORT SUBJECTS OF 1934 SUITABLE FOR JUNIOR MATINEES

(One reel each unless marked otherwise)

Cartoons

ALONG CAME A DUCK—RKO-Radio.
ANNIE MOVED AWAY—The Lucky Rabbit. Universal.
AUTOGRAPH HUNTER, THE—Krazy Kat. Columbia.
AXE ME ANOTHER—Popeye. Paramount.
BETTY BOOP IN BLUNDERLAND—Paramount.
BETTY BOOP'S LITTLE PAL—Paramount.
BETTY BOOP'S RISE TO FAME—Paramount.
*BIG BAD WOLF, THE—In color. United Artists.
BLACK SHEEP, THE—Educational.
BUDDY OF THE APES—Vitaphone.
BUDDY, THE WOODSMAN—Vitaphone.
BUDDY'S CIRCUS—Vitaphone.
BUDDY'S TROLLEY TROUBLES—Vitaphone.
BUSY BUS—Krazy Kat. Columbia.
*CAMPING OUT—Mickey Mouse. United Artists.
CANDY HOUSE—Oswald. Universal.
CAVE MAN, THE—Willie, the Whopper. Metro-Goldwyn-Mayer.
*CHINA SHOP, THE—Color and fantasy. United Artists.
CHRIS COLUMBUS, JR.—Oswald. Musical score. Universal.
DANCE CONTEST, THE—Popeye. Paramount.
DAVEY JONES LOCKER—Willie the Whopper. Metro-Goldwyn-Mayer.
DISCONTENTED CANARY, THE—Cartoon in color. Metro-Goldwyn-Mayer.
*FLYING MOUSE, THE—United Artists.
*FUNNY LITTLE BUNNIES—Cartoon in color. United Artists.
*GODDESS OF SPRING, THE—Walt Disney. United Artists.
*GOIN' TO HEAVEN ON A MULE—Vitaphone.
GOODE KNIGHT—Cubby Bear. RKO-Radio.
GRANDFATHER'S CLOCK—RKO-Radio.
*GRASSHOPPER AND THE ANT, THE—United Artists.
*GULLIVER MICKEY—Mickey Mouse. United Artists.
HA, HA, HA!—Betty Boop. Paramount.
HOLIDAY LAND—A Scrappy cartoon. Columbia.
HOLLAND DAYS—Cartoon. Educational.
JOE'S LUNCH WAGON—Educational.
JOLLY LITTLE ELVES—Color cartoon. Universal.
KEEPING IN STYLE—Betty Boop. Paramount.
KINGS UP—The Lucky Rabbit. Universal.
LAZYBONES—Song hit cartoon. Paramount.
LITTLE BIRD TOLD ME, A—RKO-Radio.
LITTLE DUTCH MILL, THE—Color cartoon. Paramount.
MAN ON THE FLYING TRAPESE, THE—Popeye. Paramount.
MASQUERADE PARTY—Krazy Kat. Columbia.
MICE IN COUNCIL—Educational.
MICKEY PLAYS PAPA—United Artists.
MICKEY'S STEAM ROLLER—United Artists.
MILD CARGO—Cubby Bear. RKO-Radio.
MILLER'S DAUGHTER, THE—Vitaphone.
MY LADY'S GARDEN—Cartoon. Educational.
OLD PIONEER, THE—Cartoon in color. Metro-Goldwyn-Mayer.
*ORPHANS BENEFIT—Mickey Mouse. United Artists.
PASTRY TOWN WEDDING, THE—Colored cartoon. RKO-Radio.
*PECULIAR PENGUINS—Silly Symphony. United Artists.

Board Picks "Best Films of the Year"

The National Board of Review last week made known its annual selection of best films released during the year from December 21, 1933 to December 20, 1934. In addition to the selections made by the Committee on Exceptional Photoplays of the 10 American and five foreign films considered best for their artistic qualities, a list of 10 American films chosen for their outstanding entertainment qualities was chosen by the review committee, numbering over 300 individuals.

The following American pictures, listed alphabetically, were chosen for their artistic merit:

"The Count of Monte Cristo," "Crime Without Passion," "Eskimo," "The First World War," "It Happened One Night," "The Lost Patrol," "Lot in Sodom," "No Greater Glory," "The Thin Man" and "Viva Villa."

The following five foreign pictures were chosen for their artistic merit:

"The Blue Light," "Catherine the Great," "The Constant Nymph," "Madame Bovary" and "Man of Aran."

The ten American films chosen for their popular appeal and entertainment qualities, listed in order of the number of votes received, are:

"One Night of Love," "The House of Rothschild," "The Barretts of Wimpole Street," "The Thin Man," "It Happened One Night," "The Count of Monte Cristo," "Of Human Bondage," "Queen Christina," "Treasure Island" and "What Every Woman Knows."

*PLAYFUL PLUTO—Mickey Mouse. United Artists.

POOR CINDERELLA—Color cartoon. Paramount.
SCRAPPY'S DOG SHOW—Columbia.
SKYLARKS—Oswald. Universal.
SLOW BUT SURE—Educational.
SOCK-A-BYE BABY—Popeye. Paramount.
STRONG TO THE FINISH—Popeye. Paramount.

TALE OF THE VIENNA WOODS—Color cartoon with music. Metro-Goldwyn-Mayer.
THIS LITTLE PIGGIE WENT TO MARKET—Screen song. Paramount.
THOSE BEAUTIFUL DAMES—Color. Vitaphone.
THREE BEARS, THE—Educational.
TOM TOM THE PIPER'S SON—Educational.
TOY SHOPPE, THE—The Lucky Rabbit. Universal.

*TOYLAND BROADCAST—Color. Metro-Goldwyn-Mayer.

TOYLAND PREMIERE—Musical Cartoon. Universal.

TUNE UP AND SING—The Bouncing Ball.
WHY DO I DREAM THOSE DREAMS?—Vitaphone.

WISE LITTLE HEN, THE—Cartoon in color. United Artists.

WOLF WOLF—Oswald. Universal.
YE HAPPY PILGRIMS—Oswald. Universal.

Informationals

ANIMAL ANTICS—Paramount.
*BORN TO DIE—Educational.
*BOSOM FRIENDS—Educational.

BOSTON TEA PARTY—See America First. Vitaphone.

CITY OF THE GOLDEN GATE, THE—Magic Carpet. Fox.

*CITY OF WAX, THE—Educational.

*COAST OF CATALONIA, THE—Magic Carpet. Fox.

CROSSROADS OF THE WORLD—Magic Carpet. Fox.

DUMB CHAMPS—Columbia.

*EGYPT, THE KINGDOM OF THE NILE—Metro-Goldwyn-Mayer.

FAKERS OF THE EAST—RKO-Radio.

*FLYING BODIES—Paramount.

*FLYING PIGSKINS—Columbia.

FORTUNATE ISLES—Fox.

GLIMPSES OF ERIN—Metro-Goldwyn-Mayer.

GOOD SHAPE—Paramount.

HAIL COLUMBIA—See "Boston Tea Party."

HOLLAND TULIP TIME—Color. Metro-Goldwyn-Mayer.

HOLLYWOOD ON PARADE No. 11—Paramount.

*HORSE POWER—Paramount.

*IN FAR MANDALAY—Fox.

IRELAND, EMERALD ISLE—Color. Metro-Goldwyn-Mayer.

ITALY—LAND OF INSPIRATION—Metro-Goldwyn-Mayer.

JOURNEY IN FLANDERS, A. Fox.

*LOST RACE, THE—Educational.

MARCH OF THE YEARS No. 5—Columbia.

*MARCHING WITH SCIENCE—Fox.

MARINE MARVELS—Paramount.

*NATURE'S GANGSTER—Educational.

NIP-UPS—Metro-Goldwyn-Mayer.

OUTDOING THE DAREDEVILS—Fox.

PARAMOUNT PICTORIAL No. 2—Paramount.

PATHE REVIEW No. 2—Peter Rabbit. RKO-Radio.

PATHE REVIEW No. 3—Peter Rabbit. RKO.

PATHE REVIEW No. 5—RKO-Radio.

PICTURESQUE PORTUGAL—Magic Carpet. Fox.

PILGRIM DAYS—See "Boston Tea Party."

*PRO FOOTBALL—Metro-Goldwyn-Mayer.

RUGBY—Metro-Goldwyn-Mayer.

SLACKERS AND WORKERS OF THE JUNGLE. Vitaphone.

*SPOTTED WINGS—Educational.

SPRINGBOARD CHAMPIONS—Paramount.

STRANGE AS IT SEEMS No. 38. Universal.

SWITZERLAND THE BEAUTIFUL—Color. Metro-Goldwyn-Mayer.

*UNDER MOROCCAN SKIES—Fox.

WINTER THRILLS—Columbia.

Comedies

AT THE RACES—Vitaphone.

COUNT, THE—A reissue of Charlie Chaplin. RKO Radio, 2 reels.

*FIRST ROUND-UP, THE—Our Gang. Metro-Goldwyn-Mayer, 2 reels.

FOR PETE'S SAKE—Our Gang. Metro-Goldwyn-Mayer, 2 reels.

HI, NEIGHBOR!—Our Gang. Metro-Goldwyn-Mayer, 2 reels.

HONKEY DONKEY—Our Gang. Metro-Goldwyn-Mayer, 2 reels.

MICKEY'S MINSTRELS—Mickey McGuire. Columbia, 2 reels.

MICKEY'S RESCUE—Columbia, 2 reels.

MIKE FRIGHT—Our Gang. Metro-Goldwyn-Mayer, 2 reels.

OLD KENTUCKY HOUNDS—Paramount.

PURE FEUD—Vitaphone.

Novelties

*BABY BLUES—Color. Paramount.

ISHAM JONES—Jones and his orchestra. Vitaphone.

MONKEY SHINES—Runaway Chimpanzee. Paramount.

MOUNTAIN MELODY—Educational.

SHOW KIDS—Vitaphone, 2 reels.

*SPECTACLE MAKER, THE—Color. Metro-Goldwyn-Mayer, 2 reels.

Decency Council In First Meeting

The New York Council of the Legion of Decency met for the first time last Thursday and pledged full support to Cardinal Hayes in the drive against immoral motion pictures. Former Governor of New York Alfred E. Smith presided at the meeting, which followed a private luncheon for Council members.

"We agreed first to marshal public support for the motion picture industries carrying out the code for clean, wholesome, decent pictures," Mr. Smith told the meeting. "We stand solidly behind the Cardinal and his endeavor to show that only clean pictures are to be shown on the screen."

The complete personnel of the Council attended the meeting, as follows: Manhattan—James A. Farrell, George MacDonald, former Mayor John B. O'Brien; Martin Quigley, publisher of *Motion Picture Herald* and *Motion Picture Daily*; John J. Raskob, Alfred Talley, former judge of the Court of General Sessions; Bronx—James Donnelly; Richmond—William F. Fetherston; Westchester—Supreme Court Justice William E. Bleakly; Dutchess and Putnam—John B. Maack of Poughkeepsie; Orange and Rockland—Arthur O'Leary; Sullivan—George Cook; Ulster—James Dwyer.

In Hollywood this week replying to reports current that he would leave his position as head of the Production Code Administration to join Universal, Joseph I. Breen issued a formal statement denying that he contemplated any change and said he would remain at his present post until 1936.

J. J. McGuinness Theatre Head, Dies

James J. McGuinness, executive secretary of Allied Theatres of Massachusetts, the theatre chamber of commerce which in the New England territory represents Mullins & Pinanski, RKO, Loew's, Fox-Polk Shubert and Warner theatres, together with many independent theatre owners, died at his home, 111 Lindsay St., Dorchester, Mass., Saturday, after a heart attack.

Mr. McGuinness had been associated with the theatre business for 30 years. Born in Worcester, Mass., January 1, 1880, he would have been 55 years old at the start of the New Year. His career started as an usher and general odd-job boy. Later he became general manager of the N. H. Gordon circuit of Olympia Theatres in Boston and New England and when these houses were merged with the Paramount Public interests, he became executive secretary of Allied.

Mr. McGuinness is survived by his widow and one son, Edmund. The funeral was held from his residence Monday and high mass was celebrated at St. Peter's Church, Dorchester.

William Shelton Dies

William Lisle Shelton, 66, owner of the Ashland theatre in Kansas City, died last week.

MGM, LOEW'S RESTORE CUTS

MGM and Loew's last week restored to all employees in New York and on the Coast, all salary reductions

made since 1932. The order will bring increases of from 10 to 30 per cent for those employees who received cuts during the past two years. Both companies also were understood to have distributed bonus checks to employees as Christmas gifts.

Ambrose Dowling Dead in England

Ambrose S. Dowling, former general manager of the RKO Export Corp., died in London last week of pneumonia and complications. After illness had forced his retirement in October, Mr. Dowling remained in England, and ten days ago, influenza and pneumonia set in.

The body will be shipped to the United States where Catholic funeral services are to be held.

Treasury Studies Overlapping Taxes

Double taxation on theatre admissions and other services and commodities will be studied during the course of an investigation of the whole subject of taxation just inaugurated by the treasury department at the direction of President Roosevelt.

Taking the first step toward carrying out his campaign promise to seek the elimination of overlapping taxes, the President has ordered the department to survey not only the federal tax situation but also the levies of the various states and municipalities with a view to determining how far the subordinate political units have gone in piling taxes upon items also taxed by the government.

Gasoline, of course, is the outstanding example of heaped up taxation, being forced to bear the burden not only of federal and state taxes but also in many localities, the levies of counties and municipalities. There has been an increasing tendency during the past few years to use the admission tax as a means of securing state and local revenue. Imposition of the tax by the federal government pointed the way to many states, and a number of bills have been prepared in state legislatures for similar imposts.

The treasury investigation may pave the way for a national conference next summer at which means of eliminating duplication and overlapping of taxation will be discussed.

Take Film for Canada

Excellent Exchange of Canada, through its New York agent, Guaranteed Pictures Company, has purchased "Young Eagles," produced by Romance Production, for Canada. Arthur Beck represented the producer.

Operators' Wage Scale Discussed

Representatives of New York exhibitors met Saturday in the headquarters of the motion picture Code Authority with officials of Local 306 and the Allied Motion Picture Operators' Union in an attempt to settle plans for reduced wage scales for operators. No decision was made public.

Local 306 ten days ago granted temporary relief to New York independents, the reduction to continue until a permanent agreement is reached.

Among those at the Saturday meeting were NRA compliance director Sol A. Rosenblatt, George Browne, president of the International Alliance of Theatrical Stage Employees; Harry and William Brandt, Charles L. O'Reilly, C. C. Moskowitz, Marvin Schenck, Lester B. Thompson, Tom Murray and Louis Krouse.

In Kansas City this week restoration of local autonomy to Local 170 of the IATSE left two other locals known to be on probation and under direct supervision of the international office. These two are the Pittsburgh local and Local 306 of New York.

The Cincinnati local, which has been on probation, has been reorganized and restored to self-government.

Philip Jones of Wilmington last week was elected president of Local 473 of the IATSE and Leon H. McCardus was named vice-president. Other officers elected were Albert B. Williams, secretary; Edward T. Veasey, financial secretary and treasurer; Walter F. Scott, Sr., business manager; Thomas Vane, sergeant-at-arms; and Albert Hughes and George A. Joseph, additional members of the executive board.

Frank Beal, Pioneer Director, Dies on Coast

Frank Beal, 70, pioneer director, and recently a character actor in Hollywood, died last week after an illness of several months. He is survived by Scott R. Beal, recently named a director at Universal, on a promotion from the position of assistant director, and two daughters.

James T. Hanlon Dies

James T. Hanlon, 42, for 14 years, branch manager for MGM, died last week in Atlanta of pneumonia. He was a member of the clearance and zoning board, and had been with MGM for 20 years.

Wixon, Comedian, Dies

Nehemiah Wixon, veteran comedian and singer, died in Providence last week. Stricken blind in 1923 he made his home with a sister in Providence.

Opens Portland Office

Jack Kloepper, representative of United Artists in the Oregon territory, has opened new offices on film row at 1923 N. W. Kearney Street, Portland.

Takes St. Louis Exchange

Dave Kohn has taken over the business of the St. Louis Majestic Pictures Corporation exchange. A. R. Dietz will continue as branch manager.



THE CAMERA REPORTS



A NEW YEAR. A happy reminder from some of the young women of the ensemble of Warner Brothers' "Gold Diggers of 1935."



STARTS SCRIPT FILE. Harry M. Lydenberg, director of the New York Public Library, accepting from Ned E. Depinet, president of the RKO Distributing Corporation, the shooting script of RKO Radio's "Little Women," for the newly established section devoted to actual working scripts of important pictures.



UNFORTUNATE CHILDREN ENTERTAINED. Sick and crippled youngsters confined to Bellevue Hospital, New York municipal institution, at a special screening of MGM's "Babes in Toyland" arranged for their benefit at the hospital. Equipment for the screening was contributed by Joe Hornstein, supply dealer.



FILM MORALS COUNCIL MEETS. Members of the Legion of Decency Council of the Catholic Archdiocese of New York, recently formed by Patrick Cardinal Hayes, as they met for the first time to discuss motion picture standards. Seated: James A. Farrell, George MacDonald, Alfred E. Smith, chairman; John J. Raskob, Rev. Edward R. Moore. Standing: James Donnelly, James Dwyer, Arthur O'Leary, Alfred Talley, former Mayor John P. O'Brien, William Featherstone, Martin Quigley and George Cook.



BRING SERIAL TO SCREEN. Principals in the filming of Columbia's "Passport to Fame," adapted from the Collier's story, "The Jail Breaker," by W. W. Burnette. Seated: Jo Swerling and Robert Riskin, scenarists who made the adaptation. Standing: Edward G. Robinson, star; John Ford, director; and Burnette.



MAKE-BELIEVE FIGHT. They aren't mad at each other, Paul Muni and Barton McLane. The script for Warner Brothers' "Black Fury" said, "Fight." And Michael Curtiz (he's shown in foreground, directing) said, "Yeah, and please fight!" And they takes him serious! That's Muni on the bottom.



JUNE LANG IN THE FOX PRODUCTION "MUSIC IN THE AIR"

Still Photography by Otto Dyar

•
motion picture arts
and artists
in recent still photography



Left:
LORETTA YOUNG AS
IN "CLIVE OF INDIA,"
TWENTIETH CENTURY
PRODUCTION, RELEASE
BY UNITED ARTISTS.

On opposite page:
RUDY VALLEE, BOBBY
CONNOLLY AND ANN
DVORAK IN A SCENE
OF A WARNER REVUE,
"SWEET MUSIC." A
PRODUCTION STILL BY
SCOTTY MELBOURNE.

Below:
STILL CAMERA STUDY
BY WHITEY SCHAEFER
BASED ON SCENE IN
"NO GREATER GLORY,"
A COLUMBIA PICTURE.





Recent still
photography



Left:
GLORIA SWANSON AS SHE
APPEARS IN "MUSIC IN
THE AIR," FOX PRODUCTION
—A STILL BY OTTO DYAR.

At top of opposite page:
ROBERT MONTGOMERY AND
HELEN HAYES IN MGM'S
"VANESSA: HER LOVE STORY."
STILL BY MILTON BROWN.

Portraits across pages:
STUDY BY OTTO DYAR OF
SHIRLEY TEMPLE, FOX STAR

CLAIRE DODD, FEATURED
FIRST NATIONAL PLAYER.
PHOTOGRAPH BY FERENC.

STUDY BY ANTHONY UGRIN
OF THE FOX FEATURED
PLAYER, ROCHELLE HUDSON.

A PORTRAIT OF THE MGM
STAR, JOAN CRAWFORD, BY
HURRELL AND SUGGESTED
BY HER LATEST PICTURE,
"FORSAKING ALL OTHERS."





Recent still
photography



Left:
MICAUBER AS THE
DICKENS. CHARACTER
IS RECREATED BY
W. C. FIELDS FOR
THE MGM PICTURE
"DAVID COPPERFIELD."

Below, right:
SIEGRIED RUMANN,
FOX PLAYER, IN A
CHARACTER STUDY
BY OTTO DYAR.

Below, left:
MRS. GUMMIDGE AS
PORTRAYED BY UNA
O'CONNOR IN "DAVID
COPPERFIELD," MGM
PRODUCTION: A STILL
BY CLARENCE BULL.



THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO

Hollywood Correspondent

A NEW, lusty baby made a bow this week in Hollywood without the fanfare of lights, music or publicity bal-lyhoo, when First Division Productions took up headquarters at Mack Sennett's Studio.

Henry Hobart, well-known and favorably regarded in production circles, as production chief got under way immediately upon his return from New York, and announced the filming of four Hoot Gibsons, new types of westerns, to start after Hoot returns from his extensive barnstorming tour of 106 cities.

Writers are readying scripts, sets are going up, staff is being assembled, and shooting starts soon.

Curtis Confers with Hobart

John Curtis, vice-president and treasurer, spent some time with Hobart acting as sort of god-father of the infant company, added his blessings, then planed back to New York to confer with Nick Ludington, president, prior to Mr. Ludington's coming to Hollywood.

It was further revealed that four other feature productions made in Hollywood will also be launched for spring release.

To date, the output of the company consists of: "The March of Time," one a month; "Travelogues in Technicolor with Symphonic Music," one a month; features from Chesterfield and Invincible, distributed nationally, and some from Monogram for specific territorial sales.

First Division also will encourage independents with distinctive production ideas.

Other officers, besides Ludington, Curtis and Hobart, are William M. L. Fiske, III, vice-president, and Harry Thomas, president of First Division Exchanges and chairman of the board of First Division Productions, and Frank Look, secretary, First Division Productions.

▽

Riesenfeld Reopens Filmarte

Hollywood's famous Filmarte Theatre, with unusual foreign productions and novelty films of the artistic type, was reopened Christmas Day by Dr. Hugo Riesenfeld, former Broadway theatre operator. Said Mr. Riesenfeld:

"Hollywood creative artists and technicians through the Filmarte will have an opportunity to see what foreign studios are producing and what new innovations are being introduced. I am sanguine about Hollywood's response to the new Filmarte policy."

▽

The Holiday Spirit found Hollywood in the best of humor this year. The Boulevard buzzed with activity. . . . Shops remained open until 10:30 and 11 at night. . . . For the first time in many a week lines appeared at ticket windows of two small local theatres, one showing Anna Sten in "We Live Again," the other, "Manhattan Melodrama." . . . Universal's "Imitation of Life" went into its fourth week at the Hollywood Pantages Theatre. . . . Following two three-day holidays over Christmas and New Year the studios are announcing heavy production schedules for January and February. . . . MGM, via Irving Thalberg, will place eight important pictures in production the first twelve weeks of the New Year, including "China Seas," "Mutiny

on the Bounty," "Good Earth" and "Cecil Rhodes." Among the most important pictures scheduled for January are "Oil for the Lamps of China" and "Midsummer Night's Dream" at Warner, "The Big Broadcast of 1935" and the "Crusades" at Paramount. . . . Fox begins the New Year with "Red Heads on Parade" and "Adios Argentina," Radio with "She" and "Star at Midnight" and Universal blossoms with "The Great Ziegfeld" and "Princess O'Hara."

Hollywood seems optimistic for 1935.

▽

News Flashes

The Screen Writers' Guild at its first annual dinner dance at the Trocadero cafe last Thursday night announced its selection of the best written screen plays of the year.

Robert Riskin was voted first honors for his work on "It Happened One Night." Second choice went to Albert Hackett and Frances Goodrich for "The Thin Man." Third to Nunnally Johnson for "The House of Rothschild"; fourth to S. K. Lauren, James Gow and Edmund North for "One Night of Love"; fifth to George Marion, Jr., Dorothy Yost and Edward Kaufman for "The Gay Divorcee."

Voting was confined to the Guild membership, of which 619 out of 750 filed ballots.

* * *

Joseph I. Breen issued an official statement last week spiking all rumors that he would leave his post as administrator of the Production Code. He said he had a definite commitment to carry on as administrator until March, 1936.

* * *

The day following Charles Skouras' return here from New York he called a meeting of district managers and outlined the new policy under which Fox West Coast theatres will operate under the new regime of National Theatres, Inc.

* * *

Warner Brothers got out a special news story on the rating of its directors as listed in the MOTION PICTURE HERALD'S "Box Office Check-Up" Number.

* * *

Since announcement that she would return to the screen, after a four-year absence, in an MGM picture, Aileen Pringle has received 74 fan letters.

▽

Three Pictures Start

As was to be expected, activity sloughed off measurably during the pre-holiday season. But three new pictures were started. Four were finished. Two of the new pictures are Warner's. The other is a Monogram. Universal is credited with two of the four completed; Monogram and MGM check in with one each.

At Warner's "King of the Ritz" went before the cameras. In this will be seen Erik Rhodes, William Gargan, Ann Dvorak, Dorothy Tree, Berton Churchill, Gordon Westcott, Allan Jenkins and Robert Barrat. Its companion picture is "The Florentine Dagger," the cast for which includes Donald Woods, Margaret Lindsay, C. Aubrey Smith, Henry O'Neill, Charles Judels and Paul Porcasi.

Monogram's starting feature is "Mystery Man," with Robert Armstrong, Maxine Doyle, Henry Kolker and LeRoy Mason.

Both the completed Universal productions are in the generally termed big picture class. "The Good Fairy" features Margaret Sullavan, Herbert Marshall, Frank Morgan, Reginald Owen,

**FIRST DIVISION PRODUCTIONS BEGIN
SCREEN WRITERS PICK 'BEST' PLAYS
HOLIDAY SLOW-UP AT THE STUDIOS
THREE FILMS START, FOUR FINISHED**

Alan Hale, Beulah Bondi and Hugh O'Connell. In "The Mystery of Edwin Drood," Claude Rains, Douglass Montgomery, Heather Angel, David Manners, Valerie Hobson, Walter Kingsford, E. E. Clive, J. M. Kerrigan and Effie Ellsler will be seen.

Metro-Goldwyn-Mayer completed "Adam Started It," formerly titled "Copy Cat." Constance Bennett and Clark Gable are teamed in the leads. Support includes Henry Travers, Stuart Erwin, Frank Mayo, Harvey Stephens, Billie Burke, Henry Armetta and Katherine Alexander.

Last of the completed pictures, Monogram's "Great God Gold," presents Sidney Blackmer, Martha Sleeper, Regis Toomey, Gloria Shea, Edwin Maxwell, Ralf Harolde, Maria Alba and John T. Murray.

British Sign Players

E. O. Gurney of the Schulberg-Feldman-Gurney office in Hollywood arrived in New York last week from a European trip during which he closed deals with British companies for the services of Clive Brook, William Beaudine and Nils Asther. Brook will star in "The Dictator" and "The Marquis," for British and Continental. Beaudine will direct "Funny Face" for British International. Asther will play the lead in "Abdul Hamid," also for British International.

Safety Film in Massachusetts

The color cartoon, produced by Audio Productions for the Metropolitan Life Insurance Company, "Once Upon a Time," to promote safety in motoring, is being shown in Massachusetts theatres with the cooperation of Lieutenant Colonel Paul G. Kirk, commissioner of the state department of public safety.

Acquires Eight Westerns

Guaranteed Pictures Company has acquired all foreign distribution rights to the group of eight Bob Steele westerns, now being produced by A. W. Hackel of Supreme Pictures. The first three releases now ready are "Demon for Trouble," "Brand of Hate" and "Tombstone Terror."

Barton to Direct First

Charles Barton, who started as a property boy, and was recently promoted from assistant director to director at Paramount, will direct as his first assignment "Car 99," a story by Karl Detzer.

Glenda Farrell Stars

Glenda Farrell has been assigned to her first starring role by Warner, in "Women Are Bum Newspaper Men." Robert Presnell will supervise the film, production starting next month.

Pauline Starke Signed

Pauline Starke has been signed by Ajax Pictures for a role in "\$20 A Week," the first of a planned series of four pictures.

THE CODE QUESTION BOX

by JAMES P. CUNNINGHAM

No. 97—EXHIBITOR HAS A RIGHT TO OPERATE HIS OWN PROJECTOR

QUESTION—I am operating a 350-seat theatre, charging 10-15-20 cents admission. For the first four weeks I hired an IATSE union man at \$75 a week. Not being able to pay this salary I gave due notice to the union and started operating the machine myself. The union and the Central Labor Council have since declared the theatre "unfair."

I am NOT hiring a non-union man. What can be done? Does not the American Federation of Labor give a man the right to do his own work?

Can a union make a law overriding the American Federation, taking away a man's rights? Or has the International Union of operators got special permission from the AFL to declare an owner "unfair" for doing his own work?—MONTANA.

ANSWER—There is nothing in the motion picture code which seeks to prevent any motion picture theatre employer from discharging a union projectionist for economic reasons and operating the projector himself.

The code does say that no theatre employer shall interfere or prevent his employee from joining any union or labor organization chosen by the employee, or from interfering with union activities in which his employee participates. But, obviously, this latter situation is not involved in this matter, which is purely an out-and-out case of an employer discharging his union employee because he cannot afford to pay him the union scale. Further indication that the union does not have a case under the code may be seen in the fact that the union has not filed charges with any code or NRA labor boards, but has confined itself to a crusade against the theatre by calling it "unfair to organized labor." It's the old problem of a private picket fight between the exhibitor and the unions, and while the code cannot prevent unions from picketing, exhibitors in some cities have succeeded in getting relief from union interference with their business by applying to the courts.

▽ ▽ ▽

No. 98—CONTRACT SQUABBLE BETWEEN DISTRIBUTOR AND EXHIBITOR

QUESTION—The following is a copy of some of the terms of my contract with Warner Brothers-First National:

"Exhibitor to play first run at..... theatre, Warner Brothers and First National features to be released for season 1934-35 . . . at following rental:

3 De Luxe at \$25 each vs. 40 per cent gross receipts.

7 Specials at \$16.50 vs. 30 per cent to \$150, 50 per cent thereafter.

40 Regulars at \$12.50 each.

"All percentage pictures to play three days, including Sunday.

"Distributors to have option of designating any two of the above as percentage pictures at 40 per cent of gross, in such event guarantee terms to be waived, and, instead of same, to be played as stated at 40 per cent three days, including Sunday. In addition to above, 25 of the 1933-34 group to be played or paid for. If No. 750 selected, same as above for De Luxe prices, and No. 452, No. 453, No. 454, No. 751, No. 752, No. 754, No. 762 same as above for specials. All others as above regulars.

"Exhibitor to have the right of selection of these 25. This to be all a part of contract covering the playing of 75 features between two

groups: 1933-34 and 1934-35. Exhibitor has the privilege of substituting any pictures in excess of 25 for any 1934-35 of same classification."

It so happens that production No. 750 is "Wonder Bar," and I do not wish to play same at \$25 as I cannot make any money on it at that price. The exchange insists that I must play same and that if I do not wish to play it at \$25, I will have to designate some other picture in its place at \$25 and then play "Wonder Bar" at the price originally designated for the other picture. As I understand the wording of the above agreement, I am not obligated to play "Wonder Bar" at all. However, the exchange refuses to serve me with the production No. 453, "Dames," until I play "Wonder Bar" and two other program pictures on which I am delinquent.—ILLINOIS.

ANSWER—This seems to be purely a contract dispute and not one in which the code would be involved. In order to determine a dispute of this nature, the entire contract would have to be examined and, quite possibly, a hearing held to determine the other facts in connection with the deal that was made between the exhibitor and the exchange.

The specific question which is asked is whether or not the exhibitor is required by his contract to play or pay for the picture "Wonder Bar," and this depends entirely on whether the exhibitor has a valid contract with the distributor for the exhibition of that picture.

If the contract contains a signed provision for the submission of such contractual disputes to arbitration, and unless the parties to the contract can reach such an agreement, such a dispute should be referred to arbitration—as provided in the code—for determination. It is, of course, not a matter to be determined by the code itself, but is strictly a private contract dispute. If there is no contract provision for arbitration, then it becomes purely a legal question on which a competent local counsel should be consulted.

It is suggested that the inquiring exhibitor delve into the situation carefully and impartially with the branch manager of the exchange. The exchange manager should be familiar with his own contract provisions on which he is relying in asserting that the exhibitor is obligated to play "Wonder Bar." These exhibition contracts are not as mysterious as their size and length might indicate and are susceptible of understanding by any person who will carefully read the particular provision in the contract which is involved.

Exhibitors should realize that inquiries of this nature do not come under the provisions of the motion picture code, and that in the "Code Question Box," discussions must be confined to code matters exclusively. Absolutely no attempt could be made to give an exhibitor legal advice in connection with his contract disputes with exchanges because there usually exist other and extenuating circumstances which undoubtedly would influence a final decision of a court or arbitration board determining the question.

▽ ▽ ▽

No. 99—USING PASSES AS PRIZES IN BALLYHOO CONTESTS

QUESTION—Regarding the possible offering of theatre tickets as prizes in ballyhoo contests, would the offering of such theatre tickets as prizes to stimulate interest in different types of ballyhoo contests, without the intent of lowering admission prices, or giving free admissions with the intent of destroying the price scale, be considered a violation of the code?

ANSWER—The question to be determined in

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

the offering of theatre tickets as prizes to stimulate interest in the ballyhoo contests, as described in the foregoing, is purely one of fact as to whether the exhibitor is giving away such tickets in sufficient quantities as to constitute unfair competition to the competing theatre. If the tickets are not given away in such numbers as to constitute unfair competition, then the practice would be permissible. In any event, the Local Grievance Board in the exchange city serving the territory is the proper tribunal to rule on the unfairness of such procedure, if it is unfair, and then the Board would rule only after a competing exhibitor had filed a formal complaint and a hearing had been held on that complaint.

Electric Rate Reduced

The overhead of Akron, Ohio, theatres will be considerably reduced by reason of a large reduction in electric rates following a new franchise with the Ohio Edison Company which has just been approved by the city council.

Konigswald to Quality

Gus Konigswald, former exhibitor and theatre owner, has been appointed New York manager for Quality Premium Distributors. The company is headed by C. H. Goodwin and David Barrist, former publishers of regional trade papers.

New Bell & Howell Device

Bell & Howell, Chicago equipment manufacturer, has developed a new projector, the Filmo 1,000 Watt Model 130, claimed to permit a much larger and brighter picture in 16 mm. projection than was heretofore possible.

Opens Two More Branches

W. L. Parker of Amity Exchange at Charlotte has opened distribution offices in Atlanta and New Orleans, placing him in a position to negotiate with producers for rights in the entire South.

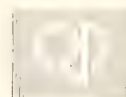
Salesmen's Party Set

The annual dinner dance and entertainment of the Motion Picture Salesmen, Inc., of New York, will be held New Year's Eve at the Hotel Astor.

THE CUTTING ROOM



Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau



WHILE THE PATIENT SLEPT

Warner

In this production are Aline MacMahon and Guy Kibbee, who proved such a popular team in "Big Hearted Herbert" and "Babbitt." The type of yarn selected for their third appearance is radically different from the other two but is one which permits ample opportunity for their down-to-earth comedy. Motivated by a murder mystery premise, it has Miss MacMahon as a nurse and Kibbee a police sergeant. With a host of relatives and in-laws battling for a share in the patient's vast wealth, the situation is complicated by a murder which Kibbee eventually solves after much satirical kidding from his leading lady.

The story is based on a published novel by Mignon G. Eberhart, with the screen play by Robert N. Lee and Eugene Solow, who collaborated on "Fog Over Frisco," while Solow was associated on "Gentlemen Are Born." Direction is by Ray Enright, maker of "The Circus Clown" and "The St. Louis Kid."

The supporting cast is composed entirely of familiar Warner names. Prominent in the list are Lyle Talbot, Patricia Ellis, Allen Jenkins, Robert Barrat, Hobart Cavanaugh, Dorothy Tree, Henry O'Neill and Russell Hicks.

For small town purposes particularly, the growing popularity of the Kibbee-MacMahon team appears to be the most valuable showmanship asset. Yet the comedy premise of the story, plus the added value of melodramatic mystery, together with the drama accruing to the squabbling relatives while the wealthy old man hovers between life and death, should readily suggest unusually effective exploitation ideas.

RECKLESS

MGM

A topical dramatic romance, this story closely parallels in atmosphere an actual case that has been very prominent in recent public print. It's the yarn of a glamorous girl who, plucked from the obscurity of a small time traveling carnival, becomes the sensation of Broadway, the pet of society. Her husband takes his own life and the girl is left to fight for her name, a share in the family fortune for herself and her unborn baby, and to find eventual happiness with the man who always has loved her.

David O. Selznick is producing from an original by Oliver Jeffries, with the screen play by P. J. Wolfson. Victor Fleming, maker of "Blonde Bombshell" and "Treasure Island," is directing.

The role of the girl heroine is played by Jean Harlow, last seen in "Girl from Missouri." The man in whom she finds consolation and love is William Powell. Recent announcements relative to the forthcoming marriage of these two may and may not be showmanship assets. Principal supporting players include Franchot Tone, May Robson, Nat Pendleton and Ted Healy.

While carrying an easily associated topical significance, the character portrayed by Miss Harlow is in several instances peculiar to her own career. There being a natural inclination on the part of many to know the inside low-down, this story appears to be both frank and daring in the manner in which it places fact in juxtaposition with fictionalized glorification. This situation makes possible a dynamic type of showmanship, carefully and intelligently handled.

The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.

The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product.

"The Cutting Room" is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.

This department's survey of pictures in no way anticipates or supplants the functions of the Showmen's Reviews which are prepared when the finished product is made available.

ONCE A GENTLEMAN

Columbia

This story is comedy romance, relating the experiences of a debonair man of the world whose philosophy is that nothing, particularly love, should be taken seriously. Complications set in, particularly when a girl refuses to think the same way he does, and love becomes a very serious matter.

Located in famous Nice and Monte Carlo, the production is being handsomely mounted, featuring a gay moonlight Mediterranean yachting party; a mardi gras carnival and the fascination of Monte Carlo's gambling salons.

The story is an original by Bradley King. The screen play is by Gene Markey, most recently credited with "Fashions of 1934," and direction is by Victor Schertzinger, maker of the current sensation "One Night of Love."

In the leading role is Tullio Carminati, currently appearing in "One Night of Love" and previously seen in "Gallant Lady." The girl who, refusing to take him seriously, falls in love is Lilian Harvey, featured in several Fox pictures. The supporting cast is headed by Hugh Williams, featured in MGM's forthcoming "David Copperfield" and currently in "Elinor Norton," and Tala Birell, long absent from the screen but who was seen in "Let's Fall in Love." Other players included are Luis Alberni, Ferdinand Gottschalk and Claudia Coleman.

Key to the production's potential exploitation is seen in the leading player's character. A cynical love-'em-and-leave-'em gentleman, ties up the unique with the sense automatically read into the title, with a number of tricky contrasts. The atmosphere promises a series of laugh-laden surprises and there are name values.

ROBERTA

Radio

From the stage play "Roberta," which enjoyed a lengthy run in New York, and originally adapted by Alice Duer Miller from the novel,

"Gowns by Roberta," the present screen play is by Samuel Mintz, recently credited with "Ann of Green Gables" and "Gallant Lady," and Jane Murfin, who adapted "The Fountain," "Virgie Winters" and "The Little Minister." Direction is by William A. Seiter, whose latest pictures are "Richest Girl in the World" and "We're Rich Again." Added dialogue is contributed by Glenn Tyron and Allan Scott. Music is by Jerome Kern with lyrics by Otto Harbach.

Because of recent pictures, more than usual potential showmanship significance is attached to the cast. Included are Irene Dunne, currently in "Sweet Adeline," Ginger Rogers and Fred Astaire of "Flying Down to Rio" and "Gay Divorcee." Teamed with them is Randolph Scott, hero of several Paramount westerns. Numbered among the supporting players are Helen Westley, Victor Varconi and Ferdinand Munier.

The theme is romantic, narrating two parallel love stories. One sets an ex-All America football star, Randolph Scott, down in Paris to become a fashion arbiter and fall in love with his star designer, Irene Dunne, who later is revealed as of the Russian nobility. The other brings together the singing dance band leader, Astaire, and the bogus countess, Ginger Rogers, gaudy night club dancer.

With elaborate mounting, the production features four spectacular sets, in one of which, a palace courtyard, is staged a fashion show extravaganza embellished by a score of glamorous mannikins.

Eight song numbers are featured, five of which are sung by Miss Dunne, including two of the stage show's hit numbers, "Touch of Your Hand" and "Smoke Gets in Your Eyes." Astaire and Ginger Rogers sing and dance to four separate numbers, as well as appearing with Miss Dunne in two.

A snappy, comedy-tinged musical romance, the production not only makes available uncommon cast strength, but on the idea of a football player stunning the connoisseurs with his fashion creations, makes possible the adaptation and exploitation of the style show climax. During the picture, Miss Dunne has about eighteen ultra modernistic costume changes and Ginger Rogers about fifteen.

At this writing, "Roberta" seems possessed of all the glamour and flair that marked "Flying Down to Rio" and "Gay Divorcee."

Alden Joins IMPPA

John B. Alden, president of Penzner Pictures, on the Coast, has become a member of the Independent Motion Picture Producers Association. The company plans production of a feature, "The King's Highway," with Rod La Roque in the lead.

RKO Radio Signs Lily Pons

Lily Pons, opera star, has completed arrangement to appear in one film for RKO Radio.

Tennis Star Signed

British Lion Pictures, English company, has signed Fred Perry, world's top ranking tennis player, for a series of short subjects, "How to Play Tennis."

SHOWMEN'S REVIEWS



This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public



Cheating Cheaters

(Universal)

Comedy-Drama

An adaptation of the popular stage play of the same title, this picture has an enjoyable combination of comedy, romance and the unquestionably amusing situation of two rival gangs of smooth and clever big time crooks, who, by a case of mistaken identity on a large scale, attempt to victimize each other, not realizing their error until it is too late.

It is for the most part light and entertaining material, with the comedy rather predominating, the romance an important part of the plot development, and sufficient action, suspense and mystery to add additional spice to the story. A surprise twist, which falls virtually at the conclusion of the picture, makes for an added bit of enjoyment.

The names are not more than fair, with Fay Wray in the lead, and Minna Gombell and Henry Armetta as the best known names in the support. Opposite Miss Wray is Cesar Romero, a newcomer who is capable and may be worth the selling buildup for future appearance. This same lack of cast strength tends to indicate the exhibitor necessity of rather concentrating on the story itself, and indicates that something may well be made in the selling of the opportunities for attention attracting which lie in the intriguing title, which is fully borne out by the story.

On board ship returning to the United States are Miss Wray and Francis L. Sullivan, presumably as father and daughter. Miss Wray obviously is making a play for Romero, also on-board, who is an apparently easy victim for the girl. When Romero dives overboard to rescue a crook who has jumped, the crook mentions the name of a feared federal detective, Ferris, who is on board and after him.

Sullivan and Miss Wray take a country-house near the mansion of Romero, his wealthy father and mother, and then it is revealed that Miss Wray, Sullivan, Miss Gombell, Armetta and Hugh O'Connell make up a gang, headed by Miss Wray, who, international jewel thieves, plan to "lift" the jewels owned by Romero's mother. The plan is set, with Miss Wray invited to stay with the others while her "father and mother" go to Chicago—presumably. Armetta poses as her music teacher and the two plan to get the trinkets from the wall safe. O'Connell and Armetta supply much lively comedy.

Only then is it most unexpectedly discovered that Romero, his "mother and father" and their "butler," form another gang who are out after the jewels they suppose the other "family" owns. At the same time that Miss Wray lifts one set of baubles, Romero and his "father" raid the other house. They are all captured by police when they reveal their identities to one another and squabble over the spoils.

In the office of the famous Ferris, who they suppose had been trailing them, they are astounded when Miss Wray "squeals" on them, and "confesses" naming each of the gangs in turn. She has fallen in love with Romero, meanwhile, and then comes the most unexpected twist: Ferris is Miss Wray. She gets Romero off lightly and their romance is completed.

It is entertaining material, which should be

open to lively selling.—AARONSON, New York.

Produced and distributed by Universal. A Stanley Bergerman production. Directed by Richard Thorpe. From the stage play by Max Marcin. Photographed by George Robinson. Screen play by Gladys Unger and Allen Rivkin. Film editor, Ray Curtiss. Additional dialogue by James Mulhauser. Art director, Harrison B. Wiley. Sound supervision, Gilbert Kurland. Editorial supervision, Maurice Pivar. Wardrobe by Vera West. Musical director and score, Edward Ward. Music and lyrics by Barry Trivers and Arthur Morton. P. C. A. Certificate No. 333. Running time, 67 minutes. Release date, Nov. 5, 1934. General audience classification.

CAST

Nan Brockton	Fay Wray
Tom Palmer	Cesar Romero
Mrs. Brockton	Minna Gombell
Steve	Hugh O'Connell
Tony	Henry Armetta
Dr. Brockton	Francis L. Sullivan
Mr. Palmer	Wallis Clark
Ira Lazarre	John T. Murray
Holmes	Morgan Wallace
Phil	George Barrand
Finelli	Harold Huber
Police captain	Reginald Barlow

The County Chairman

(Fox)

Comedy

When the title and credits of this picture flashed on the screen the preview audience broke into a storm of applause, and that enthusiastic appreciation carried all the way through the showing. The reason therefor is simple. "The County Chairman" is Will Rogers at his best, funnier, more human and delightful than ever before in his combination role of Cupid's assistant and an old time back-country politician.

On the basis of the record, Rogers is the most popular personality in the film business. His appeal and box office draw, in the big cities as well as outside, is universal. The general public, those who go to theatres week after week, apparently would prefer to miss any other attraction than a Rogers picture. Persons who attend but seldom always seem to find time for Will Rogers. He rates with both young and old.

All this leads up to one point. This picture has just as many values, if not more, than any other Rogers films, including "David Harum" and "Judge Priest," and calls for the kind of business-getting campaign that the importance of its star and its entertainment worth command.

In the picture, modernized but maintaining the human, homey, down-to-earth atmosphere of its early 1900 Wyoming small town locale, the full chord of entertainment is sounded. Everything happens naturally; there are no artificial build-ups. As it unrolls, Rogers doing plenty of topical political quipping, there is fine entertainment in its light drama, made laughably poignant by Rogers' hokum political chicanery. There is punch in the romantic love affair he fosters between his shy candidate, Kent Taylor, and Evelyn Venable, daughter of the blatherskite perpetual office-holding opponent, Berthon Churchill. Drama, tinged with understandable pathos in the sequences involving Louise Dresser, marks the conflict between Rogers and Churchill. Comedy predominating all, there is action enough for anyone in the convention scenes; the buggy-riding, neighbor-visiting campaign and home town rallies. Comedy colors the suspense on election night, when Rogers seems to have failed. But that suspense

gives way to a surge of triumph in the chase finale, when in marrying Taylor to Evelyn Venable, Rogers scores his greatest coup.

With so much that is valuable in cast names, story and production worth, yet there is no reason for presuming that the show is already in the bag. Much can be said to remind patrons of all the enjoyment Rogers has provided for them and that now, in this picture, and at the apex of his popularity, he again delivers.—McCARTHY, Hollywood.

Produced and distributed by Fox. Produced by Ted Butcher. Directed by John Blystone. Screen play by Sam Hellman and Gladys Lehman. Based on the play by George Ade. Photographed by Hal Mohr. Sound, Donald Flick. Art director, William Darling. Costumes by William Lambert. Musical director, Arthur Lange. P.C.A. Certificate No. 486. Running time, when seen in Hollywood, 80 minutes. Release date, Jan. 11, 1935. General audience classification.

CAST

Jim Hackler	Will Rogers
Lucy Rigby	Evelyn Venable
Ben Harvey	Kent Taylor
Mrs. Mary Rigby	Louise Dresser
Freckles	Mickey Rooney
Elias Rigby	Berton Churchill
Henry Cleaver	Frank Melton
Tom Cruden	Robert McWade
Vance Jimmison	Russell Simpson
Uncle Eck	William V. Mong
Abigail	Jan Duggan
Lorna Cruden	Gay Seabrook
Riley Cleaver	Charles Middleton
Wilson Prewitt	Erville Alderson
Sassafras	Stepin Fetchit

The Band Plays On

(MGM)

Comedy Drama

Although this is the story of a glorified four horsemen backfield, it is more than a football picture. Thus there should be no worries that because the gridiron sport season parade has passed by, interest, too, will be directed elsewhere. "The Band Plays On," not lacking in the elements that go to make up an exciting football picture and in many ways possessing more than most is really the story of what collegiate authorities always maintain football is—character building. Utilizing a novel premise and then going on to ring in plenty of color, excitement, drama, comedy, romance, the show affords much that is new to talk about.

Starting in the tenement district of a big city, four tough kids—Tony, Stuffy, Mike and Rosy—are paroled to playground instructor Howdy and introduced to football as a means of working off surplus energy. Clicking as kids, they blaze a glorious trail through high and prep school football and when Howdy becomes Pacific's coach they go there too.

Sensational, a la the original Notre Dame four horsemen in their sophomore year, the quartet run into trouble when Joe, agent for a pro football league, sows the seeds of discord. Tony is bounced off the team by Howdy, who has learned what he's up to. Stuffy is injured in an auto wreck, and the other two quit their coach. With romance revolving about Kitty and involving Tony and Mike, the boys learn from Mike, who never will play again, that Howdy, instead of thinking only of his own record, really has their welfare at heart.

Back for the final year, the four "Bombers," reduced to the status of scrubs, prove by the way they take it that they have learned their lesson. In the big game, although defeated,

(Continued on page 59)



With pride and pleasure

FOX FILM

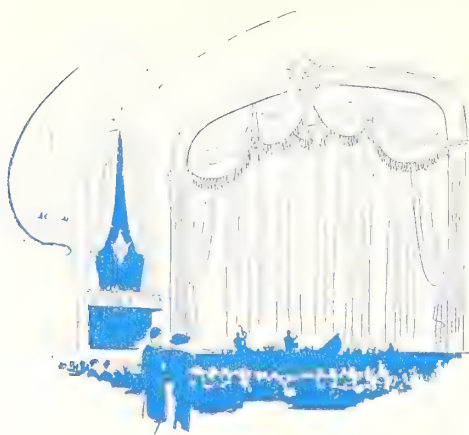
presents

THE BIGGEST FIRST

QUARTER LINE-UP

THIS INDUSTRY HAS

EVER SEEN



For the month of JANUARY

SHIRLEY TEMPLE

in **BRIGHT EYES**

With JAMES DUNN. Produced by Sol. M. Wurtzel. Directed by David Butler.

WILL ROGERS in **THE**

COUNTY CHAIRMAN

By GEORGE ADE. With Evelyn Venable, Kent Taylor, Louise Dresser, Mickey Rooney and Stepin Fetchit. Produced by Edward W. Butcher. Directed by John Blystone.

MYSTERY WOMAN

With Mona Barrie, Gilbert Roland, John Halliday, Rod LaRocque. Produced by John Stone. Directed by Eugene Forde.

EAST RIVER

(Tentative Title)

with **EDMUND LOWE**

VICTOR McLAGLEN

Florence Rice, Marjorie Rambeau, Charles Bickford, Siegfried Rumann. Produced by Robert T. Kane. Directed by Raoul Walsh. From the story by Borden Chase and Edward J. Doherty.

LOTTERY LOVER

With Lew Ayres, "Pat" Paterson, Peggy Fears, Walter King, Alan Dinehart, Reginald Denny, Nick Foran. Produced by Al Rockett. Directed by William Thiele. From the story by Siegfried M. Herzig and Maurice Hanline.





For the month of FEBRUARY

CHARLIE CHAN IN PARIS

With WARNER OLAND, Mary Brian, Thomas Beck, Erik Rhodes. Produced by John Stone. Directed by Louis Seiler. Based on the Earl Derr Biggers character.

JANET GAYNOR

WARNER BAXTER in

ONE MORE SPRING

With Walter King, Jane Darwell, Grant Mitchell, Rosemary Ames, John Qualen, Roger Imhof, Nick Foran and Stepin Fetchit. Produced by Winfield Sheehan. Directed by Henry King. From Robert Nathan's novel.

SHIRLEY TEMPLE and

LIONEL BARRYMORE in

THE LITTLE COLONEL

With Evelyn Venable, Bill Robinson. From the novel by Annie Fellows Johnston. Produced by B. G. DeSylva. Directed by David Butler.

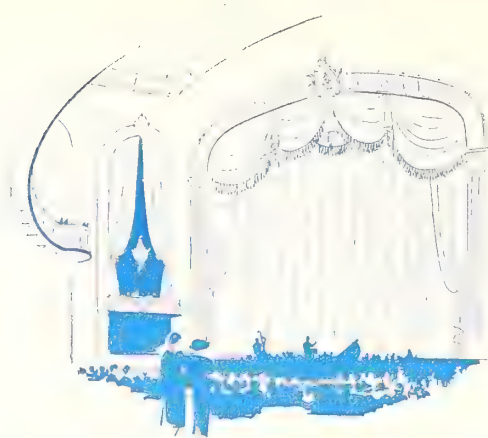
HAROLD BELL WRIGHT'S

WHEN A MAN'S A MAN

starring GEORGE O'BRIEN

With Dorothy Wilson, Paul Kelly. Presented by Sol Lesser and John Zanft. Produced by Sol Lesser. Directed by Edward F. Cline.





For the month of **M A R C H**

WILL ROGERS in LIFE BEGINS AT 40

With Rochelle Hudson, George Barbier, Jane Darwell, Slim Summerville, Richard Cromwell. Produced by Sol M. Wurtzel. Directed by George Marshall. From Walter B. Pitkin's best seller.

GEORGE WHITE'S SCANDALS

With Alice Faye, James Dunn, Lyda Roberti, Cliff Edwards, Ned Sparks, Eleanor Powell, Arline Judge and George White. Produced by George White. Directed by James Tinling.

WARNER BAXTER in THUNDER IN THE NIGHT

with **KETTI GALLIAN**

Herbert Mundin, John Qualen, Astrid Allwyn. Produced by Erich Pommer.

REDHEADS ON PARADE

With John Boles, June Knight, "Chic" Sale, Dorothy Appleby. Produced by Jesse L. Lasky. Directed by Norman McLeod.

RECIPE FOR MURDER

(Tentative Title)

with **EDMUND LOWE** and
VICTOR McLAGLEN

From the story by Vincent Starrett. Produced by Sol M. Wurtzel. Directed by Eugene Forde.



they cover themselves with glory, and when Mike steps out of the romantic picture in favor of Tony there is a heart-throb not usually found in such pictures.

There are plenty of legitimate angles upon which a general audience appeal can be made. Without being a sermon, the show is a picture with a moral that applies to many activities other than football. Where it is desired there should be plenty of cooperation from school officials, football coaches and former star players. Best exploitation is in a manner that convinces the patrons, young and old, that it carries a personal wallop for them.—Mc-CARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Ned Marin. Directed by Russell Mack. Based on the story, "Backfield," by Byron Morgan and J. Robert Bren, and "The Gravy Game," by Harry Stuhldreher and W. Thornton Martin. Adapted for the screen by Bernard Schubert, Ralph Spence and Harvey Gates. Art director, Cedric Gibbons. Associates, Harry Oliver and Edwin B. Willis. Photographed by Leonard Smith. Film editor, William Levanway. P.C.A. Certificate No. 457. Running time, when seen in Hollywood, 85 minutes. Release date, Dec. 21, 1934. General audience classification.

CAST

Tony.....	Robert Young
Stuffy.....	Stuart Erwin
Angelo.....	Leo Carrillo
Kitty.....	Betty Furness
Joe.....	Ted Healy
Howdy.....	Preston Foster
Mike.....	Russell Hardie
Rosy.....	William Tannen
Bob Stone.....	Robert Livingston
Stuffy as a child.....	Norman Phillips, Jr.
Tony as a child.....	David Durand
Rosy as a child.....	Sidney Miller
Mike as a child.....	Beaudine Anderson
Kitty as a child.....	Betty Jean Graham
Mr. Thomas.....	Joseph Sauters
Professor Hackett.....	Henry Kolker

Biography of a Bachelor Girl

(MGM)
Comedy

Sophistication and hokum are melded in this show, with the hokum quality predominating. Not a big picture or one that patrons are apt to be excited about in advance, it possesses in name values and novel story idea plenty of potential showmanship.

Adapted from a stage play, it is a bit "stagey" in atmosphere; nevertheless in approved motion picture fashion it deals with situations that are generally familiar. Continually holding to its comedy tone in action and dialogue, it decorates its light drama with lots of laughs and uses both those elements uniquely to develop its love interest.

The plot is simple. Editor Kurt, unaware that Marion has taken a sudden liking to him, prevails upon her to write her biography. Her romantic escapades, delectable Sunday supplement and tabloid reading, he believes would make a great feature for his magazine. Comes along an old youthful flame, Nolan, now Senatorial candidate, betrothed to Slade, daughter of a political tycoon, to view with alarm the effect upon his ambitions of any printed detailing of his days and nights with Marion.

One thing saves Mr. Nolan's scalp. The editor falls in love with his authoress. But before he realizes it plenty of entertainment that is box-office ammunition happens. Complicated situations, that are mildly exciting and usually interest holding, tumble over one another. Mr. Nolan's troubles, real and imagined, are good for one laugh after another. The love interest, growing naturally, is sensed by everyone but Kurt.

Name values being there for most purposes, the show also provides a couple of good exploitation angles, both of which can be given a local significance in their adaptation. First is the the price, \$20,000, which Kurt offers for Marion's unexpurgated life story. Second is the terror of Nolan when he discovers that he is destined to be one of its featured goats. Both, twisted around so that they stimulate personal curiosity, without no way hinting the content of the picture, which, by the way, should en-

counter no exhibition difficulty, are more than likely to create a desire to see the picture which stereotyped methods might fail to engender.—McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Edward H. Griffith. Screen play by Anita Loos. Additional dialogue by Horace Jackson. Based on a play by S. N. Behrman. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Joseph Wright, Edwin B. Willis. Gowns by Adrian. Photographed by James Wong Howe. Film editor, William S. Gray. Running time, when seen in Hollywood, 80 minutes (to be cut). Release date, Jan. 4, 1935. Adult audience classification.

CAST

Marion.....	Ann Harding
Kurt.....	Robert Montgomery
Nolan.....	Edward Everett Horton
Feydak.....	Edward Arnold
Slade.....	Una Merkel
Kinnicott.....	Charles Richman
Minnie.....	Greta Meyer
Process Server.....	Willard Robertson
Mr. Irish.....	Donald Meek

I've Been Around

(Universal)

Melodramatic Romance

This is nothing to get excited about. Elementally it's a melodramatic romance of sophisticated society folk. Essentially it's a yarn of a pair of blue bloods whose marriage, rather than being a thing of joy and beauty forever, proved only the medium of shattering every illusion. To find surcease from his sorrow and disappointment, friend husband seeks relief from his headaches and heartaches by artificial bluff, gayety, and here and there a bit of philander and frivolity. To him "I've Been Around" means months of convivial round-the-world scampering. Meanwhile the amazed wife remains home. She does maange to have a little fun with the other man menace to domestic fidelity. On the whole, however, her days are pretty drab affairs.

Finally, under the magic of the Christmas-New Year spirit, the hero returns. When he discovers that, outwardly, his wife apparently hasn't missed him very much, the old primal instinct of no-one-can-take-away-what-belongs-to-me assert itself. The situation is dramatized by the wife's suicide attempt. But she recovers. The finale is what everybody knows and expects. The pair had just got off on the wrong feet.

The whole thing is vividly unreal, a condition aggravated by the complete absence of any punchy showmanship or exploitation media. Best potential patronage for the attraction seems to be the moderns, yet even for this class the story value is not strong. Thus selling the picture finally resolves itself down to using cast names with hints of the drama in which they became involved.—McCARTHY, Hollywood.

Distributed by Universal. Produced by B. F. Zeidman. Directed by Phil Cahn. Photographed by John Mescall. Original story and screen play by John Meehan, Jr. Sound supervision, Gilbert Kurland. Art director, Harrison Wiley. Film editor, Raymond Curtiss. P. C. A. Certificate No. 361. Running time, when seen in Hollywood, 75 minutes. Release date, Dec. 31, 1934. Adult audience classification.

CAST

Eric Foster.....	Chester Morris
Drue Waring.....	Rochelle Hudson
Sunny Ames.....	Gene Lockhart
Gay Blackstone.....	Phyllis Brooks
Franklin De Haven.....	G. P. Huntley, Jr.
Sally Van Loan.....	Isobel Jewell
John Waring.....	Ralph Morgan

The Night is Young

(MGM)

Romantic Drama

Because there is so little that spontaneously arouses interest in this picture with which to work, it provides a showmanship task, probably, for the majority of situations. The plot is very familiar; little that is novel or catchy has been inserted to provide appeal. Tinged with music, the locale continental in atmosphere, it's a romantic drama, with the prince-

dancing girl love formula and the usual sacrifice climax.

Attention is concentrated almost exclusively on the love affair which state policy and family pride decide should not be. Thus drama predominates. As a result the comedy, brilliant at times, seldom provides the expected contrasts. Likewise the music, both the accompaniment and that which is specialized, fails to ignite any emotion-tingling spark.

The selling problem necessarily requires more than usual study. Logically, local likes and dislikes should dictate the course that is to be pursued. For general purposes, it appears that the best leads are to be found in the cast names. Ramon Novarro has a certain following, and the picture does permit the talking about of a new personality in Evelyn Laye, while plenty of attention is merited for Charles Butterworth, Una Merkle and Edward Everett Horton, the trio mainly responsible for the comedy.—McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Harry Rapf. Directed by Dudley Murphy. Libretto by Oscar Hammerstein II. Music by Sigmund Romberg. Screen play by Edgar Allan Woolf and Franz Schulz. From the story by Vicki Baum. Orchestra and musical score under direction of Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Frederic Hope and Edwin B. Willis. Wardrobe, Dolly Tree. Photographed by James Wong Howe. Film editor, Conrad A. Nørvig. Running time, when seen in Hollywood, 80 minutes. Release date, Jan. 11, 1935. General audience classification.

CAST

Paul Gustave.....	Ramon Novarro
Lisl.....	Evelyn Laye
Willy.....	Charles Butterworth
Fanni.....	Uno Merkel
Szereny.....	Edward Everett Horton
Toni.....	Donald Cook
Emperor.....	Henry Stephenson
Countess Rafay.....	Rosalind Russell
Riccardi.....	Charles Judels
Nepomuk.....	Herman Bing
Moeller.....	Albert Conti

Beyond the Law

(Columbia)

Action Drama

An active and melodramatic film of the Tim McCoy type, with McCoy as a chief railroad investigator, this is the kind of straightforward material for the weekend, or action position on the weekly program. There is nothing out of the ordinary about the picture, but as run-of-the-mill screen fare it should serve its purpose.

Whatever weight McCoy carries as a selling factor in any community will be best known by the individual exhibitor himself, and the most made of it. In support of McCoy is Shirley Grey, to further the expected and not especially pertinent romantic aspect of the yarn, but beyond that there are no cast names which will be of selling value on the marquee.

McCoy pursues his investigation in an effort to find the real perpetrator of a railroad mail car holdup and murder, after he becomes convinced the man about to be executed is innocent. The impetus to that second investigation comes when the daughter of the convicted man appeals to him for help.

McCoy, as the film opens, describes in the courtroom (and the film shows via flashback) the perpetration of the holdup, robbery and murder. The accused man is convicted and sentenced to execution. Miss Grey comes to McCoy, points out her father could not have committed the crimes, which she indicates were the work of a left-handed man. McCoy, attracted to the girl and anxious not to see an innocent man suffer, goes to work on a resumption of the investigation, with the able assistance of the girl. With the aid of a nearby college professor who is a chemical analyst, knowledge of the appearance of the man who wore the overalls which had been used to convict Miss Grey's father is gained.

Miss Grey poses as a convivial girl in a cafe adjacent to the railroad yards, and learns that two former track walkers are spending considerable money. She and McCoy trap the two, but cannot learn who is directing their opera-

(Continued on page 62)

Bringing a Happy



New Year to millions!

This week 300 leading theatres*
will be playing America's darling
in her brightest picture.

*A new record for day-
and-date showings!

Shirley Temple
in

BRIGHT EYES

with

JAMES DUNN

Produced by Sol M. Wurtzel

*Directed by David Butler. Screen play by William
Conselman. Story by David Butler and Edwin Burke*



tions, the man who, they are sure, is the murderer. Eventually, another trap is set and Gordon, yard superintendent, is revealed as the murderer. He escapes, and a wild automobile chase ends in his capture, the release of Miss Grey's father and completion of the McCoy-Grey romance.—AARONSON, New York.

Produced and distributed by Columbia. Directed by D. Ross Lederman. Original and screen play by Harold Shumate. Assistant director, Wilbur McGaugh. Cameraman, Al Seigler. Sound engineer, George Cooper. Film editor, Otto Mayer. Running time, 58 minutes. Release date, July 20, 1934. General audience classification.

CAST

Tim Tim McCoy
Helen Shirley Grey
Morgan Addison Richards
Professor Harry C. Bradley
N. Y. radio policeman Mert La Verre
N. Y. radio policeman Dick Rush

War Is a Racket

(Eureka Productions)
Propaganda

Meant as anti-war propaganda, designed to point out that wars are made by the munitions manufacturers who profit greatly by armed conflict the world over, this picture fails of its object chiefly by reason of inept production and a striking inconsistency.

Composed for the most part of old stock shots which have been repeated so many times that most audiences must be familiar with them by now, the production employs the idea of an inquiring newspaper reporter, who, at the behest of his editor, queries various persons on the question, "Is war a racket?" The answer is, of course, unanimously in the affirmative, while, in background of the comments of those queried, are pictured those sequences which purport to substantiate the main thesis of the producers.

The film starts with a reproduction of an English-made picture of an anti-war nature, which rambles rather incoherently, and makes its point in weak fashion. Then the film moves into the inquiring reporter thesis, expounded via names of companies and persons, chiefly concerned in the leadership of the international munitions industry. But the point is not clearly made.

The inconsistency lies in the sudden veering, later in the film, from an outright denunciation of munitions makers who are instigators of war, to a flag waving picturization of the manner in which the American troops turned the tide of battle, and the heroism of the other Allies, as well as the German troops, who are given credit "where credit is due."

There is only doubtful regular exhibition value in the picture for the country as a whole and, although the various women's groups and the like in the community might be drawn into support of the film, the exhibitor has very little to offer them.—AARONSON, New York.

Distributed by Eureka Productions. Produced and directed by Samuel Cummings. Narration by A. L. Alexander. Running time, 68 minutes. Release date, Dec. 8, 1934. Adult audience classification.

Million Dollar Baby

(Monogram)
Comedy

The idea of this show is unique. Essentially it's hokum comedy. The cue to its showmanship is found in the plot, which runs this way. Recognizing the boon that Shirley Temple has been to motion pictures, a big but financially embarrassed Hollywood studio embarks upon a search for another Shirley. A pair of sixth rate ham vaudevillians dress their 5-year-old prodigy son as a girl and win the contest.

To the tune of flamboyant hectic publicity a triumphal tour to Hollywood gets underway. Disgusted with posing as a girl, his antics provoking much laughter, the boy sneaks off the train. He is befriended by a tramp and the pair fall in with a bunch of gangsters, who, learning the kid's presumed identity, believe they can hold him for big ransom. The story of the boy-girl builds quick excitement

as it rushes to its finale which is capped by a thrill chase. Presented with a reward for aiding in the crook's capture, the "girl" reveals she is a boy. National interest, however, has been so worked up by the disappearance episode that the youngster is assured of a great film future.

The show being made up entirely of elements that click with the ordinary rank and file, angles necessary to sell it are readily found in the production itself. Aiming at being nothing other than amusement and that of the simplest hokum variety, the show holds particular appeal to the younger patrons.

Where there is a desire to go in for a little extra and special exploitation, no one should be handicapped for lack of leads, starting with the significance that can be read into the title and using the same license with the name Shirley Temple that the producers do in the picture.—McCARTHY, Hollywood.

Produced and distributed by Monogram. Directed, original story and music and lyrics by Joseph Santley. Screen play by Joseph Santley and John W. Kraft. Recorded by John A. Stransky, Jr. Photographed by Harry Neumann. Edited by Carl Piereson. Running time, when seen in Hollywood, 65 minutes. Release date, Dec. 29, 1934. General audience classification.

CAST

Terry Sweeney Ray Walker
Grace Sweeney Arline Judge
Pat Sweeney Jimmy Fay
Joe Lewis George E. Stone
Doctor Willard Robertson
Mac Ralf Harold
Rita Ray Jeanette Loff
Jim Arthur Stone
Pemberton Harry Holman
Marvelo Paul Porcasi
Faire Sisters The Connor Twins
Bill Weber Eddie Kane

Roadhouse

(Gaumont-British)
Drama and Music

This British production appeals mainly by reason of popular musical numbers against the background of the variety theatre as it existed in England before and until just after the war. The story structure is melodramatic but is less important than its accessories. Occupying the limelight are Violet Loraine, the British revue and variety star, and Gordon Harker, whose comedy is strongly marked by Cockney mannerisms and accent.

Though it only goes back to immediate pre-War days, the film has a strong period flavor and can be best sold by making an asset of the fact. There is real humor in the reproduction of an oldtime music hall on "amateur night," and a vivid picture of a variety performance carrying on to a bomb accompaniment from German airplanes over London. Miss Loraine's numbers are good and she puts them over well.

Belle Tout, barmaid at the Angel Inn, loves her employer, Archie Hamble. To help him pay gambling debts, she persuades Sam Pritchard, the potman, who is in love with her, to buy the inn. Because Archie does not want to marry her immediately, she leaves and becomes a music hall singer.

By the time war breaks out she is a star. During an air raid, she bravely keeps singing and prevents a panic. Archie, now an officer on leave from the Front, is in the audience; they are reconciled and married. At Armistice time, she loses her voice, and at the same time hears that Archie has died on his way back from Salonica. On doctor's orders she goes abroad in search of health, leaving her daughter with her husband's mother.

Sam is approached by Lady Chetwinde and her associates, D'Arcy and Chester, to transform the inn into a modern roadhouse. It quickly becomes a fashionable resort. Unknown to Sam, his partners are using it as a cover for theft.

Sam goes to Nice in search of Belle and finds that she has been compelled to take work as a maid in one of the big hotels. He persuades her to return to England, and to sing at the roadhouse, where she discovers that her daughter, Kitty, has fallen for D'Arcy. Without revealing herself, she tries to warn her, but D'Arcy "plants" some stolen jewels on

Kitty before he is shot in a quarrel with Chester. Kitty is suspected of the murder but Sam and a detective trap and shoot Chester. Humor, melody, and the quaintness of its reproduction of the immediate past are the selling angles.—ALLAN, London

Produced and distributed by Gaumont-British. Play by Walter Hackett. Scenario and dialogue, Leslie Arliss and Austin Melford. Directed by Maurice Elvey. Camera, Leslie Rowson. Sound, W. Salter. Songs, Harry M. Woods. Art direction, Alfred Junge. Running time, 75 minutes. General audience classification, (British censor's certificate, "A.")

CAST

Belle Violet Loraine
Sam Gordon Harker
Archie Edwin Styles
Chester Emlyn Williams
Kitty Aileen Marson
D'Arcy Hartley Power
Lady Chetwinde Anne Grey
Donovan Stanley Holloway
Lady Hamble Marie Lohr
Romilly Romilly Lunge

Life in the Congo

(Kidnapping Gorillas)
(Kinematrade)
Pictorial Record

A pictorial record of an expedition into the depths of the gorilla country in Africa, this picturization adds little or nothing to numerous similar pictures of more or less similar expeditions into the dark continent. The film's secondary and interchangeable title is "Kidnapping Gorillas." Recorded is the expedition of Ben Burbridge, with a safari of 125 native men and women, through the heart of the African wilds bound for the large gorillas of the Kivu Mountain region.

En route are pictured native tribal dances and customs, perhaps the most interesting of that material being the picturization of the pigmy tribes, terrible marauders by virtue of their poisoned arrows. Here and there, too, are seen the age-old battles of animal against animal, working out the "survival of the fittest" thesis of wild life.

One unusual and gruesome sequence pictures a tribe of cannibals falling upon, tearing apart and devouring the raw and quivering flesh of a newly killed elephant. Then into the gorilla country, where the expedition captures several small gorillas bare-handed, and kills one enormous beast, which reposes today in the National Museum in Washington. This expedition, it is understood, brought to Mr. Burbridge the gold medal of the Royal Zoological Society of Antwerp.

It is, all in all, an interesting study of the life, human and otherwise, in the African Congo, the gorilla element being the only respect in which it differs from numerous previous pictures. The exhibitor's previous experience with this type of pictorial record will indicate what he may do and expect with this production. Technically the picture hardly offers the best results. The accompanying explanatory dialogue is reasonably clear and intelligent.—AARONSON, New York.

Distributed by Kinematrade. Producer and photographer, Ben Burbridge. Narrative written by James Shelley Hamilton and Alfred Hayes. Narrated by Richard E. Spaine. Running time, 60 minutes. Released Nov. 29, 1934. General audience classification.

Lady in Danger

(Gaumont-British)
Farce Comedy

There is clever work in this Ben Travers farce, in situation and even more notably in dialogue, and Tom Walls, both as director and leading player, is seen to advantage. Where "Aldwych" material finds acceptance, it is a very good example of the much brighter comedy British producers are achieving these days; even where it is an unknown quantity, there is for appreciation the skill with which *double entendre* is presented without offense. Yvonne Arnaud, speaking broken English, is responsible for many cracks for the sophisticated adult, and there's plenty of broad fun in incident.

Dexter, a British business man, takes an

airplane flight in pursuit of a defaulting employee, and descends in the midst of a revolution in Ardenburg. The Red leader persuades him to smuggle the Queen out of the country; secretly a loyalist, the revolutionary intends to restore the monarchy when things have simmered down, but in the meantime wants the fugitive kept quiet in London.

Dexter tries to conceal the presence of a strange woman in his London flat, but his secret is discovered both by his fiancée and by his co-directors, so he removes her to his country cottage, where a virtuous housekeeper walks out, and where, eventually, he is discovered by the press and by the King, who comes on a spying mission from his usual haunts in Paris. The situation is cleared up by the arrival of the successful revolutionary, to take the King and Queen back in triumph.

The humor depends almost entirely on the relations between the Queen, at first inclined to stand on "our" dignity, and her gallant but satirical rescuer. The most is made of the Queen's innocent excursions into the *risqué* and of the fact that she is regarded as a woman of dubious reputation who has caused the innocent Britisher to lose his head. For those who like broader humor there is the kick administered to the King as he is peeping in the cottage window. The awkwardness of hiding a Queen in a flat suggests exploitation line.—ALLAN, London

Produced and distributed by Gaumont-British. Directed by Tom Walls. Adaptation and dialogue by Ben Travers. Scenario, Marjorie Gaffney. Photography, Phil Tannura. Art direction, Alfred Junge. Sound, Phil Dorte. Adult audience classification. (British censor certificate, "A.") Running time, 63 minutes:

CAST

Dexter	Tom Walls
The Queen	Yvonne Arnaud
Dittling	Leon M. Lion
Lydia	Anne Grey
The King	Hugh Wakefield
Lady Brockley	Marie Lohr
Quill	Alfred Drayton
Marcelle	Leonara Corbett
Nelson	O. B. Clarence
Piker	Cecil Parker
Clive	Harold Warrender
Matterby	Hubert Harben
Hotel Manager	Charles Lefaux
Mrs. Quill	Dorothy Galbraith
Shop Assistant	Jane Cornell

The Man Who Knew Too Much

(Gaumont-British)
Thrill Drama

With a main appeal similar to that of the American gangster picture, this British production is exceptionally well characterized, and has much humor. One of its biggest episodes is put over in the authentic setting of the huge Albert Hall in London. In its underworld scene the climax is a battle between hundreds of police and a gang of crooks barricaded in a slum house. This scene closely duplicates the actual happenings of the "Sidney Street siege" of anarchists in pre-War London.

The cast includes Nova Pilbeam, known through "Little Friend," Peter Lorre, who made a name in Fritz Lang's "M," Edna Best and Leslie Banks. It is safe to promise good acting down to the most minor parts, due to the very fine direction of Alfred Hitchcock, one of the first men to make good pictures in England. As a problem point there is the angle that a father whose daughter has been kidnaped refuses to give away a murder plot to the police because by doing so the child's life will be in danger, although he risks the murder of a foreign statesman in attempting to beat the gang by lone-hand methods.

In a fast-moving story a feature almost as noteworthy as the big fight scenes is the introduction of humorous elements, proper to the plot. One of these shows the hero, in danger of forcible gassing in the chair of a crook barber, turning the tap on his enemy. Another is an excellent spoof scene showing a service in the chapel of a freak religious sect which is one of the covers of the gang; though the hero and his friend sing warnings to each other to the

"SCARLET PIMPERNEL" EMPHASIZES COMEDY

By BRUCE ALLEN
London Correspondent

"The Scarlet Pimpernel", latest from Alexander Korda and London Films, is an artistic production, notable for the fine acting of Leslie Howard. It is less melodramatic than the original version and this time emphasizes comedy values. The tempo is rather slow, the film lacks obvious punch and is for connoisseurs of action and production values rather than for the masses.

Merle Oberon is good, as is Nigel Bruce as the Prince of Wales.

hymn tunes, one is hypnotized by the lady preacher and the other held up by an innocent looking scrub woman.

Lawrence, an Englishman holiday-making in Switzerland, is present when a British secret service man is mysteriously shot, and is entrusted by the dying man with a sheet of paper carrying a London East End address, to convey to the police. Before he can act, his young daughter is kidnaped and he is warned that she will be killed if he betrays the secret.

In London, he learns that a visiting European statesman is in danger of assassination and he has the clue to the gang involved. Still refusing information to the police, he goes with a friend to the Wapping address. He is captured, but his friend escapes with the information that the shooting is to be done at a concert to be attended by the celebrity at the Albert Hall that evening. He succeeds in phoning the message to Lawrence's wife.

The signal for the shot is to be a certain chord of music, but at that moment a scream from the woman upsets the aim of the assassin and the celebrity is only slightly wounded. The gunman's car is followed to Wapping, and soon a regular siege of the premises is in progress, many policemen being killed before the gang is reduced to two.

There is real entertainment in "The Man Who Knew Too Much" and action plus, and there is plenty of material with which to sell it.—ALLAN, London.

Produced and distributed by Gaumont-British. Directed by Alfred Hitchcock. Story by Charles Bennett and D. B. Wyndham Lewis. Script by Edwin Greenwood and A. R. Rawlinson. Photography, Curt Courant. Art direction, Alfred Junge. Sound, F. McNally. Running time, 80 minutes. Classification, "G." (British Censor's Certificate, "A.")

CAST

Lawrence	Leslie Banks
Jill	Edna Best
Abbott	Peter Lorre
Levine	Frank Vosper
Clive	Hugh Wakefield
Betty	Nova Pilbeam
Louis	Pierre Fresnay
Nurse Agnes	Cicely Oates
Binstead	D. A. Clarke Smith
Gibson	George Curzon

Ticket to a Crime

(Syndicate-Beacon)
Mystery

This independently-produced mystery is rather routine material, with a lack of salable cast names, but a fairly well sustained mystery. Some comedy is introduced in the blundering activity of the police detective, and a romance, which concerns the private detective and his secretary-assistant.

Ralph Graves heads the cast, with Lola Lane and Lois Wilson in support, in addition to Charles Ray, who plays a minor role, which hardly permits of too great emphasis on his name in the selling. Concentration on the solution challenge idea, daring the audience to iden-

tify the culprit before the end of the film, may be effective.

Graves, former police detective, is in most difficult straits. His be-spectacled secretary, Miss Lane, has not been paid in weeks, and is about to quit when John Elliott brings him a case, and asks him to attend a formal party. For want of anyone else, he invites his secretary, and suddenly realizes how attractive the girl is. At the party Elliott is murdered. The suspects are an ex-convict, Hy Hoover; the ex-husband of Elliott's daughter, played by Charles Ray. Miss Wilson is the daughter. Another suspect is Miss Wilson's present husband, Edward Earle. James Burke is the police detective who, continuously outsmarted by Graves, has it in for him, and thus supplies the comedy through his blundering.

Eventually Graves, through the use of fingerprint detection technique and a carefully set trap, in the setting of which Miss Lane is of assistance, discovers that Earle, who also tampered with the books of the firm operated by Elliott, is the murderer, a solution for which Burke, of course, takes all the credit. Ray, it is learned, had been the victim of Earle's malpractice previously, leading to his divorce. Ray and Miss Wilson are reconciled, and Graves finds the company of his secretary-assistant more than pleasant.

It looks like midweek material.—AARONSON, New York.

Distributed by Syndicate Exchange. Produced by Beacon Productions. Directed by Lewis D. Collins. Cameraman, Gilbert Warrenton. Film editors, S. Roy Luby and Todd Holbrook. Running time, 67 minutes. Release date, Dec. 15, 1934. General audience classification.

CAST

Clay Holt	Ralph Graves
Detective Lt. McGinnis	James Burke
Mrs. Purdy	Lois Wilson
Peggy Cummings	Lola Lane
Courtney Mallory	Charles Ray
Mr. Purdy	Edward Earle
Jerry Papolas	Hy Hoover
Mr. Davidson	John Elliott

Poisoned Ivory (RKO Radio) Fair

A comedy in the expected noisy Edgar Kennedy style, this has its moments, especially for those who like Kennedy, his chatter-box wife, backbiting mother-in-law and annoying brother-in-law. His wife accidentally gives Kennedy what she thinks is poison, and frantically seeks aid. But brother knows better, and arranges with the doctor, who had been insulted by Kennedy the previous evening, to make him believe his hours are numbered. The hoax is successful and provides amusing moments, the short ending in a burst of loud slapstick as Kennedy learns the truth.—Running time, 21 minutes.

Lazybones (Paramount) Entertaining

An entertaining number of the Screen Songs series, which features the title song, a popular hit of the day. The bouncing ball is featured and the subject combines cartoon and reality. The lazy horse who finally wins his race when a bed is the incentive opens the subject, the last part being devoted to the antics and excellent playing of Borrah Minnevitich and his Harmonica Rascals, in a rendition of the song. Entertaining.—Running time, 7 minutes.

Jungle Jitters (MGM) Amusing

A fairly amusing cartoon of the Willie Whopper series, this has our little hero shipwrecked and landing on a desert isle, where he meets an attractive little feminine native. Their happiness is disturbed by the arrival of cannibals, bent on a good meal of Willie, while the king is fascinated by the girl. Willie escapes, with the girl, and they manage to elude the pursuing band, with the aid of a friendly elephant.—Running time, 7 minutes.



**YOU
VOTED HIM
YOUR BIGGEST
MONEY-MAKING
STAR!**

**WILL
ROGERS**

in

The **COUNTY
CHAIRMAN**

by **GEORGE ADE** with

EVELYN VENABLE • KENT TAYLOR

LOUISE DRESSER • MICKEY ROONEY

and **STEPIN FETCHIT**

Produced by **Edward W. Butcher**

Directed by **John Blystone**. Screen play: **Sam Hellman and Gladys Lehman**



**YOU'LL
VOTE THIS
HIS TOP MONEY-
MAKING
PICTURE**

WABASH AVENUE

CHICAGO

A new organization has come into being in Chicago that commands the general interest of all exhibitors as well as those in various allied amusement lines. It is known in this alphabetical day as CAPA and the letters represent the full name, which is Chicago Amusement Publicists' Association.

* * *

It is an association of men who by training and years of public contact represent virtually every branch of the amusement industry in Chicago. Sometimes they are called press agents, sometimes public relations counsellors, advertising managers, exploitation chiefs, editors, critics and what not.

* * *

As a whole they represent, through CAPA, a variety of callings that function in one general direction, public contact as it affects amusements.

* * *

As a group of expert publicists the organization has so far devoted so much time and thought to plans for the general welfare of the film industry, and amusements in other fields, that it has been its own worst publicity agent.

So, this column is dedicated to publicity for publicists.

* * *

First let's call some of the boys by name who feel that the Association can perform a service that will reflect to the general welfare and interest of the Chicago amusement industries. There are Herb Elisburg, Al Sobler, William Hollander, Cal Hermer, Ted Weber, Al Fuller, Oscar Schenk, Lou Abramson, Larry Stein, Duke Hickey, Al McKeown, Fred Bartow, Sam Clark, John Joseph, Dan Goldberg, Charles Koterba, Lou Cowan, Norman Alley, Harry Holquist and others.

* * *

Now the publicists' organization has a charter from the State of Illinois. Picking from its 10 points of purpose we quote two as rather generally covering its aims and purposes: "To establish a higher standard of conception and subsequent publication of publicity material." "To cooperate in every way to publicize the City of Chicago as the leading amusement center."

* * *

Of more direct interest to exhibitors large and small are the plans of CAPA for a development that will stimulate the box office of every theatre in the metropolitan area. It will be a thing on which every theatre can cash in at the box office and it will be CAPA's initial gesture to demonstrate the quality of its showmanship personnel. The plans, well advanced, involve nationwide contacts.

* * *

CAPA is a service organization in behalf of the local amusement industry. It has headquarters at the Congress hotel.

* * *

Beginning January 9 a series of luncheons will be inaugurated to which members will be permitted to bring guests. So, shine up to a Publicists' Association member for your lunch January 9.

HOLQUIST

Richberg Warns On Johnson Story

The long standing ill feeling between Donald R. Richberg, the Administration's recovery coordinator, and General Hugh S. Johnson, former NRA Administrator, broke out into the open again this week when Mr. Richberg wrote to George Horace Lorimer, editor of the *Saturday Evening Post*, warning him that the magazine would have to "accept full legal responsibility" for any derogatory statements in the series of articles on the recovery administration shortly to be published by the *Post*.

Mr. Richberg's letter, which was dated December 14, said he had been told "by several persons, seeming to have sources of accurate information, that a book from which the articles were to be taken includes certain definitely described attacks upon me which, if made, would be untrue, maliciously libelous and designed wholly for the purpose of doing me harm."

Mr. Lorimer declined to comment on Mr. Richberg's letter. Said Gen. Johnson, in Okmulgee, Okla., where he is vacationing with his mother:

"Donald's agitation is just a symptom of the ants of conscience in his pants. If he thinks there is libel in this narration why doesn't he stand on his legal rights in a suit for libel and not attempt to use his position to threaten the freedom of the press?"

Verne Porter Engages in Representation of Authors

Verne Porter, newspaper man, editor and writer this week set out to establish a literary agency to represent some of the better known authors in their relations with the field of publishing, the stage, radio and motion pictures. Mr. Porter's headquarters are in the Hotel Algonquin, New York.

Mr. Porter, a newspaper man for some 30 years, since he was 16, is well known in motion pictures, having acted as story editor for Triangle, Famous Players, Universal, Cosmopolitan and other companies. He has been an editor of the *Duluth Star* and *St. Paul News*, *Washington Democrat*, *Portland Journal*, *Salt Lake Herald-Republican* and *Salt Lake Telegram*, *Red Book*, *Green Book* and *Cosmopolitan* magazines, *Tower Publications*, *Smart Set*, trade publications. He was a co-author on "The Life Story of Maude Adams," "George M. Cohan's Own Story" and "The Perfect 36," all serials, besides contributing some 100 short stories to magazines.

Soviet Completes First Comedy Film

The first slapstick comedy picture to be produced in Soviet Russia was completed this week and soon will be shown in motion picture theatres throughout the U.S.S.R., according to a New York *Times* cable from Moscow Saturday.

The film is entitled "The Youth of Maxim" and tells how a "hometown boy makes good," according to the cable dispatch. A pig gets drunk on vodka and passes out on a platter so completely that a near-sighted guest salts and peppers the animal and starts to eat it, realizing his mistake only when the pig objects. This is said to be typical of the action of the film.

SHORT PRODUCT PLAYING BROADWAY

Week of December 22

CAPITOL

Strikes and Spares.....MGM

CRITERION

Shiver Me Timbers.....Paramount

MAYFAIR

The Girl from Paradise....Educational

Buried Heat.....Bondy

Polo Thrills.....Columbia

PARAMOUNT

Paramount Pictorial.....Paramount

Side Show.....Paramount

An Elephant Never Forgets.....Paramount

RIALTO

Perfectly Mismatched.....Columbia

Film Snatchers.....Columbia

Pathe Topics.....RKO Radio

RIVOLI

Two Gun Mickey.....United Artists

Switzerland, The Beautiful..MGM

RKO MUSIC HALL

Jack's Shack.....Educational

Life's Last Laugh.....Columbia

ROXY

Night Before Christmas....United Artists

Boosting Dad.....Educational

Spice of Life.....Columbia

Trans-Lux Wins Reel House Permit

The Trans-Lux Brooklyn Theatre Corporation last week won its fight for a writ of mandamus requiring New York License Commissioner Paul Moss to reinstate a permit granted—and subsequently revoked by him after protest of private citizens and Erasmus Hall High School—for the corporation to construct a newsreel theatre on property leased at 929-931 Flatbush avenue, Brooklyn, adjacent to the school. Supreme Court Justice Henry G. Wenzel directed Commissioner Moss to reinstate the Trans-Lux permit.

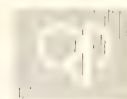
The primary objection of parents and the school to construction of a theatre so close to the school was that it would lure pupils from their studies and give them too much provocation for playing truant. In his decision granting Trans-Lux the writ, Justice Wenzel stated he did not believe truants would attend a theatre so close to their school. He added that the company had leased the site for 10 years, had contracted to pay a rental of \$12,000 annually and had posted a bond of \$30,000 to guarantee performance of the contract.

Feinberg of Air Conditioning Firm Has Office in New York

Archie Feinberg, general sales manager of the United States Air-Conditioning Corporation, is now making his headquarters in New York. He indicated the company will offer exhibitors new developments in air conditioning after the first of the year. James O'Brien, New England representative for International Seat Corporation, has been appointed representative there for the Air Conditioning company as well. His headquarters will be in Boston.



J. C. JENKINS--His COLYUM



San Marcos, Texas

DEAR HERALD:

This town reminds us a whole lot of Lincoln, Nebraska, except that they don't have a fifteen million dollar capital building, all paid for, the Cornhusker football team, seventy thousand folks who yell themselves hoarse when the Huskers play, and Bob Livingston's theatre on O street. Outside of that, San Marcos resembles Lincoln very much, although Lincoln doesn't have a Baptist church, a Government Fish Hatchery and the Palace theatre operated by F. W. Zimmerman. We call him Zim for two reasons, one being that it is short and the other being that if we would call him Zimmerman some people might assume that he is a Swede, but don't tell him so, he might not like it.

Zim had us to his house for dinner last night. He had two reasons for this, one being to give us a regular feed, such as we seldom get, and the other reason being that he wanted us to see his two babies, one two years old and one two days old and both wearing blue ribbons and both being Texas prize Longhorns, although they are both shorthorns but dandy babies. They look just like Zim.

Zim has remodeled his theatre since we were here last, and you can take it from us, Phoebe, that the Palace is now some swell theatre and the pride of central Texas, and when anything is the pride of central Texas, or any part of it, you can rest assured that it is all right. When we were here before, Zim took us down to Blue Wing lake to show us how to catch bass. We got 82 bass, all told, and Zim caught three bullheads, but if you ask Zim about it he will tell you that that isn't true.

But before that we called on some more of the boys.

We wanted to call on C. W. Niece of the Crystal theatre at Hubbard but he was sick. Hope he soon recovers. Then we went and called on B. G. Stolp of the National and Palace theatres at Mexia and found him running at large with the knowledge and consent of the sheriff.

Not of the Smith Brothers

At Groesbeck we met S. F. Smith, who operates the Yale theatre. S. F. isn't one of the Smith Brothers who make caught drops but he resembles a Smith we used to know up in North Dakota, both of them pretty swell guys.

Earl D. Massey operates the Texas theatre at Killeen, which is a very good town for the size of it but it will never be listed on the map as the metropolis of the Southwest, but we wouldn't be surprised if Texas would some day run Earl for governor. We'd come down here and vote for him if they did and would allow Nebraska to vote.

The Palace theatre at Georgetown is located right on the national highway running from Winnipeg, Canada, to Mexico City and it is the longest highway in the world. We know, for we have traveled it from the Canadian line to San Antonio, but as we said, the Palace theatre is right

on this highway, and if you ever go that way be sure to stop and meet Mr. and Mrs. Englebrecht, who preside over the place, and you will be glad to pay the regular admission price to see their show. Mrs. Englebrecht knew us as soon as we arrived at the box office, although she hadn't seen us for four years.

Copyrights and Admissions

Mr. Englebrecht had just gotten back from Dallas. He told us that while there he attended the hearing before the federal judge regarding the legal rights of a copyright owner to require a customer to charge a minimum of 25 cents for showing their films or he could refuse to serve the customer entirely if he so chose to do. Mr. Englebrecht said that the judge held a copyright owner of a film could do as he pleased with it, since it was his property.

We knew nothing personally about the decision, as we were 200 miles from Dallas when this decision was rendered, but if that is good law, and we are assuming that the judge was right, we can see no reason why the owner of a copyrighted film couldn't require an operator to charge 50 cents for the showing of his product, and when that time comes you independent operators want to remember that the fishing is always good in Wisconsin and Minnesota during the open season, and the producers should remember that old saying about the "goose that laid the golden egg" and not chop her head off or we won't have any "eggs for breakfast in the morning," and you know, we all want eggs for breakfast. You know also that Mike Maloney said that he believed in "The Survival of the Fittest" when he knocked his invalid wife down with a stove poker.

H. H. Hoke manages the Howard theatre at Taylor. We didn't get to see Mr. Hoke but we did see Harry L. Moller who assists him in the management. Mr. Moller also owns a house at Osage and one at Hemphill. This is correct unless we have gotten the boys mixed up. Sorry we didn't get to see Mr. Hoke.

When you get to Herne be sure to stop and see the Queen theatre and meet Mr. George Chapman, the manager, and then you will know that you have seen some of the prize products of Texas, and she's got a lot of 'em. Then drive over to Rockville and see the Dixie theatre and shake hands with C. W. Matson, the manager, and after that you won't care whether school keeps or not. But don't overlook Johnnie Miller of the Miller theatre at Navisota. Never mind the town, it is all right, but be sure to see the Miller theatre and see Johnnie, both are 100 per cent in the shade.

When it is noon in Texas the sun is directly over the Cliftex theatre, in Clifton, which indicates that it is not very far from the Equator. D. C. Caraway, the operator of the Cliftex, says he can't understand why the authorities allow us to travel the state without a guard. Doggone that Caraway anyhow; we'll betcha that he never saw a penitentiary in his life.

We used to know a guy by the name of Stroud up in Minnesota who was elected

to Congress, but that wasn't the Harold H. Stroud who operates the Strand theatre at Hamilton. He wouldn't run for Congress on the Republican ticket if he was never elected, he'd sooner operate the Strand theatre, and we do don't blame him. He's another Texas guy who shows excellent judgment.

Did you ever meet Earl Allday of the Queen theatre at Calvert? Well, you hain't never met nobody yet. Calvert ought to be the capital of the state, but she isn't, and Carl ought to be the governor, but he isn't, although he may be some time. If our judgment means anything to Texas, which it don't, we would express the opinion that the state couldn't find better timber for governor than Carl, if he could be persuaded to run, which we doubt if he could as long as he has the Queen theatre. If we owned the Queen theatre in as good a town as Calvert they could have New Hampshire and we would throw in Reno.

Theatre and Hotel, Too

Arthur Van Minden operates the Cozy theatre at Lagrange. He also operates a hotel, and between the two of them he is kept pretty busy, but he found time to renew his subscription to the HERALD. It is funny, isn't it, how they trust us that way, but Art is a good judge of human nature.

J. T. Kauffman, who runs the Opera House in New Braunfels, got tangled up with another automobile recently, and when we called, J. T. was able to be up for a while at a time, but he says that the automobile is still in the repair shop.

Zim drove us over to Lockhart today to call on Colonel Baker who operates the Baker theatre. The Colonel wasn't feeling any too good but we had a delightful visit with him. The Colonel and the Baker theatre are pretty well known throughout Texas. Henry Stein of the Princess theatre at Luling came up to Lockhart to see us, which was mighty nice of Henry.

Yes, There's Some Oil

Luling has about 5,000 people, the most of whom are engaged in some way in the oil business, as they recently discovered oil quite close to town, and that accounts for why Luling is such a good town.

Jevver notice how big Texas is? The sun rises on the east line of the state before the roosters start crowing on the west line, and it sets on the west line after the boys are asleep on the east line, so you can figure it out for yourself.

But speaking of the weather. It may interest you boys up north to know that down here everything is green and today is about like a June day in Valley City, North Dakota, when John Piller is in Minneapolis trying to buy film. Well, anyhow, here it is Christmas week. Of course, Santa Claus didn't learn where we were in time to send us a necktie. Doggone it, he ought to know that we're around Alamo, Texas, and that's down in the Rio Grande valley, but we wish all you boys a Happy New Year so we are going to let it go at that.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

THIS IS A GOOD TIME TO CHECK UP ON HEARST METROTONE NEWSREEL!

ON October 2nd
M-G-M gave you the
FIRST issue of the
NEW Hearst-Metrotone
NEWSREEL with
EDWIN C. Hill as
THE Globe Trotter . . .
WEEK after week
WITH a consistency
THAT amazed
ALL competitors
WE presented the
MOST complete
NEWSREEL entertainment
ON the market
OUR promise has been kept—
WE go on to the New Year
HAPPY in *your* praise and confidence.
CAN we keep it up?
SEE next page!



Edwin C. Hill. He made good!

AND THE CLIMAX OF A YEAR OF ACHIEVEMENT! 23 HISTORY-MAKING NEWS EVENTS IN ONE ISSUE!

*Read the synopsis below of
the most amazing issue of
any newsreel in film history!*



EDWIN C. HILL *Reviews*

THE NEWS PARADE OF 1934!

**Special edition of Hearst Metrotone News
presents a spectacular panorama of the his-
tory-making events, outstanding thrills and
highlights of the year!**

EUROPE'S TRAGIC YEAR

Albert of Belgium heads 1934's toll of rulers called by death—His son takes the throne.
Chancellor Dollfuss victim of assassins amid tumultuous scenes in Austria.
Turmoil in Paris arouses populace and unseats Cabinet ministers.
President Von Hindenburg passes.
King Alexander, of Yugoslavia, assassinated as mob battles with slayers in memorable films.
Pope Pius, undismayed by world unrest, spreads gospel of peace; proclaims New Holy Year.

HISTORY-MAKING FLIGHTS

Scott and Black win 12,000-mile London to Melbourne race—New records mark progress of aviation.

OUTSTANDING DISASTERS

Record drought turns Mid-west into a Sahara—10,000,000 cattle suffer.
Chicago stockyards destroyed in worst fire since 1871.
India earthquake kills 15,000 and does \$40,000,000 damage.
Fire and storm wreck Japan's industrial centres—Thousands die.
Liner Morro Castie burns in 1934's most appalling sea horror.

THE WAR ON CRIME

Lindbergh baby kidnapping sensation! Arrest of Bruno Hauptmann is startling climax to two-year hunt.
June Robles abduction has happy ending. Child is returned after 19 days in desert tomb.
John Dillinger, Public Enemy No. 1, trapped at last and killed by Federal agents.
Al Capone, Machine Gun Kelly and forty others go to Alcatraz, America's Devil's Island.
Baby Face Nelson, Dillinger aide, killed in Government's relentless hunt.

STRIKE EPIDEMIC PASSES

Great textile strike hits 13 states. Terror grips New England towns.
General strike paralyzes San Francisco. Rioters bombed with tear gas by police.

A YEAR OF SPEED AND THRILLS

New streamlined express makes coast-to-coast in 57 hours.
Sea and land planes set new records. Fatal crashes mark speed attempts.
Russia thrills world with biggest mass parachute jump ever made.
Cavalcade's great victory in the Kentucky Derby.
The thrilling Indianapolis auto race.

AMERICA MARCHES ON!

Franklin Roosevelt first President to visit Hawaii.
Reviews mightiest navy spectacle since war time.
New Deal spurs industry. Nation marches on with President!

Vol. VI, No. 226

THE NEW AND GREATER HEARST METROTONE NEWS



TECHNOLOGICAL



The BLUEBOOK School

By F. H. RICHARDSON

QUESTION NO. 254.—(A) Does a too-wide viewing angle caused by seats too close to the screen cause serious eye strain? (B) What are the various effects of a too-short viewing distance? (C) Give us your views of picture dimensions in general, as considered from front and rear seat viewing distance.

Answer to Question No. 248

Bluebook School Question No. 248 was: (A) Name some of the more important points in care of commutators. (B) Suppose you have a horizontal type motor-generator and one of its bearings became hot. What line of procedure would you adopt if you could switch to another M. G. set? If you had no other set and must use the one in service or shut down the show? (C) What constitutes undue heating in coils, etc., of a motor or generator? (D) By whom is the maximum permissible temperature fixed?

The following made good: C. Rau and S. Evans; D. Danielson; D. E. Doe; A. F. Sprafke; H. Edwards; J. Wentworth; T. Van Valkenburg; C. Oldham; R. J. Arntson; G. A. Artley; D. Ferguson; K. Arrington; T. F. Bochart; S. Johnson and E. Hodson; G. Wayne and D. Stellegos; F. H. and L. Klar; F. Ferguson and D. Lally; R. and K. Wells; T. Turk; H. Haber and D. Breaston; B. H. Thaller and S. Spooner; T. T. Davidson and R. G. Crews; N. L. Haynes and A. Richardson; T. N. Onby; P. and L. Felt; L. M. Goss and T. Danielson; W. R. Griever and L. Howell; C. E. Wainscott; C. Mellinger and H. Pitchkey; L. Hutch and D. Goldberg; T. L. Samuels; J. R. Sanborne, H. Munier and D. L. Hubbard; L. Grant and R. Geddings; D. L. Danielson and T. Morris; R. Crawford, D. T. Bennett, G. E. Osborn and C. B. Murray; E. Mantol and H. Hughes; R. Davis, J. Frazier, G. B. Lantree and F. D. Ormie; D. Johnson; C. Umphrey; L. M. and C. B. Traxler; D. L. Sinklow; G. N. Guidotti and F. L. Saylor; D. L. Crosby; F. H., S. and P. Dalbey; L. I. Miner; S. C. Hollenbeck; B. R. and M. Walker; J. Lansing and R. D. Oberleigh; G. Lathrop and N. L. Tomlinson; B. R. Danielson; M. F. Fallon; N. N. Boyd and L. Thomas; G. Harrison and F. Harlow; N. Goldberg; G. Thompson; B. I. and L. Henderson; B. N. Somers; N. L. Simms; P. H. Kay; T. Rosenblatt; T. L. Irwin and B. McCoy; M. and J. Devoy; L. N. Lloyd.

There are so many excellent answers to Section A that I am puzzled which to select. On the whole I think M. and J. DeVoy perhaps have a bit the best of it because of their manner of setting the various points forth. They say:

(1) Keep it clean. (2) Maintain correct

undercut. (3) Brush endwise with stiff bristle brush once each day to remove any possible deposits from undercut grooves. (4) Use only the brushes recommended by manufacturer of the set, as he may be presumed to know what is best. (5) See to it that brush contacts are clean and that they fit the commutator curve properly. (6) Have not only brushes that fit snugly in holders, but that move freely up and down therein when pulled with the fingers. (7) Have enough brush pressure to insure good contact, but not enough to cause too much wear of either brush or commutator. (8) Keep entire brush rigging free from all deposits of dust, dirt or oil. (9) Test the commutator for low or high bars monthly. (10) Apply lubrication to face of commutator by means of a pad. (11) Be certain a grease is used that contains no acid if the set be ball bearing, or that only oil recommended by the maker of the set be used if it be a sleeve bearing type. (12) Test the oil once a week in all-day theatre; once a month in two-a-day theatre, to make certain it is in good condition. (13) Examine the oil weekly to make certain it is at proper level. (14) Have ammeters tested by power company once each six months. (15) If it is a horizontal type set, be sure the armature has some 'float,' which is endwise movement, for unless it has, the brushes will probably wear grooves in the commutator. (16) If any sparking occurs ascertain the cause and remedy the trouble. (17) If the set is an old one, and the commutator has been turned down more than once, watch closely to see that the commutator bars do not heat. If they do it is probable they have become too thin. If so, new bars should be installed. (18) Be sure the solder-mechanical connection of armature wires and commutator lugs are in good condition. Trouble will be made evident by solder being thrown out, some heat generating thereafter."

I call that a surprisingly complete answer. Don't believe I would have thought of all those things off-hand myself. My compliments to these two Iowa men.

(B) L. M. Goss and T. Danielson answer, "The best action to take would depend to some extent upon what kind of bearing it might be. If it be a bronze bearing, I would put the other set, if any, into

service, run the machine slowly without loads and flood the hot bearing thoroughly with oil, removing the oil well plug, until the bearing cooled down. A hot bronze bearing is a mean thing, since if the machine is stopped until the bearing cools naturally, it is more than likely not to move again until the bearing has been hammered and loosened, or perhaps turned off in a lathe.

"If it be a babbitt bearing, or a bearing of some metal similar to babbitt, I would proceed the same as for a bronze bearing if an idle set be available. If there be no other set, I would reduce the load just as much as possible, even to cutting down screen illumination to the limit (asking the manager to explain matters to the audience), remove the oil well plug and pour fresh oil through the bearing as fast as possible. I would not under any circumstances use water. If the oil treatment did not do the trick, then there would be nothing else except shut down the show."

(D) A great many misunderstood the meaning of this question. C. C. Oldham says, "Undue heating of coils is when they reach a temperature in excess of 84 degrees above that of the surrounding air." Rau and Evans answer thus:

"Undue heating of coils, etc., of a motor-generator set, would be evidenced by the fact that a thermometer properly embedded thereon would register 194 degrees Fahrenheit. Some authorities hold that the temperature should not exceed 80 degrees above that of the surrounding air. If the room temperature be 80 Fahrenheit it then would be that the set would not be overheating at 165 degrees Fahrenheit."

A. F. Sprafke and hundreds of others say, in somewhat different words, "The maximum actual temperature of 90 degrees Centigrade (194 degrees Fahrenheit) is specified as the maximum safe temperature for motor-generator equipment by the American Institute of Electrical Engineers."

It is well to understand, men, that in such matters there is but one authority to be considered, and that is the dictum set by the American Institute of Electrical Engineers.

To which I might add that to take the temperature of a machine part, it is best to embed the thermometer bulb in stiff putty, attach the putty to the part and let it stay there for at least ten minutes.



WHAT THE PICTURE DID FOR ME

Columbia

CAPTAIN HATES THE SEA, THE: Fred Keating, Wynne Gibson, John Gilbert, Victor McLaglen—A very good picture that pleased most of the patrons. Good comedy, excellent acting but it was over the heads of some of the working class. Not enough plot to suit them. However, I believe that it's an excellent picture and should be stepped on. Fan magazines have all praised it. Business below average. Running time, 103 minutes. Played Dec. 9-10.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

CAPTAIN HATES THE SEA, THE: Fred Keating, Wynne Gibson—Well, this was a crazy picture. Looked to me as if the director went fishing. Lots of good talent, in fact, too many good actors and no story. I see some report it good. Maybe I'm wrong or possibly it was over our heads. It did not give satisfaction here, but we had a good picture with it and they let us live.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FIGHTING CODE, THE: Buck Jones—A swell western that pleased the Saturday crowd 100 per cent. Business about average. Running time, 65 minutes. Played Dec. 1.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

GIRL IN DANGER: Ralph Bellamy, Shirley Grey—A crook story that went over well with our audience. Running time, 60 minutes. Played Dec. 7-8.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small mining town patronage.

ILL FIX IT: Jack Holt, Mona Barrie, Winnie Lightner—We would call it just fair. A few good comedy bits.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

LADY BY CHOICE: Carole Lombard, May Robson, Roger Pryor, Walter Connolly—Another swell picture from Columbia. My patrons certainly went for this one and they boosted it plenty. May Robson is certainly a great character. Played Dec. 13-14.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small mining town patronage.

LONE RIDER, THE: Buck Jones, Vera Reynolds—This is a good western picture full of action, thrills, fighting and a touch of romance. Buck Jones is at his best at first as an outlaw and then as an officer of the law. This offers good entertainment for all western fans and it pleased all of my patrons. Buck Jones always draws well here and we played it one day, Saturday, to good business. Running time, 58 minutes. Played Dec. 8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MOST PRECIOUS THING IN LIFE: Jean Arthur, Donald Cook—An average program picture that will get by. The acting of Jean Arthur is excellent, however, and helps the picture. Business average. Running time, 70 minutes. Played Nov. 20-21.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

NO GREATER GLORY: Frankie Darro, Lois Wilson—Put this one on 10c night. Have been putting off running it as long as possible. Columbia sure made a lemon when they produced this. It didn't please 10 per cent of those that saw it. Played Nov. 14-15.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. Small town patronage.

First Division

ROAD TO RUIN: Helen Foster, Nell O'Day—Don't often book roadshows, but took a shot at this one at a raised admission price, and how they piled in. Folks that never had before been in my theatre came. To them, of course, this was a wonderful show, but to my regular patrons just another picture. Played Dec. 4.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

First National

BRITISH AGENT: Kay Francis, Leslie Howard—An excellently produced picture that did no business for us. Running time, 75 minutes. Played Dec. 3-4.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

BRITISH AGENT: Leslie Howard, Kay Francis—Just a pain to my folks. The picture is lavish and well done, but who wants the Russian stuff?—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

DRAGON MURDER CASE, THE: Warren William—A good mystery picture that pleased. However, I don't think that Warren William is nearly so

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

1790 Broadway, New York

effective as Philo Vance as was William Powell. Coldest weather in 25 years kept business down. Running time, 67 minutes. Played Dec. 11-12.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

DRAGON MURDER CASE, THE: Warren William, Lyle Talbot, Margaret Lindsay—A good entertaining picture. Lots of good comedy. One mystery picture that was good entertainment and pleased them all.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—One dandy little comedy offering that pleased but failed to do even an average business. Plenty of laughs and catchy music. It should have made a better showing at the box office but Powell is not a favorite with our patrons. Running time, 86 minutes. Played Dec. 2-3-4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

I SELL ANYTHING: Pat O'Brien, Ann Dvorak—This picture drew average in spite of stormy weather. A fast moving comedy that gave satisfaction. Pat O'Brien very well liked here, and Roscoe Karns has strengthened every picture he ever appeared in. Running time, 70 minutes. Played Nov. 21-22.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town and rural patronage.

I SELL ANYTHING: Pat O'Brien, Ann Dvorak—Just a picture. Did O.K. on Friday and Saturday. It is different in plot and story than most pictures.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MAN WITH TWO FACES, THE: Edward G. Robinson, Mary Astor, Ricardo Cortez—A fair picture, but did not draw film rental. Robinson is no good for my town.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MAN WITH TWO FACES, THE: Edward G. Robinson, Mary Astor, Ricardo Cortez—This is an entertaining but unconvincing mystery film which was a disappointment to Robinson fans. It also has an abrupt ending that spoiled it for many patrons. One of Robinson's weaker efforts.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

MAN WITH TWO FACES, THE: Edward G. Robinson—A good program picture but I don't call it Robinson's best by any means. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SIDE STREETS: Aline MacMahon, Paul Kelly, Ann Dvorak—A better picture than I was looking for. Aline MacMahon and Ann Dvorak both good, but Paul Kelly don't look like a guy that so many women would fall for. Played Nov. 27-28.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

TWENTY MILLION SWEETHEARTS: Ginger Rogers, Dick Powell—This is our second time for this one and we did nice business. It's a fine musical picture with a good story. Running time, 90 minutes. Played Dec. 10-11.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town and rural patronage.

VERY HONORABLE GUY, A: Joe E. Brown—This is fairly entertaining but far below the Joe E. Brown standard of comedy. It is the sort of picture that you forget just as soon as you leave the theatre. A very weak effort.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

WILD BOYS OF THE ROAD: Frankie Darro, Dorothy Coonan, Rochelle Hudson, Minna Gombel—An old film which should be shown to every boy and girl in America. It is thoroughly different from the average

film, for it is not a comedy, musical, love story nor western. It is just plain, undiluted drama that makes you thankful that you have three square meals a day and a place to sleep. It tells of the boys and girls whom the depression forced upon the highways to beg, steal, and fight.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

Fox

BACHELOR OF ARTS: Tom Brown, Anita Louise—Good, even better than I expected. A little football playing should have been included though the patrons expected and wanted it, although the school kids were well pleased. Played Nov. 25-26.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. Small town patronage.

BOTTOMS UP: Spencer Tracy, John Boles, "Pat" Paterson, Thelma Todd—An old picture, but it seemed to be enjoyed by the few who came out to see it. Plenty of comedy, that caused many laughs. Played Nov. 24.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CALL IT LUCK: "Pat" Paterson, Herbert Mundin—Not the special that it was sold for but the exciting finish will cause it to get by. Played Dec. 13-14.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

CARAVAN: Loretta Young, Charles Boyer—Something different but did not appeal to the majority. The music was very good. Story of the wine harvest in Hungary. Stories with a foreign locale do not appeal to my patrons. Running time, 101 minutes. Played Dec. 12-13.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

CARAVAN: Loretta Young, Jean Parker, Phillips Holmes, Charles Boyer—In many ways a good picture. Somewhat hurt by the fact that it depicts a foreign country and a lot of stuffed shirt uniforms, but helped again by the fact that it has a good story, which is unusual in this type of picture. The music cannot be beaten, and if the patrons like music, it will please. Nevertheless, a picture more for the classes than the masses and hence will please in larger towns more than in small ones. Played Dec. 9.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—Good picture to very poor business.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—The first half of this picture was very entertaining, and was well received by our patrons. After the first half, it began to drag; it was too long. If it had ended when about two-thirds through it would have passed as a good entertaining production. Played Dec. 15.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CAT'S PAW, THE: Harold Lloyd, Una Merkel—The best picture by Lloyd since silent days. Although it is rather long and could have been cut a little, it moves right along and pleased all who saw it. If he can put out a couple more like this, he will again be a box office bet. Played Dec. 2.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

CHARLIE CHAN IN LONDON: Warner Oland—Very good picture of the Chan kind. Failed to draw average business. Warner Oland has about run his course in our town. Played Nov. 16-17.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. Small town patronage.

CHARLIE CHAN IN LONDON: Warner Oland—The character of Chan as played by Warner Oland is always welcome here. Surprising so many lady folks like him. Look out, Warner. The ladies will get you yet. Either the recording or the English was hard to understand. Like Charley Chan said in one part to an Englishman, "I don't understand English, me understand American." So with our patrons.—Jack Greene, Genesee Theatre, Geneseo, Ill. Small town patronage.

CHARLIE CHAN IN LONDON: Warner Oland—Even better than the others of this series and they have all been good entertainment. Pleased our patrons and pulled a little better than average business. Clever mystery plot that is cleverly worked out. Running time, 77 minutes. Played Nov. 30-Dec. 1.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

CHARLIE CHAN IN LONDON: Warner Oland—A very good detective story; just a little too draggy in spots. Played Dec. 1.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

DUDE RANGER, THE: George O'Brien—If your

patrons like westerns, grab this one authored by Zane Grey. It's plenty good entertainment and though it is not a pretentious production, it has far more appeal than many so-called specials that do not draw small town trade in spite of the fact that they are hits in the big cities. Drew away above average and thoroughly pleased. Running time, 65 minutes. Played Dec. 7-8.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

ELINOR NORTON: Claire Trevor, Norman Foster—Average picture with too much English accent. People hate that. I've often wondered why they give it to us. No one likes it. I don't see how they get such names as this for a picture. Played Nov. 21-22.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. Small town patronage.

GAMBLING: George M. Cohan—This is only fair entertainment of the murder mystery type. George M. Cohan turns in a splendid performance, as do the rest of the supporting cast. This is 100 per cent all talking, but the action is lacking. If you do not play this one you will be wise. We played on a late Saturday night to below average business. Running time, 80 minutes. Played Dec. 8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HANDY ANDY: Will Rogers—So much has been said heretofore in regard to this picture, all I can do is to add my endorsement to unanimous reports already in. Played Nov. 29-30.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

HANDY ANDY: Will Rogers, Peggy Wood—I would place this as one of his very best. It steadily builds up, and towards the end, when Will Rogers dressed as Tarzan breaks in on the Mardi Gras Ball, this is as funny as anything shown in pictures. The popularity of Will Rogers has been well deserved. Everyone of his last six pictures or so have been real down to earth, good, wholesome entertainment to be enjoyed by the whole family. Keep up the good work and keep on making them as good as during the past year.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

JUDGE PRIEST: Will Rogers—Very good. Had usual Rogers turnout. Will Rogers gets people to the show that won't come any other time. Stepin Fetchit did a nice piece of work that got over swell with the kids. Play it. Played Nov. 23-24.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. Small town patronage.

MARIE GALANTE: Spencer Tracy, Ketti Galian—Good dramatic offering with music above the program class. The interest is naturally centered on the new foreign star, and she's easy to look at. A story of international intrigue laid in the Panama Canal Zone which moves slowly but never lacks in interest. Pleased our patrons. Running time, 90 minutes. Played Dec. 5-6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

MARIE GALANTE: Ketti Galian, Spencer Tracy—Ten reels of trying to blow up the Panama Canal when seven would have done nicely. Only comedy furnished by Ned Sparks and Stepin Fetchit saved it from complete monotony. Just so-so and Galian not much. Spencer Tracy O.K. here. Comment: "It must be good if Spencer Tracy's in it." Patrons did not care for it, they said.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

MR. SKITCH: Will Rogers, Zasu Pitts, Rochelle Hudson—Played this very old, but it will still do the business. Not as good as the other pictures of his, but he can still draw them in on any kind of picture. Picture was hurt by casting Pitts with him. Although she is a fair draw in her place, it is not with Rogers. Played Nov. 29.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

PURSUED: Rosemary Ames, Victor Jory—An ordinary program picture that will do better on midweek or Saturday showing. Played Dec. 11-12.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—A very good picture. This kind pleases the whole family. Lew Ayres was exceptionally good. Let's see more of Ayres-Gaynor. They make a good team. Played Nov. 18-19.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. Small town patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—This picture pleased all who came but did not do average business on account of the cold weather.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—This picture is one that will please the Gaynor fans, but to the others it's just another picture. Played Dec. 9-10.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

SHE LEARNED ABOUT SAILORS: Lew Ayres, Alice Faye—A cracker jack show that will please in any spot, and this girl Alice Faye shows that she can do something besides sing. She is extra good in this picture. Played Dec. 6-7.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

STAND UP AND CHEER: All Star Musical—Played it late and should have left it alone. A very fine variety of acts, which would have made a good show had it not been for the fact that they were tied together by a poor and utterly impossible story on the symbolic order. I guess that the producers will never

learn that the public wants "down to earth" stories. It has been proved many times, yet they still spoil good actors with impossible stories and wonder what's wrong. Played Dec. 6.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

365 NIGHTS IN HOLLYWOOD: Alice Faye, James Dunn—Not as good as "She Learned About Sailors," but still it is quite satisfactory entertainment. Did not pull for us but pleased the majority of those who did turn out. Running time, 76 minutes. Played Dec. 9-10-11.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

Freuler

WAR ON THE RANGE: Tom Tyler—A very nice little western with a sprinkle of comedy that will please the kids and other Saturday customers. Played Dec. 15.—Henry Sparks, Grand Theatre, Cooper, Tex. Small town and rural patronage.

MGM

BABES IN TOYLAND: Laurel and Hardy, Charlotte Henry—Most adult patrons pleased. Beautifully done feature, well acted, and ideal for children and lovers of Victor Herbert's music. Laurel and Hardy in background furnish comedy. Familiar fairy tale characters come to life and results are quite pleasing, although some "rougher" patrons didn't care for "fairy" element. Only objectionable part for kids is where the "Bogey Men" come into the picture, and are they hideous!! I guess Hollywood can't get along without them, so we'll have to take it.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

BARRETT'S OF WIMPOLE STREET, THE: Norma Shearer, Fredric March, Charles Laughton—A grand picture that got us business. This picture, if sold right, will get the money. Don't go after the Saturday night crowd with this one. Get the people that don't go often and let them know about the picture and they will come to see it. Keep the uneducated away if possible as they will only go out and knock the picture. It's a great picture and properly sold will make money. Running time, 105 minutes. Played Dec. 2-3.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

BARRETT'S OF WIMPOLE STREET: Norma Shearer, Charles Laughton, Fredric March—Picture O. K., but not for a small town. High price of picture plus poor business left no profits. Running time, 111 minutes. Played Nov. 23-24-25.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

BARRETT'S OF WIMPOLE STREET, THE: Norman Shearer, Fredric March, Charles Laughton—I call it a perfect picture. Great story and great acting. Pleased all we got to see it. The picture too good for small town. We cannot draw on this type of picture. It must be over their heads. Those we do get are well satisfied and all said the best they ever saw. The acting by the stars was perfect. Played Dec. 9-10.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CHAINED: Joan Crawford, Clark Gable—This is a typical shopgirl's delight. Beautiful clothes, lavish production, and dumb love story. The audience response was excellent, but I think the story was poor.—J. W. Noah, New Liberty Theatre, Ft. Worth, Tex. General patronage.

DANCING LADY: Joan Crawford, Clark Gable—Ran this one old, but have learned one thing about running a show and that is a good film a year old will get more money than a sorry one one day old. "Dancing Lady" is plenty good. Played Nov. 18-19.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

EVELYN PRENTICE: William Powell, Myrna Loy—Good. Just another hit from MGM. Powell and Loy make a wonderful team. Let's see more of them in the future. I would like to have Powell defend my case if I should ever get in court. Play it on your best days. Played Dec. 9-10.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. Small town patronage.

HAVE A HEART: Jean Parker, James Dunn—Good comedy drama. Entire cast do good work. Stuart Erwin and Una Merkel stole the show. Good for any day of the week. Played to regular business. Running time, eight reels. Played Dec. 1-3.—A. F. Affelt, Isosco Theatre, Oscoda, Mich. Small town patronage.

MANHATTAN MELODRAMA: Clarke Gable, William Powell, Myrna Loy—Although played late, this picture did a nice business. Played up the Dillinger angle and it brought in extra money. Business average. Running time, 95 minutes. Played Nov. 22-23.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

MANHATTAN MELODRAMA: Clark Gable, William Powell, Myrna Loy—What a team Gable and Powell make, and what a picture they turned out in this one. Played Dec. 5.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MERRY WIDOW, THE: Maurice Chevalier, Jeanette MacDonald—This is an excellent picture, lavishly

produced, expertly directed and splendidly acted. It is a musical romance, with plenty of romance, music and comedy situations. The settings, costumes and photography are wonderful and the girl spectacle is beautiful. In spite of the above, we played two days to only fair business, but pleased all who saw it. Running time, 100 minutes. Played Dec. 6-7.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OPERATOR 13: Marion Davies, Gary Cooper—A wonderful picture, and this Marion Davies is plenty good. In fact, I can't recall a single picture in which she has appeared that she didn't do more than justice to her part. Played Dec. 8.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

OUTCAST LADY: Constance Bennett, Herbert Marshall, Hugh Williams—Acting good, but the high-speed British enunciation was about as unintelligible to me as though the dialogue was rendered in an unfamiliar foreign language. Might go well in England—and I wish some English town had had our part of it. Running time, 80 minutes. Played Dec. 7-8.—G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

PARIS INTERLUDE: Otto Kruger, Robert Young, Madge Evans, Una Merkel—This is a good picture of the dramatic romance type. It is set against a newspaper character background and is well acted and directed. The locale is Paris, with most of the action taking place in a famous bar-room. The supporting cast perform wonderfully and add much to the entertainment. Played one day to very good business. Running time, 73 minutes. Played Dec. 5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STAMBOUL QUEST: Myrna Loy, George Brent—After the number of extra good films that Myrna Loy has appeared in, this is somewhat of a letdown for her. It manages to be fairly entertaining, but it is strictly just another picture. It has a beginning and ending that may be confusing to some patrons.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper—This picture went good with the kids and pleased most adults who saw it. Beery and Cooper's acting gets the picture over. Running time, 105 minutes. Played Nov. 11-12.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. Small town patronage.

TREASURE ISLAND: Wallace Beery, Jackie Cooper, Lionel Barrymore—A picture that did the business and pleased. Had the complete cooperation of the schools and the children came and brought their parents. Business above average. Running time, 110 minutes. Played Nov. 25-26.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

THIN MAN, THE: William Powell, Myrna Loy, Maureen O'Sullivan—This is by far the most clever picture produced during the past year. It has a sophisticated story which will appeal to all classes of people. It is a mystery which differs so radically from the usual film of this type that you wonder why someone has not thought of such a story before. It is a wee bit naughty but always nice. By all means give your patrons a treat with this picture.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

WHAT EVERY WOMAN KNOWS: Helen Hayes—A very good family picture. Well received by the regular fans. Played to average business for the three day run. Running time, nine reels. Played Nov. 28-30.—A. F. Affelt, Isosco Theatre, Oscoda, Mich. Small town patronage.

WICKED WOMAN: Mady Christians, Jean Parker, Charles Bickford—Favorable comment from patrons on this. Not exceptional, but splendid acting, fine sound and photography. Rather heavy drama lightened by comedy in some spots. Not for the weekend crowd, but still a very good picture.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

Monogram

GIRL OF THE LIMBERLOST, A: Marian Marsh, Ralph Morgan, Louise Dresser—This is the kind of show that makes friends for, and keeps the small town theatre open. Doesn't cost a fortune, and although we ran it two days in a downpour of rain each day, we made a little money. How many of the big so-called specials would have done this? We are certainly going to bring this back and if not so unfortunate as to hit another rain expect to do a wonderful business. Book it and boost it. Played Dec. 16-17.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

GIRL O' MY DREAMS: Mary Carlisle, Creighton Chaney—A mighty fine program picture. Pleased them all. Lots of comments on this one being so good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

KING KELLY OF THE U. S. A.: Guy Robertson, Irene Ware—I reviewed this picture after screening it and said that it was a good picture. I still say so but the paying customers don't agree with me. They didn't like it and said so. Business below average. All of which proves that I'm wrong. Running

time, 66 minutes. Played Dec. 4-5.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

LAWLESS FRONTIER: John Wayne—Not as good as some of Wayne's. Played Nov. 17.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

LOST IN THE STRATOSPHERE: June Collyer, William Cagney—This is a very good program picture. Played on double bill and gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MONTE CARLO NIGHTS: Mary Brian, John Darrow—A nice little story, didn't get any comments but think it pleased all who saw it. Running time, 60 minutes. Played Nov. 26-27.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town and rural patronage.

MONEY MEANS NOTHING: Wallace Ford, Gloria Shea—A program picture worth running. A nice story, part love, part comedy and some thrills. Running time, 60 minutes. Played Dec. 5-6.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town and rural patronage.

SHOCK: Ralph Forbes—A fairly good war picture that pleased about 80 per cent of the Bargain Night crowd. Good program picture but some terrible movie boners in it. Business average. Running time, 66 minutes. Played Nov. 28-29.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

TRAIL BEYOND, THE: John Wayne—Just another western, action drama of the wild and woolly west. Good photography. Too much artificial action on the part of the cast to satisfy my regular patrons. Running time, six reels. Played Dec. 6-8.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

Paramount

BELLE OF THE NINETIES: Mae West—Big disappointment. People tire of Mae in these roles. Wonder if she can make them like her in some other kind of story. Worth trying because, Mae, the folks were all het up over you, and to let them down now wouldn't be doing right by our Nell.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

CLEOPATRA: Claudette Colbert—The usual De Mille style. Somehow the old master has lost his appeal. His name does not mean much at the B. O. any more. Running time, 100 minutes. Played Dec. 10-11.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

IT'S A GIFT: W. C. Fields—This would make a great two-reel comedy.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

LADIES SHOULD LISTEN: Cary Grant, Frances Drake—Above the average program picture and business satisfactory. Played Nov. 20-21.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

LEMON DROP KID: Lee Tracy, Helen Mack—Story is not so bad, but Lee Tracy better go back to newspapers. He'll be better off. Running time, 73 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

MENACE: Gertrude Michael, Paul Cavanagh—Just another picture that means nothing at the box-office. A mystery horror picture. Dragged out in spots and does not mean much at the end. Double-bill it or use five or six good single reels. Running time, six reels. Played Dec. 6-8.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, W. C. Fields, Zasu Pitts, Evelyn Venable—As well liked as any picture we have played here in months. Drew very well and pleased all.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

NOW AND FOREVER: Shirley Temple, Carole Lombard, Gary Cooper—Not so hot. The kid has been in better comedies. How about some more "Little Miss Markers?" Page Damon Runyon. Running time, 82 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

NOW AND FOREVER: Gary Cooper, Carole Lombard, Shirley Temple—They came out to see little Shirley and were not disappointed, as the picture is very good and will please. Played Nov. 25-26.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

READY FOR LOVE: Ida Lupino, Richard Arlen—An excellent program picture. Used Thanksgiving Day and pleased the patrons. Nothing to shout about but it got them in and pleased them, and after all that is what counts. Business above average. Running time, 65 minutes. Played Nov. 29-30.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

TAKE A CHANCE: James Dunn, June Knight—Not so good. Not so bad. Will get by. Played Nov. 22-23.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

ROY W. ADAMS STARTED SOMETHING

It's only the beginning, folks, only the beginning. When Roy W. Adams, of the Mason Theatre at Mason, Mich., reported in these columns on the Ben Hecht-Charles MacArthur picture, "Crime Without Passion," the writers of the production took vigorous exception to his comment, all of which was duly recorded in the Motion Picture Herald of December 15th.

That was the starter. In the Herald this week, page 11, appear some observations by Ludwig Sussman of the Adelphi theatre in Chicago and Louis Charninsky of the Capitol at Dallas, both of whom applied the showmanship that their locales permitted, to cheerful results.

And the end of the controversy is not yet.

WAGON WHEELS: Randolph Scott, Gail Patrick—This one was enjoyed by everyone and was above average at B. O. The tieup with the song helped a lot. Running time, 57 minutes. Played Nov. 23-24.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

WAGON WHEELS: Randolph Scott, Gail Patrick—One swell picture, with some nice singing. Any time we have a Zane Grey we have lots of customers. Business very good. Running time, 57 minutes. Played Dec. 7-8.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

RKO

AGE OF INNOCENCE, THE: Irene Dunne, John Boles—A very good picture, well acted, but lacked something to give it a punch.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

BACHELOR BAIT: Stuart Erwin, Pert Kelton—Nice little picture and satisfied everybody. Business average. Running time, 74 minutes. Played Dec. 4-5.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

BACHELOR BAIT: Stuart Erwin, Pert Kelton—Another good comedy picture from RKO. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CRIME DOCTOR: Otto Kruger—A mighty fine program picture. Interesting story and well put over by a good cast.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FINISHING SCHOOL: Ginger Rogers, Frances Dee, Bruce Cabot—Lots of compliments on this picture and that's what we like to hear. Played Dec. 5.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small mining town patronage.

GAY DIVORCEE, THE: Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Betty Grable—A good musical show with swell dancing and good comedy. Clean and good entertainment. Had cold weather so cannot tell how it would draw. Did not do so well for me.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

GAY DIVORCEE, THE: Fred Astaire, Ginger Rogers—This is 100 per cent entertainment. We have played none better. Both stars great. Good story with lots of good comedy. Great dancing and singing. Not a dull moment, and it's clean. I can't tell you how big it is but I have seen none bigger or better. Gave splendid satisfaction to all. We did not do the business the picture deserved to do, but we don't on any of them nowadays. Played Dec. 2-3-4.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LIFE OF VERGIE WINTERS, THE: Ann Harding, John Boles—Another darn good show. Ann Harding is in a class all to herself in roles like this. Played Dec. 2-3.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

RICHEST GIRL IN THE WORLD, THE: Miriam Hopkins, Joel McCrea, Fay Wray, Reginald Denny—It is snappy and different. Will get by.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

STINGAREE: Irene Dunne, Richard Dix—I think without a doubt the swellest picture I have ever

played. We didn't advertise it heavy as I was afraid of it; however, those who saw it the first night did what advertising can't do—talked it up to their friends and did they come out to hear Irene Dunne sing. Everybody is whistling "Tonight Is Mine," which she sang so beautifully. I'm anxious to see another picture from RKO with Irene Dunne doing the heavy solos. Running time, 76½ minutes. Played Dec. 14-15.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small mining town patronage.

TOPAZE: John Barrymore—This picture pleased everybody. It was very charming indeed and should do justice to any box office. One of the best recording prints which I have played for a long time and very clear print. Play this one and you will no doubt do good business. Barrymore is liked all over. Running time, 78 minutes. Played Dec. 14-15.—Albert Hefferan, The Owl Theatre, Grand Rapids, Mich. Special patronage.

WEDNESDAY'S CHILD: Karen Morley, Edward Arnold—A very well acted picture. The subject is not very popular, but it should be seen by everyone. The boy is a grand actor.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

WE'RE RICH AGAIN: Marian Nixon, Billie Burke—A very good and funny picture. Clean and entertaining. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

State Rights

BLAZING GUNS: Reb Russel—This feller is new and can't act, but his westerns always have plenty action and that's all my Saturday crowd wants, so it was O. K. here. Running time, 50 minutes. Played Dec. 7-8.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town and rural patronage.

FIGHTING HERO: (Reliable) Tom Tyler—Average western with plenty of action. Pleased. Business slightly below average on account of cold weather. Running time, 58 minutes. Played Dec. 8.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

FIGHTING HERO: (Reliable) Tom Tyler—A good western, better than usual for Tyler. Lots of action, fair business. Running time, 50 minutes.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town and rural patronage.

United Artists

AFFAIRS OF CELLINI, THE: Fredric March, Constance Bennett, Frank Morgan, Fay Wray—Not rated as a family picture and the rating is right. Good picture of its kind, but not for our little village. Played Dec. 8-9.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

LAST GENTLEMAN, THE: George Arliss—A splendid picture that's very entertaining. Arliss does not draw in this town as his pictures should but always gives great satisfaction to those we do get to see them. I call this one of his best. Played Nov. 25-26.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Universal

BE MINE TONIGHT: Jan Kiepura, Magda Schneider—An old picture that came out about a year ago. However, it was an excellent musical and the entire film a very entertaining production. Played Dec. 15.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

GIFT OF GAB: Edmund Lowe—Good entertainment that might have been much better with all the stars in the cast. However, it pleased generally and did average business. The whole cast works hard and the results, in spots, are pleasing. Running time, 71 minute. Played Dec. 12-13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

HONOR OF THE RANGE: Ken Maynard—Leave it in the can and do your patrons and yourself a favor. The whole thing is as false as the villain's moustache and that's plenty false. Great fun for a midnight preview audience, who fortunately did not take it seriously. Played Dec. 1.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

HUMAN SIDE, THE: Adolphe Menjou, Doris Kenyon—Not a big film, but pleasing. Played Dec. 5.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ONE EXCITING ADVENTURE: Binnie Barnes, Neil Hamilton—Pleased our patrons to the extent that they stopped in to tell us just how good a show it was. You can't ask any more of any picture. Clever plot and well acted. It should click in almost any situation. Running time, 73 minutes. Played Dec. 8.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

ROCKY RHODES: Buck Jones—Buck Jones is always a good drawing card for me on Saturdays and his pictures I find are dependable. Played Nov. 24.—

Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

WAKE UP AND DREAM: Russ Columbo, June Knight, Roger Pryor—A good program picture played on a double bill and it gave satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Warners

CASE OF THE HOWLING DOG: Warren William—A good murder trial picture. Everybody liked it. William excellent as a lawyer. Played Dec. 12-13.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town and rural patronage.

DAMES: Dick Powell, Ruby Keeler, Joan Blondell—In my opinion this is much below average established by Warner Bros. musicals. The story of this, not much can be said in praise of it. The belching sequence is kept up disgustingly long. Of course, there are some good numbers in it, also they can't all be "42d Streets." As a whole this will entertain where they are not too particular. Drawing power a little better than an average run of the mill program.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DESIRABLE: Jean Muir, George Brent, Verree Teasdale, Charles Starrett—It is a very fine picture. Good acting by all the cast and extra good by Jean Muir. It did not draw but pleased.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

DESIRABLE: Jean Muir, George Brent—A really good picture. Splendid acting. Did a fairly nice business and everybody liked it. You can't go wrong with this one. Played Dec. 3-4.—H. J. Stallings, Moon Theatre, Henderson, N. C. Small town and rural patronage.

HERE COMES THE NAVY: James Cagney, Pat O'Brien, Gloria Stuart—Did extra business and deserved it. It has action and comedy and is good entertainment.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SMARTY: Warren William, Joan Blondell, Edward Everett Horton, Frank McHugh—This keeps moving fast with semi-farical situations. Joan Blondell as the Smarty is permitted to have her way too much, but I suppose it is all in fun. A little too risque for present day standards. Business a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

UPPER WORLD: Warren William, Ginger Rogers, Mary Astor, Andy Devine—Good, entertaining picture. Much better than title sounds. Business fair.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

Short Features

Columbia

PLUMBING FOR GOLD: Sidney and Murray—A real good slapstick comedy that everyone seemed to enjoy. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small mining town patronage.

PUNCH DRUNKS: Three Stooges—Need more be said. It's another comedy with the riot boys.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

PUNCH DRUNKS: 3 Stooges—The best two reeler we've run in moons. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small mining town patronage.

Educational

GIRL FROM PARADISE, THE: Musical Comedies—Night club entertainment in New York City. Chorus girls come out with almost nothing on, "disguised" as Indians. Steer clear of it for the kids and church benefits. It is poor comedy and has but one good solo dance number. Patrons didn't like it, and they aren't prudes, either. Running time, two reels.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

GIRL FROM PARADISE, THE: Sylvia Froos—This is a dandy two-reel comedy with music, singing and dancing. A dandy to use with a weak feature to bolster up program.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

GOOD LUCK-BEST WISHES: Pickens Sisters, Ferde Grofe and his Orchestra—Above the average two-reel comedy and patrons enjoyed it immensely. Running time, 21 minutes.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

HIS LUCKY DAY: Ernest Truex—This is a good two-reel comedy. It is the best comedy we have played from Educational this season. Truex at his best in a slapstick comedy with plenty of laughs. Let's have more good two-reelers like this one. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

KING ZILCH: Terry-Toon—Here is a cartoon that is different from all of the rest. It has a story and a moral to it, and it is funny and by that I mean one really laughs. Play this one and you will please everybody. Running time, 6 minutes.—Albert Hefferan, The Owl Theatre, Grand Rapids, Mich. Special patronage.

SHE'S MY LILLY: Will Mahoney—Another well liked comedy. Mahoney will be welcome here any time with this brand of entertainment.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

TRIMMED IN FURS: Harry Langdon Comedy—Not so good, not so bad. Will do to consume 18 minutes of time when program is short and you need it. Running time, 20 minutes.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

Fox

COAST OF CATALONIA, THE: Magic Carpet Series—Beautiful photography is perhaps the outstanding feature of this series of travel films. The narrator confines himself to descriptive matter and does not wise-crack, which helps to make these better than the usual run of travelogues. Running time, 9 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

MAN'S MANIA FOR SPEED: Adventures of the Newsreel Cameraman—Fast moving with action plus. Play it. Fans can't keep from enjoying it. It gives you newsreel shots that have pep. Running time, one reel.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. Small town patronage.

MGM

GENTLEMEN OF POLISH: Musical Revues—Too silly to be funny. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

GOOFY MOVIES: This is only fair entertainment and did not please my patrons. When the title was flashed on the screen, many walked out and asked why we didn't show any comedy. This type of one-reeler may be great some place, but here it is just a flop. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I'LL BE SUING YOU: Todd-Kelly—This is a wow. Kelly is great. Got more laughs than any comedy for some time. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OLD PIONEER, THE: Happy Harmonies—Another of the Happy Harmonies series and one of the best. The most beautiful coloring and good music, comedy and recording. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OLD SHEP: Chic Sale—This is only fair entertainment, featuring Chic Sale. It is not a comedy, so be sure to book a comedy with this. A few of my patrons thought it good, but the majority did not like it. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

OPENED BY MISTAKE: Todd-Kelly—Got more laughs than any Todd-Kelly comedy so far. Running time, 20 minutes.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

SPEAKING OF RELATIONS: Irvin S. Cobb—The first of this series I have run and it went over big. Got a lot of laughs and some stayed to see it twice. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

STRIKES AND SPARES: Oddities—One of the best single reelers on the market. Haven't had a miss yet. Running time, 8 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

TAKING CARE OF BABY: Oddities—Very good single reel. Pete Smith's narrations are the nuts!! Merry Xmas, Pete. Running time, 9 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

Paramount

COLOR CLASSICS: Very good color cartoons. Best in their field. Hope to have many more.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

HOLLYWOOD ON PARADE: Our patrons find these subjects interesting and they are good program builders.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

HOLLYWOOD ON PARADE: No. 12.—This is a very good one-reeler presenting some of the scenes and features of the recent MPTOA convention in California. It shows a few of the movie stars putting on a little show for the members of the convention. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

LITTLE BROADCAST: Headliners—A fine subject featuring Mills Brothers, Arthur Tracy, Donald Novis, Vincent Lopez and his Orchestra and Roy Atwell.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

LITTLE JACK LITTLE REVUE: Headliners—One of the best one-reel subjects we have played. Full of entertainment and delighted our patrons. Running time, 10 minutes.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

LOVE THY NEIGHBOR: Mary Small—A good short. This type of cartoon goes over for me. Mary Small plenty good for an 11-year-old girl, but is she only 11? Running time, 8 minutes.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

MAN ON THE FLYING TRAPEZE, THE: Popeye the Sailor—A thousand cheers for this and any Popeye cartoon. They are all topnotch. Will get plenty of acclaim from young and old alike. I give him plenty of space in the papers and profit by it. Running time, 7 minutes.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

MARINE MARVELS: Grantland Rice Sportlights Series—Not as good as some Sportlights, but acceptable. The Rice commenting and the photography makes these shorts good on any program. Running time, 8 minutes.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

POOR CINDERELLA: Betty Boop—Above the average, but recording of the music very poor. Running time, 7 minutes.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

POPEYE THE SAILOR: These are good cartoons and our patrons like them.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

STRONG TO THE FINCH: Popeye the Sailor cartoon—Here is another good cartoon comedy featuring that famous cartoon character, Popeye. Great entertainment and pleased all of my patrons. This series is one of the best cartoons on the market and they always please. Running time, 7 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHERE'S THAT TIGER?: Borrah Minnevitich and His Harmonica Rascals—An excellent subject and our patrons like this sort of entertainment. Fine to build up Friday and Saturday program.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

Picture Classics

PUSS-IN-BOOTS: Junior Addario—I don't know how the idea for this film originated, but I imagine the producers were encouraged by the exponents of educational films for children. Just how well this picture has sold, I can't say, but I imagine the producers have discovered that art and education and box office won't mix. Although I failed to see "Alice in Wonderland," I am told that the audience reaction toward that failure was the same as towards "Puss," for adults will not sit through it and only the smallest children will appreciate it. For the first 10 minutes "Puss" is entertaining, but after that it becomes tiresome. The producers made the mistake of having the children sing too operatic. One little ten-year-old sings an operatic aria in Spanish. There is much vocal ado about spinach and ice cream. There is an excellent orchestral accompaniment by Nat Shilkret and the settings are well done; in fact, the production looks rather costly. Junior Addario as "Puss" is an extremely clever little fellow, but the other children are rather amateurish. A good idea gone wrong. This is really a featurette as it runs 40 minutes.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

RKO Radio

AUTOBUYOGRAPHY: Headliner Series—This comedy is the poorest we ever ran. I surely agree with the report in last week's Herald, but it's even worse than that exhibitor said.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

SINISTER STUFF: Cubby the Bear Cartoons—This cartoon is terrible. Do your patrons a favor by sending it back unplayed.—J. O. Smith, Paramount and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

Universal

FINANCIAL JITTERS: Eddie Nugent—Got quite a few laughs from our patrons. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

GOOFTONE NEWSREELS: These are terrible and folks have asked us what they are supposed to be. Just wasted film so far as our patrons are concerned.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

JOLLY LITTLE ELVES: Cartune Classics—An excellent little cartoon in color that compares favorably with the Silly Symphonies. A fine addition to any program.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

A NIGHT IN A NIGHT CLUB: Mentone No. 1-A—With Buck and Bubbles, Harry Rose, J. Harold Murray and many others. It just couldn't be bad.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

STRANGER THAN FICTION: An odd single. Most audiences will find them interesting.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

STRANGER THAN FICTION SERIES: These have been very good short subjects—presenting oddities of every kind from all over the world. Running time, 9 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

WOLF, WOLF: Oswald Cartoon Series—O. K. cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Vitaphone

BARBER SHOP BLUES: Melody Masters Series—A crackerjack one-reel filler, all-negro cast. Running time, 9 minutes.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

BOSTON TEA PARTY: See America First Series—First of this series I have run and it is excellent. I would be willing to pay for this one for my own benefit, as I have seen most of the places and they are natural. A very entertaining and instructive short. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BUSINESS IS A PLEASURE: Broadway Brevities—This one is great. Beautiful color, comedy, snappy dance numbers, just about everything you can put into a two-reel short. Got as many favorable comments as a feature. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CABINET MEETING, A: Pepper Pot—A dandy single reel from Vitaphone. Ran this one with "Business Is a Pleasure" and they went over big. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FLAME SONG, THE: Bernice Claire, J. Harold Murray—One of the weakest Broadway Brevities that Warner has released. Nothing to it. Running time, 19 minutes.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

GEM OF THE OCEAN: Jeanne Aubert—This is very good entertainment in the musical comedy type with plenty of beautiful girls and good music. This is set aboard an ocean liner and offers some great singing and dancing numbers. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GIRL AT THE IRONING BOARD, THE: Merrie Melodies Series—This is a good cartoon comedy with music. The cartoon is excellent and is done in a way that makes it excellent entertainment for both young and old. Vitaphone continually produces good shorts that please the public. Running time, 7 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GOOD MORNING EVE: Leon Errol—An entertaining musical comedy in color, but it borders on the offensive. It is suggestive in spots, and it has the "this picture approved," etc., attached. What's happening, code authority losing their will power? Running time, 20 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town and rural patronage.

GOOD MORNING EVE: Leon Errol—A dandy musical comedy in color. Some very pretty shots. Running time, 19 minutes.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

HAIL COLUMBIA: See America First Series—Maybe it's a good short, I don't know. I didn't care for it. Customers didn't kick or rave. Running time, 10 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town and rural patronage.

MIRRORS: Melody Masters—A good musical short featuring Freddy Rich and orchestra. Vera Van and the Eton Boys help. The mirrors add novelty. Running time, 10 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town and rural patronage.

NO CONTEST: Broadway Brevities Series—This is a very good musical comedy starring Ruth Etting. Miss Etting sings several popular selections. This has plenty of beautiful girls, good music and everything you could expect of a musical comedy. Great entertainment. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

NO CONTEST: Ruth Etting—Very good. Ruth Etting can sing and does in this. Running time, two reels.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

PAREE, PAREE: Dorothy Stone, Bob Hope—This is excellent entertainment of the musical comedy type. There are plenty of beautiful girls, good music and some excellent singing and dancing. When you play Vitaphone shorts, advertise them and listen to the public comment on them. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PHIL SPITALNY AND HIS MUSICAL QUEENS: Melody Masters Series—This is a very good one-reeler with plenty of good music presented by Phil Spitalny and his Musical Queens. Excellent entertainment and pleased our entire audience. Other producers should pay Vitaphone to produce shorts for them. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PICTURE PALACE: Hal LeRoy, Dawn O'Day—This is a very good musical comedy with plenty of beautiful girls and good music. LeRoy features with his famous tap dancing and Dawn O'Day with her singing and dancing. Excellent entertainment and will please everyone. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SONG OF FAME, THE: Ruth Etting—If all short subjects were as well cast and produced as this two-reel film, exhibitors would not be forced to double-feature and distributors would not find it necessary to use compulsory measures to eliminate this practice. This musical subject is better than many feature pictures as it has talent, comedy, music and action. Several artists are presented who are genuinely entertaining: Ruth Etting, Moore and Revel (dance team) and a hill-billy trio. The latter are sensational in their bit and our patrons would have enjoyed more of their singing. And for once the chorus actually dances instead of doing a lot of repetitious kicking.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

SO YOU WON'T T-T-T-TALK: Roscoe Ates—One of those real belly laugh comedies. And how the folks ate it up. Call it hohum or slapstick or whatever you want to, but this is the type of comedy that goes over here in a big way.—Jack Greene, Genesee Theatre, Genesee, Ill. Small town patronage.

SYNCOATED CITY: Hal LeRoy, Dorothy Dare—Vitaphone shorts are okay and my patrons like the Broadway Brevities and especially Hal LeRoy's dancing. Running time, 20 minutes.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

THOSE BEAUTIFUL DAMES: Merrie Melodies—Let it lay, let it lay. Running time, 7 minutes.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

Newsreels

Metrotone

METROTONE NEWS: Personally I don't think Edwin C. Hill helped this newsreel. I liked it better as it was. Running time, one reel.—Lawrence Cleary, Rex Theatre, Eldorado, Okla. Small town patronage.

Paramount

PARAMOUNT SOUND NEWS: This issue was good, and it has no sensational tripe in it. Good for the family. Excellent print, and recording good.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Children and college students.

Feinberg Transferred

J. George Feinberg, in charge of sales for International Seat Corporation, will hereafter make his headquarters in Union City, Ind., at the offices of the Union City Body Company, makers of the V-16 theatre chair which is sold by International. Peter Masucci, installation engineer, will be transferred to the factory as supervisor for Mr. Feinberg. Archie Feinberg will handle eastern sales from New York.

Columbia Publicist Has Play

"Lady in Waiting," three-act comedy by Bob Cohen, of the Columbia Pictures publicity staff, is scheduled for opening in February by the Morningside Players in New York.

Dawson in Sales Post

E. T. Dawson is now in charge of sales promotion for Cosmopolitan Studios, New York, contacting theatrical stars and developing exploitation tieups with commercial organizations.

TRAVELERS

TREM CARR, vice president of Monogram in charge of production, is scheduled to arrive in New York shortly after the first of the year.

CARL LAEMMLE, JR., arrived in Hollywood Monday from New York for conferences with his father and **JAMES R. GRAINGER**.

A. W. SMITH, Warner's eastern and Canadian sales manager, returned to New York from a trip to the Coast.

GEORGE PALMER PUTNAM, chairman of Paramount's New York editorial board, and his wife, **AMELIA EARHART**, sailed for Honolulu for a short holiday.

HARRY H. THOMAS returned to New York after a business trip to Chicago.

MADY CHRISTIANS, who has just completed "Wicked Woman" for MGM, is in New York.

C. C. PETTIJOHN is spending the holidays in Florida.

ABRAHAM LEHR, vice president of Samuel Goldwyn Productions, returned to the United States from a five week business trip to London and Paris.

MAX COHEN, manager of Universal's New York exchange, is making a holiday cruise on the *Georgia*.

E. T. CARR, United Artists general sales manager in England has returned to the United States for the holidays.

E. M. NEWMAN is in Florida gathering material for his new "See America First" series for Vitaphone.

HENRY ARMETTA is driving across the country on a holiday trip with Mrs. ARMETTA and their daughter.

HERMAN ROBBINS and his family are vacationing in the West Indies.

EDWARD G. ROBINSON, Mrs. ROBINSON and their son are in New York.

NAT HOLT, RKO division manager in Cleveland, returned to his headquarters last week after booking conferences in New York.

WALTER EBERHARDT returned to New York from Nassau.

EDWARD M. SAUNDERS is in New York from Hollywood.

FRED W. LANGE, Paramount's general foreign representative with headquarters in Paris, arrived in New York for home office conferences.

WINFIELD SHEEHAN and **GABE YORKE**, Fox production chief and studio publicity director, respectively, and **MILDRED GINSBERG**, all returned to the Coast from New York for Christmas.

ANN DVORAK and her husband, **LESLIE FENTON**, are vacationing for two weeks in Honolulu.

JAMES BLAKELEY, Columbia contract player, is in New York.

JUDITH ALLEN, Fox player, arrived in New York from Hollywood.

WILLIAM FAIT, former Mexican branch manager for Warners, is in New York negotiating for independent product for his own exchange.

BILL FRANK was in New York for Christmas week.

JOE FRIEDMAN, Columbia's general representative in England, is in New York for conferences with **JOSEPH H. SEIDELMAN**, the company's foreign manager.

MAY ROBSON is in New York.

Cosmopolitan First Set

"Devil Dogs of the Air," starring James Cagney and Pat O'Brien, with Margaret Lindsay, will be the first Cosmopolitan picture released through Warner under the arrangement between the two companies. Release date is February 9.

THE HOLIDAY ATTRACTION IN MORE THAN 200 KEY

The most important playing time of the year reserved by the great circuits and leading independent houses for the most eagerly awaited production in years! . . .

Thruout America, in hundreds of local newspapers, a great NATIONAL ADVERTISING CAMPAIGN of full and half-page advertisements will tell 20,000,000 people of this new and glorious triumph of the screen's outstanding star!

Her

TION
CITIES...

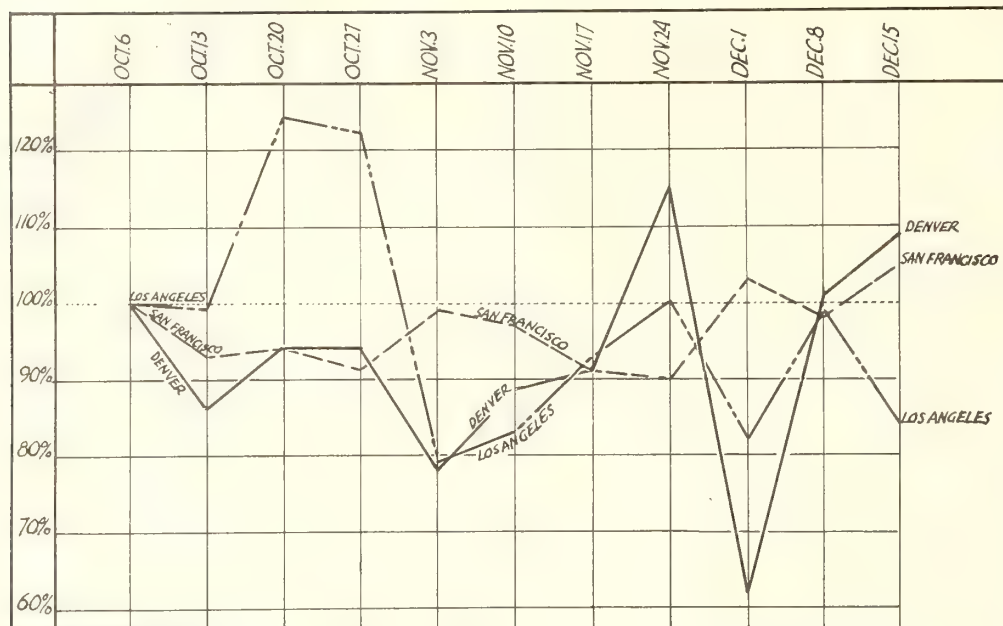
Quinn

SIR JAMES M. BARRIE'S

THE LITTLE MINISTER

RKO-RADIO PICTURE with
JOHN BEAL • ALAN HALE
DIRECTED BY RICHARD WALLACE

A RAYMOND L. BIRMAN PRODUCTION



The chart, based on Motion Picture Herald's tabulation of box office grosses, shows the business done in each of three Western key cities during the eleven weeks from October 6 to December 15, 1934. The receipts for each city in the first week of the period are taken as 100 per cent for that city.

STAGE IS INNOVATION NOW: GUY BATES POST

Legitimate Theatre "All Right If You Can Get People Used to It," Veteran Actor Is Told

By AL FINESTONE
Kansas City Correspondent

The transitional theatre is doomed to extinction, in the opinion of Guy Bates Post, for many years a leading figure of the legitimate stage.

"But," he added, "the theatre as we have it today is a going and powerful concern, more popular than ever, thanks to the talking motion picture."

Mr. Post delivered those observations to this reporter recently upon the termination of an unsuccessful attempt to produce dramatic repertoire at the Orpheum in Kansas City. He was the "guest star" in Ferenc Molnar's "The Play's the Thing," announced as the first of 10 productions, each lasting two weeks, to be staged by Arthur Casey, entrepreneur from Boston and protege of Louis B. Mayer, at the time the MGM production executive was gaining a reputation in New England theatredom.

There weren't enough customers during the 15-day run of the initial play to meet expenses, and the scheduled 20-week season died a-borning. Mr. Casey now agrees with Mr. Post that the legitimate stage is gasping its last.

"There are still a number of dramatic theatres in New York struggling for existence," said Mr. Post. "But their glory has departed; they are bedraggled and down at the heel. The cinema has replaced the older art, and the demise of the 'living drama' is in the lap of time."

With retrospection that comes from 40 years on the stage, as well as appearances in

several silent films, Mr. Post saw the talking motion picture as an evolution of the older dramatic forms. Each generation, he said, has its favorite amusement, and today's theatregoers prefer "the movies."

"Frequently I am asked whether the theatre will ever come back," he continued. "It never departed. Only the form has changed. The movies have captured the mass imagination."

"When today we speak of the drama, we must necessarily speak of the motion picture drama. Other forms are almost non-existent. Today's theatre is a virile theatre, it is a vital, living force; it succeeds because it gives the public what it wants. It has succeeded in popularity, and financially beyond the fondest dreams of its originators."

Mr. Post resorted to a flash-back. When, 30 years ago, he played Kansas City while "on the road" in the popular dramas of the day, there were five theatres in Kansas City, each devoted to a different form of stage entertainment—opera, light opera, the classics, popular plays, musical shows. The total weekly attendance at those theatres never exceeded 30,000.

"Today," he continued, "the attendance at Kansas City theatres is about 300,000, and there isn't a legitimate theatre in the lot. The new generation, brought up on the motion picture, has become a generation of moviegoers."

"When the screen was silent, we of the legitimate stage firmly believed that in time the movies would lose their popular appeal, that surfeited theatregoers would return to the spoken drama. But the screen became articulate, and that was the death blow to the theatre as we of the old regime knew it."

"There are thousands who have never seen a real play. If they did, they probably

wouldn't care for it, would regard it as a novelty. They would probably agree with the young man who, after seeing a stage production, commented, 'I guess a show like that would be all right if you could get people used to it.' To him the movies were the established form of the drama. The real play was an innovation."

"And what of the future of the drama, the screen drama?"

Based on Humanity

"The drama," Mr. Post replied, "is ageless. It has its source in the mainsprings of humanity. It will survive as long as humanity survives. It cannot die; it can only change its form."

"We are living today in an age that is growing more mechanized day by day. The theatre is based on humanity. Some day we may be all dumped into a sea of things material. Then it will be the theatre that will offer us a raft of humanity to cling to."

Mr. Post appeared several years ago in silent film versions of "The Masquerader" and "Omar the Tentmaker," two of his stage hits. He has had parts in other pictures, and more recently was with Ann Harding in "Prestige."

Upon his return to New York, Mr. Post was to begin rehearsals for the lead in "The Last Woman," by Walter Ferris, scheduled for Broadway production this winter.

Guy Bates Post, actor, was born in Seattle September 22, 1875, of English-French-Dutch parentage. A California State University graduate, his early business experience was gained at law, which he abandoned to do stage work, making his first appearance in "Charlotte Corday" with Mrs. James Brown-Potter and Kyrle Bellew, 41 years ago. He has appeared in Shakespearean repertoire and dramatic productions with William Owen, Otis Skinner, Marie Wainwright, Herbert Kelcey, Effie Shannon, Sadie Martinot, Gertrude Coghlan, Dustin Farnum, Mrs. Fiske, and others, in plays staged in England, Australia, Europe and the United States.

First Division Opens Offices

First Division has added branches in Washington and Detroit, with Milton Cohen in charge in Detroit. W. M. Richardson has been named manager of the southern division, with headquarters in Atlanta.

Named by Academy Group

Lester Selander has been named chairman of the assistant directors section executive committee of the Academy of Motion Picture Arts and Sciences on the Coast. He succeeds Sidney S. Brod, who resigned.

Named Warner Club Head

Allan Shapiro, head of the Warner poster department in Cleveland, has been named president of the local Warner Club, succeeding Lew Wasserman, who resigned to affiliate with the Rappaport Studios.

House Organ Published

A house organ of the Horlacher Delivery Service, Inc., Philadelphia, called *Horlacher*, has begun publication as a monthly.

Ralph Like Signed

Stage & Screen Productions has signed Ralph Like to supervise the production of six Northwest Mounted features.

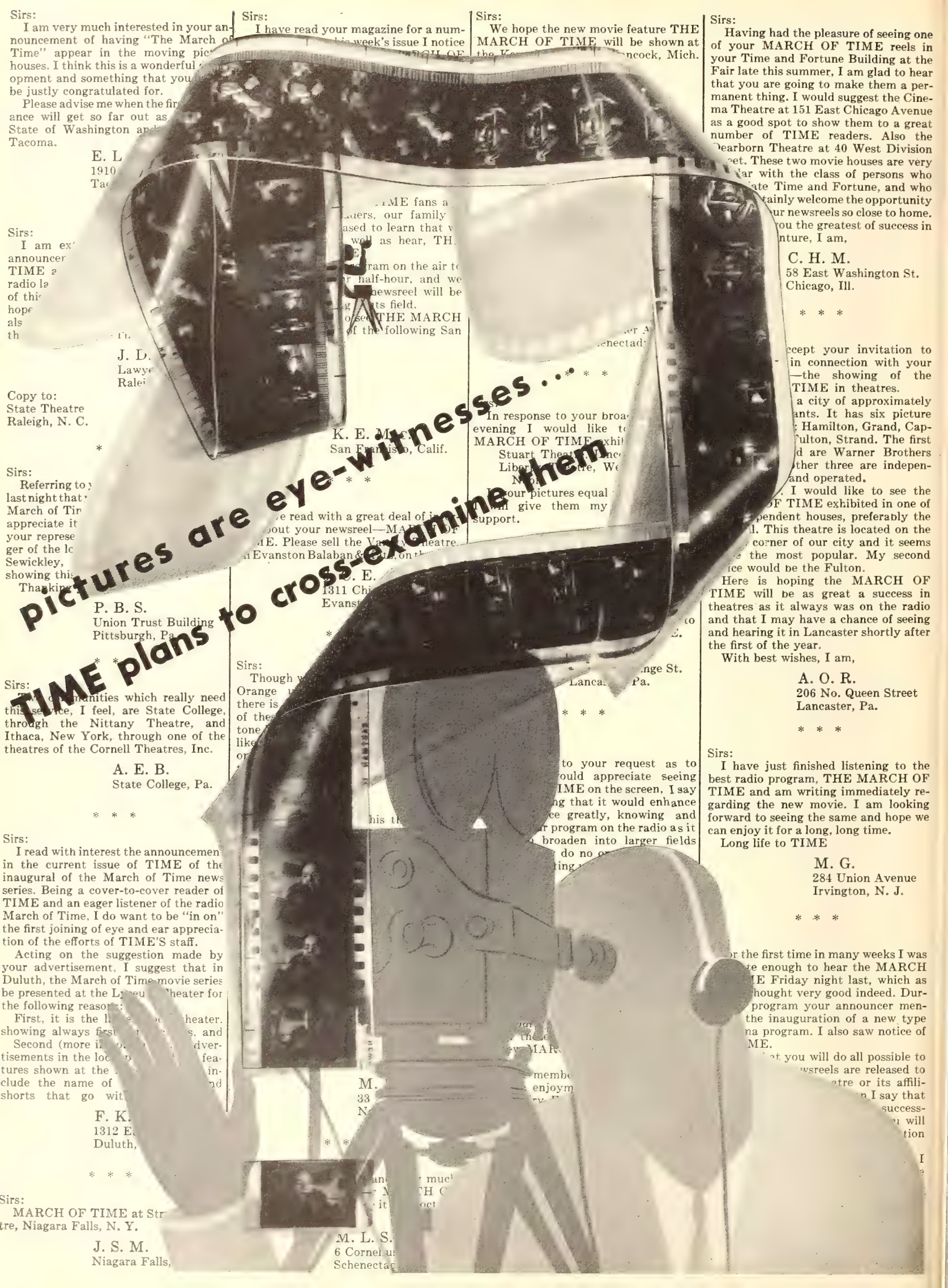


THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 22, 1934, from 106 houses in 18 major cities of the country, reached \$855,400, a decrease of \$152,660 from the total for the preceding calendar week, ended December 15, when 105 houses in 18 major cities aggregated \$1,008,060.

(Copyright, 1934: Reproduction of material from this department without credit to MOTION PICTURE HERALD expressly forbidden)

Theatres			Current Week		Previous Week		High and Low Gross	
Boston			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified)	
Boston	2,900	25c-50c	"Cheating Cheaters" (Univ.).....	13,000	"Kentucky Kernels" (Radio)....	18,000	High 1-13-34 "Fog"	23,500
Fenway	1,800	30c-50c	"I Am A Thief" (W. B.) and....	6,750	"Hell in the Heavens" (Fox) and	10,500	Low 3-11 "Topaze"	11,000
			"One Hour Late" (Para.)		"Gentlemen Are Born" (F. N.)		High 1-14 "Island of Lost Souls" and } "Billion Dollar Scandal" }	15,000
Keith's	3,500	25c-65c	"Man Who Reclaimed His Head" (Univ.) (4 days)	5,000	"Imitation of Life" (Univ.).....	19,000	Low 7-9 "She Had to Say Yes" and } "Arizona to Broadway" }	6,000
Loew's State...	3,700	35c-50c	"Private Life of Don Juan" (U.A.) and "Men of the Night" (Col.)	12,000	"Evelyn Prentice" (MGM) and..	20,000	High 12-2 "Little Women"	28,000
Metropolitan	4,350	30c-65c	"Music in the Air" (Fox).....	21,000	"The Gay Bride" (MGM)		Low 3-11 "When Strangers Marry"...	12,000
Paramount	1,800	30c-50c	"I A Thief" (W. B.) and.....	6,700	"Behold My Wife" (Para.).....	33,000	High 1-7 "Strange Interlude"	23,000
			"One Hour Late" (Para.)		"Hell In the Heavens" (Fox) and	10,000	Low 3-11 "Men Must Fight"	11,000
					"Gentlemen Are Born" (F. N.)		High 11-4 "In No Angel"	44,500
							Low 8-4-34 "Notorious Sophie Lang"	26,000
							High 2-25 "Dangerously Yours" and } "Deception" }	17,000
							Low 8-18-34 "Housewife" and } "She Learned About Sailors" }	7,000
Buffalo								
Buffalo	3,500	30c-55c	"Transatlantic Merry-Go-Round" (U. A.)	12,500	"Limehouse Blues" (Para.).....	15,100	High 12-9 "Dancing Lady"	31,000
Century	3,000	25c	"Ready for Love" (Para.) and..	5,000	"Gambling" (Fox) and.....	4,800	Low 3-25 "Our Betters"	9,800
			"Wagon Wheels" (Para.)		"365 Nights in Hollywood" (Fox)		High 4-21-34 "The Lost Patrol" and } "Three on a Honeymoon" }	8,100
Great Lakes	3,000	25c-40c	"Gentlemen Are Born" (F.N.) and "Marie Galante" (Fox) (6 days)	3,800	"Kid Millions" (U. A.).....	4,000	Low 12-16 "Solitaire Man" and } "Day of Reckoning" }	3,500
Hippodrome	2,100	25c-40c	"Private Life of Don Juan".....	6,100	"The Pursuit of Happiness" (Para.)	6,000	High 11-4 "I'm No Angel".....	27,200
Lafayette	3,300	25c	(U.A.) and "It's A Gift" (Para.)		"The Lemon Drop Kid" (Para.)		Low 12-22-34 "Gentlemen Are Born" }	3,800
			"Imitation of Life" (Univ.).....	9,300	"Imitation of Life" (Univ.).....	14,200	High 5-19-34 "The House of Rothschild"	18,000
			(2nd week)		(1st week)		Low 7-28-34 "Here Comes the Navy"	4,800
							High 3-10-34 "It Happened One Night" and "Before Midnight" }	16,700
							Low 11-17-34 "Jane Eyre" and.....	4,200
							High 9-8-34 "Young and Beautiful" }	
Chicago								
Apollo	1,400	25c-50c	"Flirtation Walk" (F. N.).....	8,000	"What Every Woman Knows".. (MGM) (3rd week)	5,000	.....	
Chicago	4,000	25c-68c	"Evelyn Prentice" (MGM).....	30,000	"The White Parade" (Fox).....	25,000	High 9-2 "Goodbye Again".....	75,000
Garrick	900	25c-40c	"One Night of Love" (Col.).....	5,000	"Behold My Wife" (Para.).....	5,000	Low 4-29 "Central Airport".....	22,000
McVickers	2,284	25c-50c	"Chu Chin Chow" (Gaumont-British)	10,500	.....		.....	
Oriental	3,940	25c-40c	"Desirable" (W. B.).....	17,000	"The Lemon Drop Kid" (Para.)..	16,000	High 4-14-34 "Wonder Bar".....	23,000
Palace	2,509	25c-50c	"Man Who Reclaimed His Head" (Univ.)	30,000	"Wednesday's Child" (Radio)....	31,000	Low 7-1 "The Woman I Stole".....	5,000
Roosevelt	1,591	25c-50c	"Babes in Toyland" (MGM).....	10,000	"Flirtation Walk" (F. N.).....	11,000	High 10-14 "I'm No Angel".....	50,000
State-Lake	2,776	20c-35c	"Fugitive Lady" (Col.).....	12,000	"Red Head" (Mono.).....	13,000	Low 12-16 "A Man's Castle".....	10,000
							High 9-9 "Morning Glory".....	37,000
							Low 4-28-34 "Glamour".....	11,500
							High 9-15-34 "Dames".....	23,000
							Low 8-18-34 "Paris Interlude".....	6,000
							High 9-8-34 "Most Precious Thing in Life"	19,000
							Low 2-18 "Lucky Devils"	4,500
							High 5-5-34 "The House of Rothschild"	30,000
							Low 3-18 "Perfect Understanding".....	6,800
Cleveland								
Allen	3,300	20c-40c	"The First World War" (Fox).. (5 days)	2,450	"The Silver Streak" (Radio)....	1,400	High 11-11 "Private Life of Henry VIII" Low 3-4 "Infernal Machine" and } "Exposure" }	12,000
Hippodrome	3,800	30c-44c	"Music in the Air" (Fox).....	4,100	"Flirtation Walk" (F. N.).....	5,700	High 10-21 "East of Fifth Avenue"...	30,000
RKO Palace	3,100	30c-44c	"By Your Leave" (Radio)..... (30c-60c)	12,000	"Imitation of Life" (Univ.).....	8,500	Low 6-10 "Circus Queen Murder"...	2,900
State	3,400	30c-44c	"We Live Again" (U. A.).....	8,500	"Evelyn Prentice" (MGM).....	12,000	High 11-10-34 "Desirable"	28,000
Stillman	1,900	20c-40c	"It's A Gift" (Para.).....	3,000	"Menace" (Para.)	4,000	Low 8-19 "No Marriage Ties"	4,200
							High 8-19 "Tugboat Annie".....	26,000
							Low 6-24 "The Eagle and the Hawk"	5,000
							High 9-15-34 "Chained".....	10,000
							Low 11-18 "Stage Mother" and } "Hell and High Water" }	2,500
Denver								
Aladdin	1,500	25c-50c	"Gentlemen Are Born" (F.N.)....	2,000	"We're Rich Again" (Radio).....	2,500	High 2-25 "Cavalcade".....	10,000
Denham	1,500	25c-50c	"The Gay Divorcee" (Radio).... (2nd week)	5,500	"The Gay Divorcee" (Radio).... (1st week)	11,000	Low 8-11-34 "I Give My Love".....	1,200
Denver	2,500	25c-50c	"The Painted Veil" (MGM).....	7,000	"Imitation of Life" (Univ.).....	5,500	High 9-29-34 "Belle of the Nineties"...	16,500
Orpheum	2,600	25c-50c	"The Captain Hates the Sea".... (Col.)	6,500	"The St. Louis Kid" (W. B.)....	7,000	Low 8-4-34 "Elmer and Elsie"	1,800
Paramount	2,000	25c-40c	"Cheating Cheaters" (Univ.) and "Adventure Girl" (Radio) (3 days)	600	"Flirtation Walk" (F. N.).....	2,000	High 1-13-34 "Roman Scandals".....	17,500
			"Down to Their Last Yacht".... (Radio) and "Strange Wives" (Univ.) (4 days)	900			Low 12-16 "The World Changes".....	3,000
							High 2-17-34 "Hi, Nellie!".....	19,500
							Low 6-10 "Zoo in Budapest".....	3,700
							High 4-1 "The Kid from Spain".....	7,000
							Low 10-6-34 "Pursued" and } "Our Daily Bread" }	1,200
Hollywood								
Chinese	2,500	30c-65c	"The Last Gentleman" (U.A.)....	7,500	"Evelyn Prentice" (MGM)	11,500	High 9-9 "Dinner at Eight".....	36,656
Pantages	3,000	25c-40c	"Imitation of Life" (Univ.)..... (3rd week)	6,200	"Imitation of Life" (Univ.)..... (2nd week)	8,500	Low 12-22-34 "The Last Gentleman".. High 1-7 "Handle With Care".....	7,500
W. B. Hollywood	3,000	25c-65c	"Anne of Green Gables" (Radio).. (4 days)	7,500	"Flirtation Walk" (F. N.)..... (2nd week)	8,100	Low 3-3-34 "Fugitive Lovers" and } "The Poor Rich" }	13,000
							High 3-25 "42nd Street".....	1,500
							Low 1-27-34 "The Big Shakedown"	26,000



Sirs:

I am very much interested in your announcement of having "The March of Time" appear in the moving picture houses. I think this is a wonderful development and something that you should be justly congratulated for.

Please advise me when the first advance will get so far out as the State of Washington and Tacoma.

E. L.
1910
Tacoma

Sirs:

I am excited to announce the TIME 2 radio la of this hope als th

Copy to:
State Theatre
Raleigh, N. C.

Sirs:

Referring to last night that March of Time appreciate it your representation of the Sewickley, showing this. Thanking

P. B. S.
Union Trust Building
Pittsburgh, Pa.

Sirs:

The communities which really need this service, I feel, are State College, through the Nittany Theatre, and Ithaca, New York, through one of the theatres of the Cornell Theatres, Inc.

A. E. B.
State College, Pa.

Sirs:

I read with interest the announcement in the current issue of TIME of the inaugural of the March of Time news series. Being a cover-to-cover reader of TIME and an eager listener of the radio March of Time, I do want to be "in on" the first joining of eye and ear appreciation of the efforts of TIME'S staff.

Acting on the suggestion made by your advertisement, I suggest that in Duluth, the March of Time movie series be presented at the Lyceum Theater for the following reasons:

First, it is the Lyceum Theater, showing always first class movies, and Second (more important) your advertisements in the local papers and features shown at the Lyceum include the name of the Lyceum and shorts that go with it.

F. K.
1312 E.
Duluth,

Sirs:

MARCH OF TIME at Str
tre, Niagara Falls, N. Y.

J. S. M.
Niagara Falls,

Sirs:

I have read your magazine for a number of weeks' issue I notice

TIME fans are interested in our family. I have read with a great deal of interest about your newsreel—MARCH OF TIME. Please sell the March of Time at the Evanston Balaban & Grand, on the

K. E. M.
San Francisco, Calif.

Sirs:

Though I live in Orange, N. J., there is a lack of tone in the like or

M.
33
N.

M. L. S.
6 Cornelia
Schenectady

Sirs:

We hope the new movie feature THE MARCH OF TIME will be shown at the Kenmore Theatre, Schenectady, Mich.

In response to your broadcast evening I would like to see MARCH OF TIME at the Stuart Theatre, Schenectady, Mich.

My pictures equal your support.

Lancaster, Pa.

to your request as to would appreciate seeing TIME on the screen, I say that it would enhance the program on the radio as it broadened into larger fields

member
enjoyment

Sirs:

Having had the pleasure of seeing one of your MARCH OF TIME reels in your Time and Fortune Building at the Fair late this summer, I am glad to hear that you are going to make them a permanent thing. I would suggest the Cinema Theatre at 151 East Chicago Avenue as a good spot to show them to a great number of TIME readers. Also the Dearborn Theatre at 40 West Division Street. These two movie houses are very popular with the class of persons who read Time and Fortune, and who certainly welcome the opportunity to see your newsreels so close to home. You the greatest of success in the future, I am,

C. H. M.
58 East Washington St.
Chicago, Ill.

* * *

I accept your invitation to in connection with your the showing of the TIME in theatres. It has six picture houses, Hamilton, Grand, Cap- tulton, Strand. The first and are Warner Brothers other three are independent and operated.

I would like to see the MARCH OF TIME exhibited in one of independent houses, preferably the I. This theatre is located on the corner of our city and it seems to be the most popular. My second choice would be the Fulton.

Here is hoping the MARCH OF TIME will be as great a success in theatres as it always was on the radio and that I may have a chance of seeing and hearing it in Lancaster shortly after the first of the year.

With best wishes, I am,

A. O. R.
206 No. Queen Street
Lancaster, Pa.

* * *

Sirs:

I have just finished listening to the best radio program, THE MARCH OF TIME and am writing immediately regarding the new movie. I am looking forward to seeing the same and hope we can enjoy it for a long, long time.

Long life to TIME

M. G.
284 Union Avenue
Irvington, N. J.

* * *

For the first time in many weeks I was able enough to hear the MARCH OF TIME Friday night last, which was thought very good indeed. During program your announcer mentioned the inauguration of a new type of movie program. I also saw notice of ME.

that you will do all possible to have newsreels released to the theatre or its affiliates. I say that the success of the newsreels will be a great help to the motion picture industry.

I

Sirs:
I have read with interest your advertisement regarding the MARCH OF TIME and would like very much to have this shown at the Pickwick Theatre in Greenwich, Connecticut.

S. W. M. JR.
Dublin Road
Greenwich, Conn.

* * *

Sirs:
For the motion pictures I prefer—
Allston Theatre, Brighton Ave.,
Allston, Mass.
For second choice—
Capitol Theatre,
Ave., A

Sirs:
I am extremely
idea of showing the
I hope the theatre
and I attend will
theatres are Loew's
and the Strand Theatre, of
Because the future is a product of the
present, and the present is a product of
the past, I am sure that your new venture
will be highly successful.

J. A.
Lawrence Academy
Groton, Mass.

* * *

Sirs:
I am thrilled by your announcement
of your new THE MARCH OF TIME
and hope it will be shown in the Palm
Springs Theatre.

J. H. B.
Palm Springs, Calif.

* * *

Sirs:
TIME reader and 16 mm. movie enthusiast that I am, will answer your suggestions at once:

I would like to see the Black Hills Amusement Company, which has a chain of theatres in all important Black Hills Towns of Western South Dakota, be among the first theatres to show your new MARCH OF TIME newsreel. Their main office is Rapid City, S. D.

R. S. B.
812 First Street, So.
Belle Fourche, S. D.

* * *

Sirs:
Through P. T. A. I am a little in touch with the discouraging feeling of parents in regard to movies for children and youth. There is so very little that is suitable, so I am sure I voice the sentiment of many parents when I say a hearty welcome to your venture. It will be wholesome, instructive and fascinating. Many thanks. In Rochester, perhaps, Loew's, R. K. O. Palace, or Century would be the favored.

E. A.
11 Reservoir Avenue
Rochester, N. Y.

Sirs:
I am elated at your announcement of the new news cinema feature "The March of Time." I append a list of greater Boston movie houses to which I have sent the following letter:

"THE MARCH OF TIME, the new news movie, is available in January.

"I shall want to see it and shall recommend it to my household (5), to my office staff (25), to my friends (hundreds), and to my clients (more hundreds).

"I shall recommend it to my household (5), to my office staff (25), to my friends (hundreds), and to my clients (more hundreds).

Sirs:
With reference to the announcement in THE MARCH OF TIME broadcast December 7 and in TIME December 10, relative to your new type of newsreel:

If this is as good as TIME and THE MARCH OF TIME, I certainly want to see it and I shall be greatly disappointed if it doesn't find exhibition in Canada.

Let's have it up here. The Capitol Theatre at Regina, Sask., is the place.

H. H. K.
32 Kenora, Apts.
Regina, Sask.

* *

te having the motion
ARCH OF TIME
ne Theatre in Albu-
co. This is our best

street
M.

you on
nt the
vies. It
e news
as pic-
nation,
ve real
t them
all we
arades,
es, and
CH OF
news.
ighbor-
nk the
e form
e is the
lge, lo-
te Har-
rurban
ewsreel
ort sub-
id intel-

eatre in
eatre of
ot been
but it
ent au-
ms are
often of
rowing,
he like).
TIME
am,

venue
ss.

Sirs:
Regarding your new "Venture" as announced in this week's TIME, am pleased to recommend the "Paramount" at this point as the leading Motion Picture theatre and the place selected to exhibit the "New March of Time."

G. G.
Idaho Falls, Idaho

* * *

Sirs:
"The March of Time"

As one who has thoroughly enjoyed "The March of Time" on the air, I look forward to next month, when the same program is to be tried out on the screen in the local picture houses.

It is the hope of my wife and me that Poli's, Franklin Square, Worcester, will obtain this release.

We shall be glad indeed to do what we can to interest our friends in your new venture, which we wish the best of success.

F. J. C.
17 Huntington Avenue
Worcester, Mass.

Copy of the following letter attached:

Poli's
Franklin Square
Worcester, Mass.

Attention of the Manager

Gentlemen:

As fairly regular patrons of your theatre, my wife and I are hopeful that the news reel, THE MARCH OF TIME, which is to be released by TIME, Incorporated, for showing during January, can be obtained and shown at your house.

TIME'S radio program has appealed to us and to our friends as one of the best on the air, and it seems to us that they would turn out a very interesting picture.

We are going to see this new release wherever it is shown in this vicinity, and we sincerely hope it will be possible to view it at your theatre.

* * *

Sirs:
I would like to have the MARCH OF TIME shown at the Fox Theatre or the Opera House in Tucson, Arizona. I am looking forward to seeing your intelligent and interesting presentation.

J. L. T.
Tucson, Ariz.

* * *

"On Needles and Pins"

Sirs:
You suggest (TIME, December 3) that subscribers should write in and tell you what cities they would like to have THE MARCH OF TIME exhibited. I agree with this and suggest for my part this city, Pocatello, Idaho. If the particular theatre would be of any assistance to you, the name is "Orpheum Theatre" or one of the "Fox Theatres" located here.

Waiting "on needles and pins" to see what new thing TIME has to offer, I remain,

D. P.
Pocatello, Idaho

C O P Y

Montgomery Hill
City
Dear Gum:

Last night in listening to MARCH OF TIME on radio, they announced that they would have for distribution in January, MARCH OF TIME pictures. As their magazine and radio broadcasts have been so interesting, I hope you will secure these pictures for Greensboro.

J. R. O.
Greensboro, N. C.

IT'S WHAT
THE PUBLIC WANTS

THE public has definitely approved of Time's announcement of a new kind of a motion picture.

Read these letters from all over the country. All talking about THE MARCH OF TIME and its coming debut on the screen. Cash customers of thousands of theaters asking that this new series of pictures be shown in their favorite theater. It's never happened before in the history of the motion picture industry.

But it's no accident. The producers of the March of Time (twenty minutes long and released once a month) are not guessing at public appeal. Into the MARCH OF TIME on the screen goes the same ideas, resources and successful presentation that have made Time & Fortune Magazines and the March of Time on the radio, the greatest box office successes in their fields.

By the time this advertisement appears hundreds of exhibitors will have heard directly from patrons of their houses. Positive proof that the public wants the MARCH OF TIME on the screen. Bring this ready made audience to YOUR theater.

Released Through
FIRST DIVISION

The New Major

HARRY A. THOMAS, PRES.

Sirs:
I see
my plac
it "Sells
May
nearly

530 S. 4th St.
Louisville, Ky.

* * *

Sirs:
I have just looked over my TIME, and noticed your announcement of your new venture; namely, your future pictorial MARCH OF TIME.

I would like to see it at the Olympia Theatre, New Bedford's leading theatre.

A. R.
58 Spruce Street
New Bedford, Mass.

EVEN BEFORE RELEASE
THOUSANDS ARE DEMANDING IT

THEATRE RECEIPTS--CONT'D

Theatres		Current Week		Previous Week		High and Low Gross		
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified.)		
Indianapolis								
Apollo	1,100	25c-40c	"Music in the Air" (Fox).....	2,500	"Madame Du Barry" (W. B.)..	2,500	High 8-4-34 "Handy Andy".....	7,000
Circle	2,800	25c-40c	"West of the Pecos" (Radio) and "The Firebird" (W. B.)	2,250	"Lady By Choice" (Col.).....	8,500	Low 12-8-34 "White Parade".....	2,000
Indiana	3,133	25c-40c	"Behold My Wife" (Para.).....	3,500	"Anne of Green Gables" (Radio).	4,000	High 8-19 "She Had to Say Yes".....	12,000
Lyric	2,000	25c-40c	"Murder in the Clouds" (F. N.)	11,000	"Babbitt" (F. N.).....	6,000	Low 12-22-34 "West of the Pecos" } and "The Firebird" }	2,250
Palace	3,000	25c-40c	"The Gay Bride" (MGM).....	2,750	"Wicked Woman" (MGM).....	3,500	High 3-25 "Parachute Jumper".....	15,000
							Low 5-19-34 "The Trumpet Blows" } and "As the Earth Turns" }	2,500
							High 12-22-34 "Murder in the Clouds"	11,000
							Low 11-11 "Saturday's Millions".....	3,000
							High 2-3-34 "Sons of the Desert".....	12,500
							Low 12-22-34 "The Gay Bride".....	2,750
Kansas City								
Mainstreet	3,049	15c-40c	"Flirtation Walk" (F. N.)..... (4 days-2nd week)	5,000	"Flirtation Walk" (F. N.)..... (1st week)	8,900	High 6-23-34 "Glamour"	23,000
Midland	4,000	15c-40c	"The Gay Bride" (MGM)..... (7 days) "Private Life of Don Juan"..... (U.A.) (5 days)	8,000 4,000	"Wicked Woman" (MGM)..... (5 days)	3,200	Low 5-20 "Sweepings"	4,000
Newman	1,800	25c-40c	"It's A Gift" (Para.).....	6,000	"Behold My Wife" (Para.).....	4,000	High 1-7 "Strange Interlude"	30,000
Tower	2,200	25c	"Jealousy" (Col.)	7,500	"White Lies" (Col.).....	6,300	Low 4-15 "Perfect Understanding"....	4,900
Uptown	2,000	25c-40c	"Hell in the Heavens" (Fox).... (8 days)	3,100	"Chu Chin Chow"	3,400	High 10-21 "I'm No Angel".....	20,000
							Low 5-27 "Picture Snatcher".....	2,800
							High 9-22-34 "One Night of Love".....	13,000
							Low 5-5-34 "Let's Fall in Love".....	4,000
							High 10-27-34 "Judge Priest"	9,200
							Low 7-1 "Lilly Turner"	1,600
Los Angeles								
Four Star	900	30c-55c	"Death on the Diamond" (MGM) and "Gambling" (Fox)	3,500	"Have A Heart" (MGM).....	2,500	High 3-3-34 "Devil Tiger" (6 days)...	7,800
Loew's State ...	2,416	30c-55c	"The Last Gentleman" (U. A.)..	8,000	"Evelyn Prentice" (MGM).....	12,500	Low 12-15-34 "Have A Heart"	2,500
Paramount	3,596	30c-55c	"One Hour Late" (Para.).....	12,500	"Behold My Wife" (Para.).....	14,500	High 4-7-34 "Riptide".....	28,500
RKO	2,700	25c-65c	"Anne of Green Gables" (Radio)	7,700	"Flirtation Walk" (F. N.)..... (2nd week)	7,400	Low 2-24-34 "Coming Out Party".....	4,870
United Artists ..	2,100	25c-55c	"Evelyn Prentice" (MGM).....	6,000	"The Merry Widow" (MGM)....	5,000	High 1-7 "No Man of Her Own".....	30,000
W. B. Downtown	3,400	25c-40c	"I Am A Thief" (W. B.).....	7,600	"By Your Leave" (Radio).....	6,400	Low 3-18 "King of the Jungle".....	10,000
							High 3-31-34 "Little Women".....	15,500
							Low 9-30 "Brief Moment"	1,700
							High 10-21 "The Bowery".....	21,000
							Low 12-8-34 "Chu Chin Chow"	3,100
							High 3-25 "42nd Street".....	19,000
							Low 6-2-34 "Merry Wives of Reno" } and "Harold Teen" }	5,000
Minneapolis								
Century	1,650	25c-40c	"Music in the Air" (Fox).....	4,000	"The Painted Veil" (MGM).....	4,200	High 9-20-34 "The Barretts of Wimpole Street" (2nd week)	6,500
Lyric	1,238	20c-25c	"Limehouse Blues" (Para.).....	1,500	"Hell in the Heavens" (Fox)....	1,700	Low 9-29-34 "The Cat's Paw".....	2,500
Palace	900	15c-25c	"The Human Side" (Univ.).....	2,500	.....	.....	High 4-1 "20,000 Years in Sing Sing".. Low 7-28-34 "Kiss and Make Up".....	3,000 1,000
RKO Orpheum...	2,900	25c-50c	"The Captain Hates the Sea".... (Col.)	5,700	"Flirtation Walk" (F. N.).....	6,500	.....	.....
State	2,300	25c-40c	"It's A Gift" (Para.).....	5,500	"Transatlantic Merry-Go-Round" (U. A.)	6,000	High 1-7 "Animal Kingdom"	14,000
Time	300	20c-30c	"Jane Eyre" (Monogram).....	2,000	"The Hell Cat" (Col.).....	2,500	Low 3-11 "Cynara"	3,000
World	400	25c-75c	"One Night of Love" (Col.)..... (3rd week)	3,000	"One Night of Love" (Col.)..... (2nd week)	3,000	High 4-29 "Cavalcade"	8,000
							Low 3-11 "King of the Jungle".....	3,500
								
							High 5-5-34 "Private Life of Henry VIII" (5th week)	4,300
							Low 11-25 "Vi Som Gar Koksavagen"..	1,000
Montreal								
Capitol	2,547	25c-60c	"Great Expectations" (Univ.) and "Wake Up and Dream" (Univ.) (4 days)	3,500	"The White Parade" (Fox) and.. "Bachelor of Arts" (Fox)	8,500	High 2-24-34 "Queen Christina"	13,500
			"Babes in Toyland" (MGM) and.. "Case of the Howling Dog" (W.B.) (3 days)	4,000			Low 7-28-34 "Here Comes the Groom" } and "Jane Eyre" }	6,500
Imperial	1,914	15c-35c	"All Quiet on the Western Front" (Univ.) and "Cavalier of the West" (Artclass)	2,000	"Cheating Cheaters" (Univ.)....	3,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" }	6,500
Loew's	3,115	30c-75c	"Limehouse Blues" (Para.).....	12,000	"The Pursuit of Happiness" (Para.)	12,500	Low 7-8 "Les Bleus d'Amour".....	1,500
Palace	2,600	30c-65c	"Behold My Wife" (Para.) and.. "It's A Gift" (Para.)	8,000	"Evelyn Prentice" (MGM) and.. "Love Time" (Fox)	10,000	High 12-8-34 "Six Day Bike Rider" Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" }	14,500 4,500
							High 2-18 "The Sign of the Cross" Low 7-21-34 "Shoot the Works" and "Friday the 13th" }	15,500 6,000
Princess	2,272	30c-65c	"Our Daily Bread" (U. A.) and "I'll Fix It" (Col.)	6,000	"We Live Again" (U. A.) and.. "That's Gratitude" (Col.) (2nd week)	7,500	High 1-7 "The Kid from Spain" and "Speed Demon" }	12,000
							Low 8-11-34 "The Constant Nymph" and "Happy Ever After" }	5,000
New York								
Astor	1,012	25c-75c	"Babes In Toyland" (MGM).... (4 days-2nd week)	8,300	"Babes In Toyland" (MGM).... (6 days-1st week)	13,000	.....	.....
Capitol	4,700	35c-\$1.65	"The Painted Veil" (MGM)..... (2nd week)	20,000	"The Painted Veil" (MGM)..... (1st week)	35,000	High 4-7-34 "Riptide".....	63,373
Mayfair	2,300	35c-65c	"Hell in the Heavens" (Fox).... (2nd week)	8,300	"Hell in the Heavens" (Fox)..... (1st week)	13,500	Low 2-10-34 "You Can't Buy Everything" High 1-7 "The Half Naked Truth"	15,500 24,750
Palace	2,500	25c-75c	"Babbitt" (W. B.).....	6,500	"The Gay Divorcee" (Radio).... (2nd week)	8,500	Low 7-14-34 "Call It Luck".....	3,150
Paramount	3,700	35c-99c	"The President Vanishes" (Para.) (2nd week)	15,000	"The President Vanishes" (Para.) (1st week)	25,000	High 7-21-34 "Of Human Bondage".. Low 4-15 "Parole Girl".....	16,200 4,500
Rialto	2,200	25c-65c	"The Gay Bride" (MGM).....	10,500	"Limehouse Blues" (Para.).....	14,000	High 10-21 "I'm No Angel".....	83,450
							Low 8-11-34 "Elmer and Elsie".....	10,500
							High 4-7-34 "The Lost Patrol".....	32,800
							Low 4-15 "Destination Unknown" and "The Fighting President" }	5,800
Rivoli	2,200	40c-99c	"Private Life of Don Juan"..... (U. A.) (2nd week)	12,000	"Private Life of Don Juan" (U.A.) (1st week)	21,675	High 11-17-34 "Kid Millions"	51,000
RKO Music Hall	5,945	35c-\$1.65	"Music in the Air" (Fox).....	52,000	"Broadway Bill" (Fox)	69,300	Low 8-5 "The Rebel"	7,200
Roxy	6,200	25c-55c	"Wednesday's Child" (Radio)....	22,350	"Imitation of Life" (Univ.)..... (3rd week)	18,500	High 11-25 "Little Women".....	109,000
							Low 6-17 "Ann Carver's Profession".. High 12-1-34 "Imitation of Life".....	44,938 44,000
							Low 1-28 "Air Hostess".....	9,100



WE'RE AT THE ASTOR NOW!

Doff your hat to the greatest comedy team in pictures! Toss a salute to happy Hal Roach! Broadway packs the celebrated Astor Theatre. And what lovely notices:

"★★★ ½ ★ — Entertainment pretty hard to beat." —Daily News

"Delightful. Joy to young and old." —World-Telegram

"The merriest of its kind." —N. Y. Times

"Delightful, enchanting, refreshing." —Daily Mirror

"Recommended as bright and amusing entertainment." —Herald-Tribune

"Should appeal to grown-ups as well as children."

"Genuine delight. Worthy of your attention." —Telegraph

2nd WEEK! AND BIGGER THAN EVER!



THEATRE RECEIPTS--CONT'D

Theatres		Current Week		Previous Week		High and Low Gross
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified.)
Oklahoma City						
Capitol	1,200	10c-41c "Music in the Air" (Fox).....	1,700	"It's A Gift" (Para.).....	2,400	High 1-6-34 "Going Hollywood" 4,100 Low 3-11 "From Hell to Heaven".... 1,350
Liberty	1,500	10c-36c "Big Hearted Herbert" (W. B.) (4 days).....	2,600	"Menace" (Para.) 1,900		High 6-16-34 "Half a Sinner" and "Uncertain Lady" } 5,000
		"Cheating Cheaters" (Univ.)..... (3 days).....	550	"Have A Heart" (MGM)..... 600		Low 3-18 "The Death Kiss" and "The Fourth Horseman" } 1,100
Midwest	1,500	10c-56c "The Gay Bride" (MGM).....	2,900	"Flirtation Walk" (F. N.).....	4,700	High 2-25 "State Fair" 8,500 Low 3-11 "Employees' Entrance"..... 1,400
Warner	1,900	10c-56c "Limehouse Blues" (Para.).....	2,900	"We Live Again" (U. A.).....	3,000	High 11-3-34 "Kansas City Princess".. 13,000 Low 12-22-34 "Limehouse Blues" 2,900
Omaha						
Brandeis	1,200	20c-35c "Kentucky Kernels" (Radio)..... and "Side Streets" (W. B.)	4,100	"The Captain Hates the Sea" (Col.) and "I Sell Anything" (W. B.)	3,250	High 11-18 "One Man's Journey".... 10,750 Low 12-15-34 "Captain Hates the Sea" } and "I Sell Anything" } 3,250
Orpheum	3,000	25c-40c "Hell in the Heavens" (Fox) and "Caravan" (Fox)	8,500	"The St. Louis Kid" (W.B.) and "Bachelor of Arts" (Fox)	8,200	High 3-10-34 "Easy to Love"..... 17,250 Low 4-29 "Sweepings" 5,000
World	2,200	25c-40c "The Case of the Howling Dog" (W. B.) and "Cheating Cheaters" (Univ.)	4,300	"Limehouse Blues" (Para.) and.. "Strange Wives" (Univ.)	4,300	High 6-3 "Peg O' My Heart" and "Perfect Understanding" } 7,500 Low 5-19-34 "As the Earth Turns" } and "Smoky" } 3,250
Philadelphia						
Aldine	1,200	35c-55c "Private Life of Don Juan" (U.A.) (8 days)	7,000	"Kid Millions" (U. A.)..... (6 days-3rd week)	6,000	High 5-5-34 "The House of Rothschild" 23,000 Low 6-9-34 "Sorrell and Son"..... (8 days) 4,000
Arcadia	600	20c-40c "We Live Again" (U. A.)..... (25c-40c) (6 days)	1,800	"Little Friend" (Gaugmont-British) (4 days)	1,100	High 1-6-34 "Duck Soup" (7 days)... 6,500 Low 9-1-34 "Notorious Sophie Lang".. 1,400
Boyd	2,400	35c-55c "Evelyn Prentice" (MGM)..... (3 days-2nd week)	4,000	"Evelyn Prentice" (MGM)..... (6 days-1st week)	11,500	High 1-6-34 "Little Women" 30,000 Low 11-10-34 "Dr. Monica" 7,500
Earle	2,000	40c-65c "Babbitt" (W. B.)..... (6 days)	11,500	"It's A Gift" (Para.)..... (6 days)	12,500	High 4-7-34 "Harold Teen" 40,000 Low 10-21 "Saturday's Millions"..... 10,000
Fox	3,000	40c-65c "Evensong" (Gaugmont-British)... (6 days)	13,000	"Hell in the Heavens" (Fox).... (6 days)	14,500	High 4-22 "Cavalcade" 29,000 Low 11-10-34 "Gambling" 12,500
Karlton	1,000	25c-40c "Painted Veil" (MGM)..... (6 days)	3,500	"Great Expectations" (Univ.).... (6 days)	2,600	High 10-3-34 "One Night of Love".... 8,500 Low 8-25-34 "Let's Talk It Over"..... 2,200
Stanley	3,700	35c-55c "Father Brown, Detective"..... (Para.) (6 days)	7,500	"Flirtation Walk" (F. N.)..... (4 days-2nd week)	6,000	High 11-25 "I'm No Angel"..... 32,500 Low 12-22-34 "Father Brown, Detective" 7,500
Stanton	1,700	35c-50c "Mrs. Wiggs of the Cabbage Patch" (Para.) and (6 days)	5,200	"The First World War" (Fox).. (2 days-2nd week)	1,600	High 6-3 "The Little Giant"..... 10,000 Low 7-14 "I Love That Man"..... 4,000
Portland, Ore.						
Broadway	1,912	25c-40c "The Gay Bride" (MGM).....	4,700	"Babbitt" (F. N.) and.....	5,000	High 4-7-34 "Wonder Bar" 13,000 Low 3-11 "What! No Beer?"..... 3,500
Mayfair	1,700	25c-35c "Wagon Wheels" (Para.) and.... "Ready for Love" (Para.)	2,700	"Student Tour" (MGM) "One Night of Love" (Col.)..... (3rd week)	3,000	
Music Box	1,000	25c-40c "Imitation of Life" (Univ.).....	2,400	"Anne of Green Gables" (Radio).. (2nd week)	2,600	High 12-9 "Little Women"..... 14,000 Low 5-13 "No More Orchids"..... 1,600
Oriental	2,040	25c "Great Expectations" (Univ.)....	2,100	"The Fountain" (Radio)..... and "Cheating Cheaters" (Univ.)	1,800	High 10-14 "Rafters Romance" 14,000 Low 11-18 "College Coach" 1,600
Orpheum	1,700	25c-40c "Kansas City Princess" (W.B.)..	5,300	"Age of Innocence" (Radio).....	4,800	
Paramount	3,008	25c-40c "It's A Gift" (Para.).....	8,000	"Hell in the Heavens" (Fox)....	7,800	High 11-18 "The Way to Love"..... 12,000 Low 12-2 "Walls of Gold"..... 3,500
United Artists..	945	25c-40c "Private Life of Don Juan" (U.A.)	6,000	"The Painted Veil" (MGM)..... (10 days)	9,000	High 4-28-34 "The House of Rothschild" 9,800 Low 3-11 "Madame Butterfly"..... 1,600
San Francisco						
Fox	4,600	15c-40c "I Am A Thief" (W.B.) and.... "Bachelor of Arts" (Fox)	8,500	"A Wicked Woman" (MGM) and "Green Eyes" (Chesterfield)	9,500	High 4-8 "Should a Woman Tell?" } and "Speed Demon" } 15,500 Low 8-18-34 "Sin of Nora Moran" and } "Along Came Sally" } 4,500
Golden Gate	2,800	25c-40c "Silver Streak" (Radio).....	11,500	"The Captain Hates the Sea" (Col.)	14,000	High 2-11 "The Mummy"..... 25,500 Low 10-21 "My Woman"..... 8,000
Orpheum	3,000	15c-40c "Jealousy" (Col.) and..... "Over Night" (Mundus)	7,000	"Marines Are Coming" (Mascot) and "White Lies" (Col.)	10,000	
Paramount	2,670	25c-65c "Babes in Toyland" (MGM) and "Murder in the Clouds" (F.N.)	12,000	"Music in the Air" (Fox) and.... "Behold My Wife" (Para.)	11,000	High 10-27 "I'm No Angel"..... 40,000 Low 12-23 "Sitting Pretty" 7,000
St. Francis	1,400	15c-55c "College Rhythm" (Para.).....	6,500	"Flirtation Walk" (F. N.).....	8,000	High 3-25 "What! No Beer?" and } "Broadway Bad" } 13,500 Low 4-14-34 "Registered Nurse" and } "Murder in Trinidad" } 3,500
United Artists...	1,200	15c-55c "Kid Millions" (U. A.)..... (4th week)	6,000	"Kid Millions" (U. A.)..... (3rd week)	11,000	High 12-30 "Roman Scandals" 17,000 Low 8-26 "The Wrecker" 4,000
Warfield	2,700	25c-65c "The Painted Veil" (MGM).....	25,000	"College Rhythm" (Para.).....	26,000	High 9-15-34 "Chained" 28,000 Low 5-27 "Story of Temple Drake".... 10,000
Seattle						
Blue Mouse	950	25c-55c "Anne of Green Gables" (Radio).. (2nd week)	3,300	"Anne of Green Gables" (Radio) (1st week)	3,700	High 12-9 "Little Women"..... 8,500 Low 8-19 "The Rebel"..... 2,500
Fifth Avenue	2,500	25c-55c "Flirtation Walk" (F. N.).....	7,600	"The Painted Veil" (MGM).....	8,400	High 8-5 "Tugboat Annie"..... 19,250 Low 5-5-34 "Tarzan and His Mate".... 5,000
Liberty	1,800	15c-50c "One Night of Love" (Col.)..... (7th week)	3,800	"One Night of Love" (Col.)..... (6th week)	4,100	High 11-10-34 "One Night of Love".... 7,000 Low 6-24 "Uptown New York"..... 3,000
Music Box	950	25c-50c "Imitation of Life" (Univ.)..... (25c-55c)	3,200	"The Firebird" (W. B.).....	3,200	High 11-11 "Footlight Parade"..... 8,000 Low 9-22-34 "There's Always Tomorrow" and "Midnight Alibi" } 2,900
Music Hall	2,275	25c-55c "Kid Millions" (U. A.).....	8,100	"Imitation of Life" (Univ.).....	5,500	High 5-26-34 "Wild Cargo"..... 11,500 Low 8-18-34 "Bachelor Bait"..... 4,100
Orpheum	2,500	25c-50c "Murder in the Clouds" (W.B.)..	5,300	"Babbitt" (W. B.).....	5,200	High 10-21 "Bureau of Missing Persons" (6 days) 9,000 Low 4-21-34 "Two Alone" and } "I Believed in You" } 3,750
Paramount	3,050	25c-35c "Pursuit of Happiness" (Para.).. and "Elinor Norton" (Fox)	5,400	"The Lemon Drop Kid" (Para.) and "The Gay Bride" (MGM)	5,400	High 1-7 "A Farewell to Arms"..... 9,500 Low 1-13-34 "Dancing Lady" (2nd run) 4,000

* Look!

**MAKE WAY
FOR THE HOLD-
OVER PICTURE!**

**... HELD A THIRD
WEEK AT N.Y. ROXY!**

**... HELD A THIRD
WEEK AT L. A. PAN-
TAGES! ... HELD AT
KEITH'S, BALTIMORE!**

**Claudette
COLBERT**
in **Fannie Hurst's**

IMITATION OF LIFE

with **Warren William**
Rochelle Hudson • Henry Armetta
Ned Sparks • Baby Jane • Alan Hale
A JOHN M. STAHL PRODUCTION
PRESENTED BY CARL LAEMMLE

New York

Roxy (6,200; 25-35-55-65) — 'Imitation of Life' (U) (2d week) and stage show. A surprisingly good grosser, this one got a terrific \$42,600 on its first seven days and currently, on holdover, looks to around \$30,000. Remains a third week.

Los Angeles

Pantages hopped into the lime-light for the first time in a year with 'Imitation of Life'; which, for its initial week, is exceeding the record business done in the house by 'Only Yesterday,' which was also directed by John M. Stahl. Pic is slated for three weeks.

San Francisco

Orpheum (F&M) (2,440; 30-35-40)—'Imitation Life' (U) hitting the high spots at around eleven grand.

Baltimore

Keith's (Schanberger) (2,500; 15-25-30-40-50)—'Imitation Life' (U). Started at a brisk pace, and got added impetus from reviews. Word-of-mouth helping. Looks like a cinch for big \$7,000 and will stick more than a week, couple of added days looking nicely.

Minneapolis

Estimates for This Week
Century (Publix) (1,600; 25-35-40)—'Imitation' (U). Well up among the leaders. Going along briskly and will build. Should cop fine \$8,000.

* *All from Variety—
and not a one of them
a typographical error!*



THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
City Park (A)	Sally Blane-Henry B. Walthall	May 1	70	Aug. 25	
Curtain Falls, The (A)	Matty Kemp	Oct. 1	67	Oct. 6	
Green Eyes (G)	Henrietta Crosman	Oct. 15	67	Dec. 8	
Sons of Steel	Charles Starrett-Shirley Grey	June 15	67	Dec. 8	
Stolen Sweets (G)	Charles Starrett - Polly Ann Young	Dec. 15			
World Accuses, The	Sally Blane-Chris Starrett	Mar. 15	75	Sept. 29	
	Dickie Moore - Russell Hopton				
	Cora Sue Collins	Nov. 12			

Coming Attractions

Dartmouth Murders, The

COLUMBIA

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Against the Law (A)	John Mack Brown-Sally Blane	Oct. 25	61	Dec. 1	
Among the Missing (G)	Richard Cromwell-Billie Seward	Aug. 15	67	Oct. 20	
Beyond the Law (G)	Tim McCoy-Shirley Grey	July 20	58		
Black Moon (A)	Jack Holt-Fay Wray	June 15	69	July 7	
Blind Date (G)	Ann Sothern - Paul Kelly - Neil Hamilton	July 20	72	Sept. 15	
Broadway Bill (G)	Warner Baxter-Myrna Loy	Dec. 27	105	Nov. 10	
Captain Hates the Sea (G)	Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert	Oct. 22	103	Oct. 27	
Crime of Helen Stanley, The (A)	Ralph Bellamy-Shirley Grey	Apr. 20	58	Aug. 11	
Defense Rests, The (A)	Jack Holt-Jean Arthur	July 15	70	Aug. 25	
Fugitive Lady (A)	Neil Hamilton-Florence Rice	Oct. 25	68		
(See "In the Cutting Room," Oct. 20)					
Girl in Danger (A)	Ralph Bellamy-Shirley Grey	Aug. 29	61	Dec. 1	
Hell Bent for Love (G)	Tim McCoy-Lillian Bond	May 20	58	Aug. 4	
Hell Cat, The (A)	Robt. Armstrong-Ann Sothern	June 16	69	July 14	
I'll Fix It	Jack Holt - Walter Connolly - Winnie Lightner-M. Barrie	Oct. 15	69	Nov. 17	
Jealousy (G)	Nancy Carroll-Donald Cook	Nov. 20	60	Dec. 15	
Lady by Choice (G)	Carole Lombard - May Robson - Walter Connolly-Roger Pryor	Oct. 15	85	Oct. 8	
Man's Game, A (G)	Tim McCoy-Evelyn Knapp	June 21	58	Oct. 20	
Men of the Night (G)	Bruce Cabot-Judith Allen	Nov. 26	58	Dec. 8	
Mills of the Gods (G)	May Robson-Victor Jory-Fay Wray	Dec. 15			
(See "In the Cutting Room," Nov. 10)					
Most Precious Thing in Life	Jean Arthur - Donald Cook - Richard Cromwell	June 5	70	June 23	
(G)					
Name the Woman (A)	Richard Cromwell-Arlene Judge	July 25	63	Nov. 24	
One Night of Love (G)	Grace Moore-Tullio Carminati	Sept. 15	82	June 30	
Present Kid	Tim McCoy-Shelley Manners	Nov. 8	56		
That's Gratitude (A)	Frank Craven-Sheila Manners	Oct. 6	64	Nov. 17	
Voice in the Night (G)	Tim McCoy-Billie Seward	Apr. 6	59		
Whom the Gods Destroy (A)	Walter Connolly-Robert Young-Doris Kenyon	July 14	71	July 21	
Westerner, The (G)	Tim McCoy-Marian Shilling	Dec. 10			
White Lies (A)	Victor Jory-Fay Wray	Nov. 27			
(See "In the Cutting Room," Oct. 20)					

Coming Attractions

Behind the Evidence	Norman Foster-Sheila Manners				
(See "In the Cutting Room," Dec. 8)					
Best Man Wins, The	J. Holt-Florence Rice-E. Lowe	Jan. 5	35		
(See "Depths Below" "In the Cutting Room," Nov. 24)					
Call to Arms (G)	Willard Mack-Ben Lyon-Sheila Manners-Wera Engels				
(See "In the Cutting Room," Nov. 3)					
Carnival (G)	J. Durante - Lee Tracy - Sally Eilers - Florence Rice				
(See "In the Cutting Room," Nov. 10)					
China Roars	Jack Holt				
Frisco Fury	Ann Sothern				
Georgiana	Lupe Velez-Jack Haley				
Girl Friend, The	Lupe Velez-Jack Haley				
I'll Love You Always	Tim McCoy-Billie Seward				
Lady Beware	Tim McCoy-Billie Seward				
Law Beyond the Range	Tim McCoy-Billie Seward				
Maid of Honor	William H. Wright-Tullio Carminati				
Once a Gentleman	Edw. G. Robinson-Jean Arthur				
Passport to Fame	Edw. G. Robinson-Jean Arthur				
(See "In the Cutting Room," Nov. 10)					
Revenge Rider	Tim McCoy-Billie Seward				
(See "Alias John Law" "In the Cutting Room," Dec. 8)					
Square Shooter (G)	Tim McCoy				
(See "Quick Sand" "In the Cutting Room," Nov. 17)					
Sure Fire	Gene Raymond-Ann Sothern				

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Blue Light (A) 5029	Leni Riefenstahl	Oct. 15	90		
Cranqueltile 5038	Jimmy Savo-Eddie Lambert	Dec. 15			
Girl in the Case 5005	Dorothy Darling		60		
Kocha, Lubi Szanuje 5041	(Polish)	Nov. 1	72		
L'Agonie des Aigles (A) 5032	Pierre Renoir	Dec. 1	80	Dec. 8	
Man Who Changed His Name, The (A) 5036	Lyn Harding		65	Oct. 27	
Mrah O'Neale 5042	Lester Matthews	Oct. 24	66	Nov. 3	
Old Bill 5038	Anatole France story	Nov. 1	70		

Coming Attractions

Marie 5043 Annabella Jan. 1, '35 67

FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

Coming Attractions

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Convention Girl	Rose Hobart, Weldon Heyburn				
Ex-Judge	(All Native Cast)				
Hel Tikl	Anna Neagle				
Little Damsel	Anna Neagle				
Return of Chandu	Maria Alba				
White Heat	Bela Lugosi, Virginia Cherrill, Hardie Albright				

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Babbitt (G) 869	Aline MacMahon-Guy Kibbee	Dec. 8	75	Nov. 17	
British Agent (A) 751	Leslie Howard-Kay Francis	Sept. 15	81	Aug. 11	
Dragon Murder Case, The (G) 764	Warren William - Lyle Talbot - Margaret Lindsay	Aug. 25	67	Aug. 18	
Filtration Walk (G)	Dick Powell-Ruby Keeler-Pat O'Brien	Dec. 1	97	Nov. 10	
Gentlemen Are Born (G) 872	Franchot Tone-Jean Muir	Nov. 17	75	Oct. 20	
Happiness Ahead (G) 867	Dick Powell-J. Hutchinson	Oct. 27	86	Sept. 22	
I Sell Anything (G) 873	Pat O'Brien - Ann Dvorak - C. Dodd	Oct. 20	70	Oct. 28	
Lost Lady, A (A) 862	Barbara Stanwyck-Lyle Talbot	Sept. 20	61	Sept. 8	
Man With Two Faces, The (A) 763	Edward G. Robinson - Mary Astor - Ricardo Cortez	Aug. 4	72	June 2	
Murder in the Clouds (G)	Lyle Talbot-Ann Dvorak	Dec. 15	61		
(See "In the Cutting Room," Oct. 20)					
Registered Nurse (A) 768	Bebe Daniels-Lyle Talbot	Apr. 7	62	July 21	
Return of the Terror (G) 770	Lyle Talbot-Mary Astor	July 7	65	June 2	
Side Streets (A) 777	Aline MacMahon - Paul Kelly - Ann Dvorak	July 14	63	Aug. 16	
Six Day Bike Rider (G) 864	Joe E. Brown-Maxine Doyle	Oct. 20	68	Nov. 10	

Coming Attractions

Alibi Ike	Joe E. Brown				
Black Fury (A)	Paul Muni-Karen Morley				
Captain Blood	Robert Donat				
Go Into Your Dance 853	Al Jolson-Ruby Keeler				
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart				
In Caliente	Dolores Del Rio-Pat O'Brien				
Living On Velvet 858	Kay Francis George Brent - Warren William				
(See "In the Cutting Room," Dec. 8)					
Maybe It's Love (G)	Gloria Stuart-Ross Alexander	Jan. 12	35	Nov. 24	
North Shore (A)	B. Stanwyck-Gess Raymond	Feb. 16	35		
(See "In the Cutting Room," Dec. 8)					
Red Hot Tires	Lyle Talbot-Mary Astor	Feb. 2	35		
Singer of Naples	Enrico Caruso, Jr.				
While the Patient Slept	Aline MacMahon-Guy Kibbee				

FOX FILMS

Features

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Bachelor of Arts (G) 520	Tom Brown-Anita Louise	Nov. 23	74		
(See "In the Cutting Room," Nov. 3)					
Call It Luck (G) 446	"Pat" Paterson-C. Starrett	June 1	64	June 2	
Caravan (A) 508	Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes	Oct. 5	101	Sept. 8	
Cat's Paw, The (G) 501	Harold Lloyd-Una Merkel	Aug. 7	100	Aug. 4	
Charlie Chan in London (G) 505	Warner Oland-Drue Leyton	Sept. 14	77	Sept. 22	
Charlie Chan's Courage (G) 443	Warner Oland-Drue Leyton	July 6	71	Sept. 1	
Constant Nymph, The (A) 434	Victoria Hopper-Brian Aherne	Mar. 23	84	Apr. 14	
Dude Ranger, The (G) 507	George O'Brien	Sept. 21	65	Sept. 22	
Ellenor Norton (A) 510	Claire Trevor-Norman Foster	Nov. 2	72	Oct. 27	
First World War, The (A) 519	Hugh Williams-G. Roland	Nov. 23	78	Nov. 17	
Gambling (A) 512	George M. Cohan	Nov. 3	80	Dec. 15	
Grand Canary (A) 450	Warner Baxter-Madge Evans	July 27	74	June 23	
Handy Andy (G) 452	Will Rogers-Peggy Wood	July 27	81	May 6	
Hellorado (G) 522	Richard Arlen-Madge Evans	Dec. 21	75	Dec. 15	
Hell in the Heavens (A) 517	Warner Baxter-C. Montenegro	Nov. 9	80	Nov. 3	
Judge Priest (G) 509	Will Rogers	Dec. 28	79	Aug. 14	
Low Time (G) 506	"Pat" Paterson-Nils Asther	Sept. 21	73	Oct. 27	
Marie Galante (A) 511	Spencer Tracy-Ketti Gallian	Oct. 26	88	Nov. 24	
Murder in Trinidad (A) 432	Heather Angel - Victor Jory - Nigel Bruce	Apr. 6	74	May 28	
Music in the Air (G) 513	Gloria Swanson - John Boles - Douglass Montgomery	Dec. 7	81	Dec. 22	
Peck's Bad Boy (G) 516	Jackie Cooper-Thomas Melghan - Dorothy Peterson-O. P. Heggie-Jackie Seale	Oct. 19	70	Sept. 8	
Pursued (A) 502	Rosemary Ames - Victor Jory - Russell Hardy	Aug. 24	68	Nov. 24	
Servants' Entrance (G) 504	Janet Gaynor-Lew Ayres	Sept. 7	88	July 23	
She Was a Lady (A) 451	Helen Twelvetrees - Donald Woods - Ralph Morgan	July 20	77	Sept. 1	
She Learned About Sailors (G) 448	Lew Ayres-Alice Faye	June 29	76	June 23	
Stand Up and Cheer (A) 435	(All Star Musical)	May 4	80	Apr. 26	
Such Women Are Dangerous (A) 442	Warner Baxter-Rosemary Ames	May 4	81	June 10	
365 Nights in Hollywood (G) 514	Alice Faye-James Dunn	Oct. 12	74	Nov. 17	
Three on a Honeymoon (A) 433	Sally Eilers-Johnny Mack Brown	Mar. 23	65	July 31	
White Parade, The (G) 518	John Boles-Loretta Young	Nov. 16	78	Oct. 27	
Wild Gold (G) 440	John Boles-Claire Trevor	June 8	77	May 20	

Coming Attractions

Bright Eyes (G) 524	Shirley Temple - James Dunn - Judith Allen	Dec. 28	83	Dec. 15	
Charlie Chan in Paris 526	Warner Oland	Feb. 1	35		
County Chairman, The (G) 525	Will Rogers	Jan. 11	35		
(See "In the Cutting Room," Dec. 1)					
Dante's Inferno	Claire Trevor-Alice Faye				
East River (G) 521	Edmund Lowe-Victor McLaglen	Jan. 25	35		
(See "In the Cutting Room," Oct. 20)					
George White's 1935 Scandals	Alice Faye-James Dunn				
Little Colonel 531	Shirley Temple - L. Barrymore	Mar. 1	35		
Lottery Lover (A) 523	"Pat" Paterson - Lew Ayres	Jan. 4	35		
(See "In the Cutting Room," Nov. 17)					
Mystery Woman 515	Mona Barrie-Gilbert Roland	Jan. 18	35		
One More Spring 529	Janet Gaynor-Warner Baxter	Feb. 8	35		
Redheads on Parade 536	John Boles-Claire Trevor-Alice Faye				
Thunder in the Night	Warner Baxter-Ketti Gallian				
When a Man's a Man 527	George O'Brien	Feb. 15	35		



BOX-OFFICE TUNES
theatres are playing
everywhere with

EDDIE CANTOR

in SAMUEL GOLDWYN'S production of

KID MILLIONS

with ANN SOTHERN • ETHEL MERMAN • BLOCK & SULLY and the GOLDWYN GIRLS

Released thru
UNITED ARTISTS

(THE RELEASE CHART--CONT'D)

GAUMONT BRITISH

Features

Features		Running Time			
Title	Star	Rel.	Date	Minutes	Reviewed
Chu Chin Chow (G) 3401	Anna May Wong-George Robey	Oct.	15	95	Sept. 29
Evansong (A) 3406	Evelyn Laye	Dec.	15	82	Nov. 3
Evergreen (A) 3405	Jessie Mathews-Sonnie Hale	Dec.	31	98	June 23
Iron Duke, The 3407	George Arliss	Jan.	35	90	Dec. 22
Jack Ahoy 3404	Jack Huibert	Jan.	35	74	Dec. 22
Little Friend (A) 3403	Nova Pilbeam-Matheson Lang	Nov.	18	88	Oct. 29
Man of Aran (A)	Robert Flaherty	Dec.	1	77	Oct. 27
Power (A) 3402	Conrad Veidt-Benita Hume	Nov.	1	103	Oct. 13
Princess Charming (G) 3408	Evelyn Laye-Henry Wilcoxon	Jan.	35	81	Dec. 22

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Features

Features		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed
Fugitive Road (A)	Erich von Stroheim-Leslie Fenton-Wera Engels	June 1	66	Nov. 24
Ghost Walks, The	John Miljan-June Collier	Dec. 1	66	Nov. 24
One in a Million (G)	Dorothy Wilson-C. Starrett	Sept. 15	66	Nov. 24
Port of Lost Dreams (G)	Wm. Boyd-Lola Lane	Oct. 15	68	Nov. 24

Coming Attractions

Symphony for Living.....Evelyn Brent, Al Shean.....

LIBERTY PICTURES

Features

Features			Running Time		
Title	Star	Rel.	Date	Minutes	Reviewed
No Ransom (A) 1004.....	Leila Hyams-Phillips Holmes..	Oct.	8.....	70.....	July 21
Once to Every Bachelor (A)					
1005.....	Marlan Nixon-Neil Hamilton.....	Dec.	14.....	72.....	May 10
Take the Stand (A) 1003.....	Jack LaRue-Thelma Todd.....	Sept.	7.....	78.....	Sept. 18
Two Heads on a Pillow (A)					
1006.....	Neil Hamilton-Miriam Jordan.....	Oct.	2.....	71.....	Oct. 13
When Strangers Meet 1002.....	Richard Cromwell-Arlene Judge.....	July	20.....	74.....	

Coming Attractions

Dizzy Dames.....M. Rambeau-Florine McKinney.....
 I'll Bet You.....Sidney Fox-Paul Kelly.....Mar. 22/35.....
 School For Girls (A) 1007.....Marlan Nixon-Tom Brown.....
 Sweepstake Annie.....M. Churchill-Bruce Cabot.....
 Without Children (A) 1008.....

MAJESTIC

Features

Features		Star	Rel. Date	Running Time	Reviewed
Title				Minutes	
Night Alarm (G) 505.....	Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight-Sam Hardy	.....	Dec. 8.....	65.....	Sept. 22
Perfect Clue, The (G) 512....	David Manners-Dorothy Libaire-Skeets Gallagher-R. Harold-Robert Gleckler	.....	.....	*63.....	Dec. 1
Scarlet Letter, The (A) 501...	Colleen Moore-Hardie Albright-Henry B. Walthall	.....	Sept. 22.....	70.....	July 14
She Had to Choose (G) 504...	Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey	.....	Oct. 1.....	65.....	Aug. 11

MASCOT PICTURES

Features

Features		Running Time			
Title	Star	Rel.	Date	Minutes	Reviewed
Crimson Romance (A)	Ben Lyon-Sari Maritza	Oct.	15	67	Oct. 6
In Old Santa Fe (G)	Ken Maynard-Evalyn Knapp	Nov.	15	63	Nov. 24
Little Men (G)	Erin O'Brien-Moore R. Morgan	Dec.	25	72	Dec. 22
Lost Jungle, The (G)	Clyde Beatty	June	13	68	
Marines Are Coming, The	William Haines-Armiida Conrad Nagel-Esther Ralston	Nov.	20	70	Dec. 15
Young and Beautiful (A)	William Haines-Judith Allen	Sept.	2	68	Sept. 8

Coming Attractions

Phantom Empire.....Gene Autry-Frankie Darro.....

METRO-GOLDWYN-MAYER

Features

Features		Running Time			
Title	Star	Rel.	Date	Minutes	Reviewed
Babes in Toyland (G)	Laurel and Hardy-C. Henry	Nov.	30	79	Nov. 24
Barretts of Wimpole Street (A)	Norma Shearer-Charles Laughton-Fredric March	Sept.	21	111	Aug. 4
Band Plays On (G)	Robt. Young-Betty Furness	Dec.	21	88	
(See "Backfield," "In the Cutting Room," Nov. 3.)					
Chained (A)	Joan Crawford-Clark Gable	Sept.	31	74	Sept. 1
Death on the Diamond (G)	Robert Young-Madge Evans	Sept.	14	72	Sept. 29
Evelyn Prentice (A)	William Powell-Myrna Loy	Nov.	9	80	Nov. 3
Forsaking All Others (A)	Joan Crawford - Clark Gable - Robert Montgomery	Dec.	28	84	Dec. 8
Gay Bride, The (A)	Carole Lombard-Chester Morris	Dec.	14	82	Nov. 17
Girl from Missouri, The (A)	Jean Harlow-Franchot Tone	Aug.	3	74	July 21
Have a Heart (G)	Jean Parker - James Dunn - Stuart Erwin - Una Merkel	Sept.	7	82	Oct. 27
Hide-out (G)	Robert Montgomery - Maureen O'Sullivan	Aug.	24	82	Aug. 11
Hollywood Party (G)	(All Star Musical)	June	1	70	June 2
Merry Widow, The (A)	Maurice Chevalier - Jeanette MacDonald	Nov.	2	100	Sept. 8
Outcast Lady (A)	Constance Bennett - Herbert Marshall - Hugh Williams	Sept.	28	79	Sept. 8
Painted Veil, The (A)	Greta Garbo-Herbert Marshall-George Brent	Nov.	23	86	Nov. 10
Paris Interlude (A)	Otto Kruger - Robert Young - Madge Evans - Una Merkel	July	27	73	July 14
Straight Is the Way (A)	Franchot Tone - Karen Morley - May Robson-Gladys George	Aug.	10	59	July 28
Student Tour (G)	Charles Rutterworth-J. Durante	Oct.	5	87	Nov. 10
Treasure Island (G)	Wallace Beery - Jack Cooper - Lionel Barrymore-Otto Kruger	Aug.	17	110	July 14
What Every Woman Knows (G)	Helen Hayes-Brian Aherne	Oct.	19	92	Oct. 13
Wicked Woman (A)	Mady Christians-Chas. Bickford	Dec.	7	74	Dec. 1

Coming Attractions

Biography of a Bachelor.....R. Montgomery-Ann Harding.....Jan. 4/35.....84.....
 (See "In the Cutting Room," Sept. 8.)
 David Copperfield (G).....Frank Lawton - Freddie Bartholomew - W. C. Field - L. Barrymore-Edna M. Oliver.....Jan. 18/35.....
 (See "In the Cutting Room," Dec. 1.)
 Naughty Marietta.....Jeanette MacDonald - Nelson Eddy.....Jan. 11/35.....
 (See "In the Cutting Room," Nov. 10.)
 Night Is Young, The (G).....Ramon Novarro-Evelyn Laye.....Jan. 11/35.....
 (See "In the Cutting Room," Nov. 10.)
 Only 8 Hours.....Chester Morris-V. Bruce.....Feb. 8/35.....
 Reckless.....Jean Harlow-Wm. Powell.....Feb. 11/35.....70.....Nov. 17
 Sequita (G).....Jean Parker-Russell Hardie.....Feb. 11/35.....70.....Nov. 17
 Shadow of Doubt.....Ricardo Cortez-Virginia Bruce.....Dec. 15/35.....
 Town Talk (Tent).....C. Bennett-Clark Gable.....Dec. 15/35.....
 (See "Copy Cats" and "Town Talk" "In the Cutting Room," Dec. 15)
 Vanessa: Her Love Story.....Helen Hayes-Robt. Montgomery.....Jan. 25/35.....
 West Point of the Air.....Wallace Beery-R. Montgomery.....Jan. 25/35.....
 Winning Ticket, The.....Leo Carrillo-L. Fazenda.....Jan. 25/35.....
 (See "In the Cutting Room," Nov. 17.)

MONOGRAM PICTURES CORPORATION

Features

Features			Running Time			
Title	Star	Rel.	Date	Minutes	Reviewed	
Flirting With Danger (G) 3023	Robert Armstrong-Marion Burns	Dec.	1	70	Nov.	17
Girl of the Limerlost (G)	Marian Marsh-Ralph Morgan	Oct.	15	86	Sept.	1
Girl O' My Dreams (G) 3015	Mary Carlisle-Creighton Chaney	Nov.	17	65	Nov.	10
Happy Landing (G) 3029	Ray Walker-Jacqueline Wells	Sept.	1	63	Aug.	4
House of Mystery, The (G)	Verna Hillie-Ed Lowry	June	1	61		
2032	Colin Clive-Virginia Bruce	Aug.	15	65	July	14
King Kelly of the U. S. A.	Guy Robertson-Irene Ware	Sept.	15	66	Sept.	18
(G) 2012	John Wayne-Sheila Terry	Nov.	22	54		
Lawless Frontier (G) 3035	John Wayne-Sheila Terry	Nov.	22	54		
Lost in the Stratosphere (G)	June Collyer-William Cagney	Nov.	15	64	Oct.	27
3020	John Wayne	May	15	55		
Man from Utah, The (G) 2044	Mary Brian-John Darrow	May	20	62	Aug.	11
Monte Carlo Nights (A) 2024	David Manners-Phyllis Barry	Aug.	20	62	Aug.	11
Moontone, The (G) 2030	John Wayne-Sheila Terry	Dec.	5	52	Dec.	15
'Neath Arizona Skies (G) 3032	Bruce Cabot-Grace Bradley	Nov.	1	76	Sept.	22
Redhead (A) 3012	Ralph Forbes-Gwenllian Gill	Aug.	1	66	July	28
Sheek (A) 2034	Conway Tearle-Mary Doran	Dec.	15	60		
Sing Sing Nights (A)	(See "In the Cutting Room," Oct. 20.)					
Star Packer, The (G) 2041	John Wayne-Verna Hillie	July	30	54		
Successful Failure, A (G) 3024	Wm. Collier, Sr. - Lucille Gleason	Oct.	15	62	Oct.	8
Tomorrow's Youth 3021	Dickie Moore - Martha Sleeper	Sept.	15	63		
	John Milligan-Gloria Shea	Sept.	15	63		
Trail Beyond, The (G) 3031	John Wayne-Verna Hillie	Oct.	22	55	Sept.	22

Coming Attractions

Dawn Rider, The.....John Wayne.....
 Great God, Gold.....Sidney Blackmer-Gloria Shea.....
 (See "In the Cutting Room," Dec. 15.)
 Million Dollar Baby (G).....Arlene Judge - Ray Walker - Jimmy Fay.....Dec. 29.....
 (See "In the Cutting Room," Nov. 24.)
 Mysterious Mr. Wong, The (A) 3022.....Bela Lugosi-Wallace Ford.....Dec. 22.....
 Mystery Man.....Robert Armstrong.....
 Nut Farm, The.....Wallace Ford.....
 (See "In the Cutting Room," Dec. 8.)
 Rainbow Valley.....John Wayne-Lucille Brown.....
 Reckless Romeo 3018.....Robt. Armstrong-Wm. Cagney.....
 Texas Terror.....John Wayne.....
 Women Must Dress.....Minna Gombell-Gavin Gordon.....Jan. 2/35.....
 (See "In the Cutting Room," Dec. 1.)

PARAMOUNT

Features

Features		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed
Belle of the Nineties (A) 3353	Mae West	Sept. 21	75	Aug. 25
Cleopatra (A) 3410	Claudette Colbert - Henry Wilcoxon - Warren William	Oct. 5	101	Aug. 25
College Rhythm (G) 3417	Joe Penner-Lanny Ross	Nov. 23	63	Nov. 10
Crime Without Passion (A) 3402	Claude Rains	Aug. 24	70	Aug. 25
It's a Gift (G) 3418	W. C. Fields-Baby LeRoy	Nov. 30	68	Nov. 24
Ladies Should Listen (A) 3401	Cary Grant-Frances Drake	Aug. 3	60	July 14
Lemon Drop Kid (G) 3411	Helen Mack-Lee Tracy	Sept. 28	68	Sept. 22
Limehouse Blues (A) 3415	George Raft-Jean Parker	Nov. 9	66	Dec. 22
Menace (A) 3413	Paul Cavanagh	Oct. 26	58	Oct. 13
Mrs. Wiggs of the Cabbage Patch (G) 3407	Pauline Lord - W. C. Fields - Sazu Pitts - Kent Taylor - Evelyn Venable	Oct. 19	73	Aug. 25
Now and Forever (G) 3406	Gary Cooper-Carole Lombard	Aug. 31	82	Aug. 4
Pursuit of Happiness, The (A) 3409	Francis Lederer - C. Ruggles - Mary Boland - Joan Bennett	Nov. 16	72	Sept. 15
Ready for Love (G) 3412	Richard Arlen-Ida Lupino	Oct. 12	65	Oct. 8
She Loves Me Not (A) 3404	Bing Crosby-Miriam Hopkins	Aug. 10	85	July 14
Wagon Wheels (G) 3408	Randolph Scott-Gail Patrick	Sept. 21	57	Sept. 8
You Belong to Me (G) 3405	Lee Tracy-Helen Mack	Sept. 8	66	Sept. 22

Coming Attractions

All the King's Horses.....Elissa Landi-Carl Brisson.....Dec. 7.....79.....
 Behold My Wife (A) 3419.....Sylvia Sydney-Gene Raymond.....
 Caprice Espagnole (A).....Marlene Dietrich-Cesar Romero.....
 (See "In the Cutting Room," Nov. 17.)
 Car 99.....Fred MacMurray.....Jan. 4/35.....83.....
 Enter Madame (A) 3414.....Elissa Landi-Cary Grant.....
 Father Brown, Detective (G) 3420.....Walter Connolly - Paul Lukas - Gertrude Michael.....Dec. 21.....68.....Nov. 3
 (See "In the Cutting Room," Nov. 17.)
 Gilded Lily, The (A) 3426.....C. Colbert-Fred MacMurray.....Jan. 25/35.....65.....Dec. 1
 (See "In the Cutting Room," Nov. 3.)
 Here Is My Heart (G) 3423.....Bing Crosby-Kitty Carlisle.....Dec. 25.....76.....Dec. 8
 Home on the Range (G) 3421.....Jackie Coogan-Randolph Scott.....Dec. 21.....55.....
 (See "Code of the West," "In the Cutting Room," Oct. 27.)
 Lives of a Begal Lancer (G) 3427.....Gary Cooper-Franchot Tone.....Jan. 18/35.....
 (See "In the Cutting Room," Oct. 6.)
 Milky Way, The.....Jack Oakie-Lee Tracy.....
 Mississippi.....Bing Crosby - W. C. Fields - Joan Bennett.....
 Moonlight on the Rockies.....Ann Sheridan-Randolph Scott.....
 Now I'm a Lady.....Mae West.....
 (See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.)
 Once in a Blue Moon 3425.....J. Savo-Michael Dalmatoff.....Jan. 18/35.....75.....Dec. 8
 One Hour Late (G) 3422.....Jo Morrison-Helen Twelvetrees.....Dec. 14.....75.....Dec. 8
 President Vanishes (G) 3416.....Arthur Byron-Janet Beecher.....Jan. 11/35.....83.....Nov. 24
 Private Worlds.....Joan Bennett-Charles Boyer.....
 Ruggles of Red Gap (G).....Charles Laughton-Mary Boland - Charles Ruggles-Zasu Pitts.....
 (See "In the Cutting Room," Nov. 17.)
 Rumbly.....George Raft-Carole Lombard.....
 (See "In the Cutting Room," Dec. 1.)
 Win or Lose.....Joe Morrison-Dixie Lee.....
 Wings in the Dark (A).....Cary Grant-Myrna Loy.....Jan. 11/35.....
 (See "In the Cutting Room," Nov. 10.)

PRINCIPAL

Features

Features		Running Time			
Title	Star	Rel.	Date	Minutes	Reviewed
Little Damsel 722.....	Anna Neagle-James Rennie.....	June 11.....	59.....		
Maryjka (A).....	Ina Benita.....	Dec. 1.....	65.....		Dec. 15
Peck's Bad Boy (G).....	Jackie Cooper-Thomas Weighan- Dorothy Peterson - O. P. Heg- gie-Jackie Searl.....	Oct. 19.....	70.....		Sept. 8
Return of Chandu, The (G) 300-312.....	Bela Lugosi-Marie Alba.....	Oct. 1.....	65.....		

RKO RADIO PICTURES

Features

Features		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed
Adventure Girl (G) 4148.....	Joan Lowell	Aug. 17.....	76.....	Aug. 25
Age of Innocence, The (A) 503.....	Irene Dunne-John Boles.....	Sept. 14.....	82.....	Sept. 8

STORY SALES

(Week Ending December 15th)

COMPANY	SOURCE OF MATERIAL			TOTAL FOR WEEK
	ORIG- INAL	BOOK	PLAY	
Columbia		1		1
Metro	1	1	2	4
Paramount	1		1	2
Radio		3	1	4
TOTALS FOR THE WEEK..	2	5	4	11
TOTALS SINCE SEPTEMBER 1	99	96	26	221

AGAINST THE CURRENT, original, by Ramon Novarro, purchased by Metro, for production and direction of Mr. Novarro.

COLLEGE HERO, book, by Corey Ford, purchased by Columbia.

DOG OF FLANDERS, book, by Louise de la Ramee, purchased by Radio for Frankie Thomas, with production assigned to William Siström and direction to Edward Sloman.

INFORMER, THE, book, by Liam O'Flaherty, purchased by Radio, which assigned production to Cliff Reid and direction to John Ford.

LIFE OF CECIL RHODES, book, purchased by Metro, for Charles Laughton.

MORNING, NOON AND NIGHT, original, by Marcella Burke, purchased by Paramount as a possible vehicle for Sylvia Sidney.

NO MORE LADIES, play, by A. E. Thomas, purchased by Metro for Joan Crawford, with direction by E. H. Griffith and production by Irving Thalberg.

QUALITY STREET, book, by Sir James M. Barrie, purchased by Radio for Katharine Hepburn.

SOMETHING TO BRAG ABOUT, play, by Edgar Selwyn and William Le Baron, purchased by Metro.

STRANGERS ALL, play, by Marie Berco-vici, purchased by Radio, which assigned adaptation to Milton Krims.

UNTITLED play, by Max and Nat Lief, purchased by Paramount.

Present Trans-Lux Officers Retained

The proxy contest for control of the Trans-Lux Daylight Picture Screen Corporation ended last week in New York in a victory for the present management, headed by Percy N. Furber, president. The management's slate of 15 directors was elected by a margin of 167,000 shares.

Mr. Furber said that of the 4,127 stockholders, 2,551, or 61 per cent, had voted, and that of these, 2,241 had voted for the management and 310 for the opposition slate proposed by the stockholders' committee. Of the total of 776,348 shares qualified to vote, 671,226 shares actually were voted. Mr. Furber received a vote of 399,471 in his candidacy for a place on the board of directors.

Five directors, including Stuart W. Webb, president of Pathe Exchange, Inc., were elected. The other four are Leslie E. Thompson, Robert Atkins, L. A. Hall, and Edwin G. Lauder.

It was reported that for the 10 months ended October 31, 1934, the company earned a net profit of \$168,985, or sufficient to warrant an additional 10-cent dividend, bringing total payments for this year to 20 cents.

Columbia Broadcasting Declares Extra Dividend

The Columbia Broadcasting System, Inc., has declared a quarterly cash dividend of 50 cents per share, plus a special cash dividend of \$1 per share on the Class A and Class B shares. The dividends do not apply to the 50 per cent stock dividend previously declared.

Columbus Exhibitors Get Current Reduction

Columbus, Ohio, exhibitors are jubilant over the fact that there has been a sizable reduction in electric current. It is retro-active to November 15, 1933.

Salesmen Meet on Time Newsreel

Branch managers and salesmen of First Division Exchanges met in New York last week for discussions on distribution of the forthcoming "March of Time" newsreel at a two-day session at the Park Central hotel.

Roy Larsen, vice-president of *Time* magazine, which will produce the reel, was the chief speaker. Other speakers were Fred McConnell, in charge of the reel's eastern sales; Pat Garyn, handling the western division, Harry Thomas, First Division president; John Curtis, vice-president; John Martin, *Time* managing editor.



Must They Bring Cushions Along?

● Theatre goers are comfort lovers. If they drive to your theatre in automobile comfort, will they sit contentedly on hard, lumpy, worn-out chairs?

ASK US,
"How can I reseat my
theatre economically?"



American Seating Company



Makers of Dependable Seating for Theatres and Auditoriums

General Offices: Grand Rapids, Michigan

BRANCHES IN ALL PRINCIPAL CITIES



(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Green Gables (G) 507	Anne Shirley-Tom Brown	Nov. 23	79	Oct. 27
By Your Leave (A) 509	Genevieve Tobin-Frank Morgan	Nov. 9	80	Oct. 6
Bachelor Bait (G) 4141	Pert Kelton-Stuart Erwin	July 27	74 1/2	June 16
Dangerous Corner (A) 506	Melvyn Douglas-Virginia Bruce-Conrad Nagel	Oct. 5	67	
(See "In the Cutting Room," Aug. 18.)				
Down to Their Last Yacht (G) 4138	Sidney Blackmer-Sidney Fox	Aug. 31	64	Sept. 29
Fountain, The (A) 501	Ann Harding-Brian Aherne	Aug. 31	84	Aug. 18
Gay Divorcee, The (G) 505	Fred Astaire-Ginger Rogers	Oct. 18	107	Oct. 13
Gridiron Flash (G) 511	Eddie Quillan-Betty Furness	Oct. 26	64	
(See "The Kick Off," In the Cutting Room, Sept. 8.)				
Hat, Coat, and Glove (A) 410	Ricardo Cortez-Barbara Robbins	Aug. 27	64	July 21
His Greatest Gamble (A) 4124	Richard Dix-Rosely Wilson	Aug. 10	70 1/2	June 23
Kentucky Kernels (G) 508	Wheeler & Woolsey	Nov. 2	75	Oct. 27
Let's Try Again (A) 4144	Diana Wynyard-Clive Brook	July 6	67	June 30
Life of Vergie Winters (A) 4140	Ann Harding-John Boles	June 22	82	June 23
Of Human Bondage (A) 4105	Leslie Howard-Bette Davis	July 20	83	July 7
Richest Girl in the World, The	Miriam Hopkins-Joel McCrea	Sept. 21	76	Sept. 15
Stingaree (A) 4143	Irene Dunne-Richard Dix	May 25	76 1/2	May 12
Strictly Dynamite (G) 4124	Jimmy Durante-Lupe Velez-Norman Foster-Wm. Gargan-Marian Nixon	June 1	74 1/2	May 5
Success at Any Price (A) 4133	Douglas Fairbanks, Jr.-Colleen Moore-Genevieve Tobin	Mar. 16	77	May 12
Their Big Moment (G) 4146	Zasu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot	Aug. 17	68	July 28
This Man Is Mine (A) 4118	Irene Dunne-Ralph Bellamy	Apr. 13	76	Apr. 21
Wednesday's Child (G) 510	Karen Morley-Edward Arnold	Oct. 26	69	Sept. 26
We're Rich Again (G) 4145	Marian Nixon-Billie Burke-Reginald Denny-Buster Crabbe-Edna May Oliver	July 13	71 1/2	June 23
Where Sinners Meet (A) 4149	Clive Brook-Diana Wynyard	May 18	72 1/2	Apr. 28
Woman in the Dark (G)	Fay Wray-Ralph Bellamy	Nov. 9	70	Dec. 8

Coming Attractions

Becky Sharp	Miriam Hopkins			
Captain Hurricane	James Barton-Helen Westley			
Enchanted April, The (A)	Ann Harding-Frank Morgan	Jan. 25	35	78
Lightning Strikes Twice (G)				
517	Ben Lyon-Pert Kelton	Dec. 7	64	
(See "In the Cutting Room," Oct. 6.)				
Little Minister (G) 512	Katharine Hepburn-John Beal	Dec. 28	112	Dec. 22
Grand Old Girl (G) 519	May Robson-Hale Hamilton	Jan. 18	35	72
(See "Portrait of Laura Bales," In the Cutting Room, Oct. 27.)				
Laddie	John Beal			
Murder on a Honeymoon	Edna May Oliver-Gleason			
Red Morning (A) 515	Stefm Duna-Regis Toomey	Dec. 14	66	
(See "Girl of the Islands," In the Cutting Room, Sept. 29.)				
Roberta	Irene Dunne-Fred Astaire-Ginger Rogers			
Romance in Manhattan (G) 518	Francis Lederer-Ginger Rogers	Jan. 11	35	78
Silver Streak, The (G) 513	Sally Blane-Charles Starrett	Dec. 21	72	Dec. 8
West of the Pecos (G) 516	Richard Dix-Martha Sleeper	Jan. 4	35	69
(See "In the Cutting Room," Oct. 6.)				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Are You a Mason? (A)	Sonnie Hale	M. J. Kandel	Oct. 29	85	Nov. 9
Battle, The	Charles Boyer		Nov. 12	75	Dec. 1
Bride of the Lake (A)	Gina Male	Amer Angle	Sept. 10	69	Sept. 29
Deserter, The (A)	Boris Livanov	Garrison Film	Oct. 12	105	Oct. 27
Dealers in Death (A)		Topical Films	Dec. 13	68	Dec. 22
Loyalties	Basil Rathbone	Harold Auten	Oct. 24	74	Nov. 5
Man of Courage (G)		Eureka	Nov. 12	95	Nov. 24
Woman Condemned	Claudia Dell	Markey Pictures	Apr. 4	66	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cellini, The (A)	Fredric March-Constance Bennett-Frank Morgan-Fay Wray	Aug. 24	79	Apr. 21
(Reviewed under the title "The Firebrand")				
Born to Be Bad (A)	Loretta Young-Cary Grant	May 18	61	June 9
Bulldog Drummond Strikes Back (A)	Ronald Colman-Loretta Young	July 20	83	May 19
Count of Monte Cristo, The (G)	Robert Donat-Elissa Landi	Sept. 7	113	Sept. 8
House of Rothschild, The (G)	George Arliss	Apr. 6	86	Mar. 10
Kid Millions (G)	Eddie Cantor-Ann Sothern-Ethel Merman	Dec. 28	92	Oct. 27
Last Gentleman, The (G)	George Arliss	Sept. 21	72	May 12
Mighty Barnum, The (G)	Wallace Beery-Adolphe Menjou-Janet Beecher-V. Bruce	Dec. 25	105	Dec. 1
Our Daily Bread (G)	Karen Morley-Tom Keene	Sept. 28	74	Aug. 18
Private Life of Don Juan, The	Douglas Fairbanks, Sr.-Merle Oberon	Nov. 30		Sept. 22
Transatlantic Merry-Go-Round (A)	Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny	Nov. 2	92	Nov. 17
We Live Again (A)	Anna Sten-Fredric March	Nov. 16	83	Sept. 29

Coming Attractions

Brewster's Millions	Jack Buchanan-Lili Damita			
Call of the Wild, The	G. Gable-Loretta Young			
Cardinal Rellieu	George Arliss			
Clive of India	Ronald Colman-Loretta Young	Jan. 25	35	
(See "In the Cutting Room," Dec. 8.)				
Congo Raid	Leslie Banks-Paul Robeson-Nina Mae MacKinney			
Folies Bergere de Paris	Maurice Chevalier-Merle Oberon			
Les Miserables	Fredric March-C. Laughton			
Neil Gwyn (A)	Anna Neagle-Cedric Hardwicke			
100 Years From Now				
Runaway Queen	Anna Neagle-Fernand Gravy	Dec. 21		
Scarlet Pimpernel, The	Leslie Howard-Merle Oberon			
Wedding Night, The	Anna Sten-Gary Cooper			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of a Gentleman (A) 7019	Paul Lukas-Lelia Hyams-Patricia Ellis	May 14	66	May 12
Black Cat, The (A) 7010	Boris Karloff-Bela Lugosi-May David-Manners	May 7	85	May 26
Cheating Cheaters (G) 8022	Cesar Romero-Fay Wray	Nov. 5	67	
(See "In the Cutting Room," Sept. 29.)				
Embarrassing Moments (G) 7023	Chester Morris-Marian Nixon	July 9	67	Oct. 6
Gift of Gab (G) 8039	Edmund Lowe-Gloria Stuart	Sept. 24	71	Sept. 15
Great Expectations (G) 8029	Alice White-Henry Hull-Jane Wyatt-Phillips-Rhimes	Oct. 22	102	Oct. 20
Human Side, The (G) 7029	Adolphe Menjou-Doris Kenyon	Aug. 27	60	Aug. 18
Imitation of Life (G) 7003	Claudette Colbert-W. Williams	Nov. 28	111	Dec. 1
I Give My Love (G) 7004	Wynne Gibson-Paul Lukas	June 25	69	June 2
Little Man, What Now? (A) 7007	Montgomery	June 4	98	May 26

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Million Dollar Ransom (A) 8014	Mary Carlisle-Edward Arnold-Phillips Holmes	Sept. 17	67	Sept. 29
One Exciting Adventure (G) 8027	Binnie Barnes-Neil Hamilton-Paul Cavanagh	Oct. 15	73	Oct. 8
One More River (A) 7001	Diana Wynyard-Colin Clive-Frank Lawton-Jane Wyatt-Reginald Denny	Aug. 6	88	Aug. 11
Secret of the Chateau (G) 8033	Claire Dodd-Clark Williams	Dec. 3	69	Sept. 15
Rocky Rhodes (G) 8001	Buck Jones-Sheila Terry	Sept. 24	60	Dec. 22
Romance in the Rain (G) 7002	Roger Pryor-Heather Angel-Esther Ralston-Victor Moore	Aug. 13	75	Aug. 11
There's Always Tomorrow (A) 8035	Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes	Sept. 10	87	Nov. 1
Wake Up and Dream (G) 8021	Russ Columbo-June Knight-Roger Pryor	Oct. 1	78	Oct. 20

Coming Attractions

Good Fairy, The (A) 8003	Margaret Sullivan-Herbert Marshall-Frank Morgan	Jan. 28	35	
(See "In the Cutting Room," Dec. 1.)				
Great Ziegfeld, The 8005	William Powell-Fanny Brice	Dec. 31		
I've Been Around 8025	Chester Morris	Dec. 31		
(See "In the Cutting Room," Nov. 10.)				
Life Returns (G)	Onslow Stevens-Lois Wilson			
(See "In the Cutting Room," Oct. 13.)				
Man Who Reclaimed His Head (G) 8028	Claude Rains-Joan Bennett	Dec. 24	80	Dec. 8
Mystery of Edwin Drood 8024	Claude Rains-Heather Angel	Jan. 21	35	
(See "In the Cutting Room," Dec. 15.)				
Night Life of the Gods (G) 8008	Alan Mowbray	Jan. 7	35	
(See "In the Cutting Room," Sept. 8.)				
Notorious Gentleman, A 8032	Charles Bickford-Helen Vinson	Feb. 4	35	
(See "In the Cutting Room," Dec. 15.)				
Princess O'Hara 8013	Polly Walters-Chester Morris	Jan. 28	35	
Rendezvous at Midnight (A) 8031	Ralph Bellamy	Feb. 11	35	
(See "In the Cutting Room," Nov. 17.)				
Straight from the Heart	Mary Astor-Roger Pryor-Baby Jane	Jan. 14	35	
(See "In the Cutting Room," Dec. 1.)				
Strange Wives (G) 8020	June Clayworth-Roger Pryor	Dec. 10	75	Dec. 8
Transient Lady 8019	Gene Raymond-Henry Hull	Feb. 28	35	
When a Man Sees Red 8082	Buck Jones	Nov. 12		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big-Hearted Herbert (G) 830	Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed	Oct. 6	60	Aug. 25
Case of the Howling Dog, The (G) 822	Warren William-Mary Astor	Sept. 22	75	Sept. 1
Church Mouse	Laura La Plante	Dec. 15		
Dames (G) 453	Ruby Keeler-Dick Powell-Joan Blondell	Sept. 1	90	Aug. 25
Desirable (A) 821	Jean Muir-George Brent	Sept. 8	68	Aug. 25
Friends of Mr. Sweeney (G) 475	Charlie Ruggles-Ann Dvorak	July 28	68	Aug. 18
Firebird, The (A) 825	Verree Teasdale-Ricardo Cortez	Nov. 3	75	Oct. 13
Here Comes the Navy (G)	James Cagney-Pat O'Brien			
Housewife (A) 478	Georgia Stuart	July 21	86	July 7
Kansas City Princess (G) 819	Jean Blondell-Glenda Farrell	Aug. 11	69	July 28
Madame Du Barry (A) 452	Robert Armstrong	Oct. 13	64	Aug. 18
St. Louis Kid, The (G) 817	Dolores Del Rio-Victor Jory	Oct. 13	77	Aug. 18
Reviewed under the title, "A Perfect Week-End"	James Cagney	Nov. 10	67	Oct. 20
Secret Bride, The	Barbara Stanwyck-Warren William	Dec. 22		
(See "Concealment," In the Cutting Room, Oct. 27.)				
Sweet Adeline (G) 802	Irene Dunne-Donald Woods	Dec. 29	82	Dec. 15

Coming Attractions

Bordertown (G) 806	Paul Muni-Bette Davis-Margaret Lindsay	Jan. 5	35	90
(See "In the Cutting Room," Sept. 29.)				
Devil Dogs of the Air (G)	James Cagney-Pat O'Brien-Margaret Lindsay	Feb. 9	35	
(See "In the Cutting Room," Nov. 3.)				
Goose and the Gander	Kay Francis-George Brent			
Earthworm Tractor (story)	Joe E. Brown			
Green Cat	Bette Davis			
I Am a Thief (G)	George Brent			
Irish in Us, The	Mary Astor-Ricardo Cortez	Nov. 24	64	Nov. 17
Midsummer Night's Dream	All Star			
Money Man	Edw. G. Robinson-Bette Davis			
Oil for the Lamps of China	Josephine Hutchinson-G. Brent			
Present from Margate, A	Kay Francis-Ian Hunter			
Right to Live (G)	George Brent-J. Hutchinson	Jan. 26	35	
(See "In the Cutting Room," Nov. 3.)				
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23	35	
(See "In the Cutting Room," Nov. 24.)				
White Cockatoo (A)	Jean Muir-Ricardo Cortez	Jan. 19	35	
(See "In the Cutting Room," Nov. 3.)				

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Broken Melody, The	John Garrick		Oct. 30	68	Dec. 1
Broken Rosary, The	Giovanni	Butcher-British			
Broken Shoes	M. Kilmov	Amkino	Mar. 28	85	Nov. 10
Camels Are Coming, The	Jack Hulbert				
Czar Wants to Sleep, The (A)	M. Yanshin	Amkino	Dec. 8	88	Dec. 22
Criminals of the Hill (A)	Ludy Kelly	British Int'l			
Everything for the Woman	Tibor Von Halmai-Danuba Pictures	Oct. 10	84		
Forbidden Territory, The	Gregory Ratoff	Gaumont-British			
Gay Love (A)	Florence Desmond				
Girls Will Be Boys (G)	Dolly Haas	Assoc. British			
Green Pack	John Stuart	British Lion			
House of Greed	V. Gardin	Amkino	Aug. 11	74	Nov. 3
Marionettes	L. Leonidoff	Amkino	May 5	83	
Miracles	V. Gardin	Amkino	Oct. 19	68	
Mister Cinders	Clifford Mollison	British Int'l			
My Song Goes Round the World (G)	John Leder				
My Song for You	Jan Kiepura	Gaumont-British			
My Wife the Miss	Irene Agal				
Petersburg Nights (A)	B. Dobron Ravov	Amkino	Sept. 8	97	Sept. 22
Rakoczi March	Paul Javor	Danuba	Nov. 12	89	
Stella Biolant	(Greek Feature)	Frank Norton	Oct. 15	115	
Ta Galazia Keria	(Greek Feature)	Frank Norton	Oct. 15	100	
Three Songs About Lenin	Amkino				
Thunderstorm (A)	A. K. Tarasova	Amkino	Sept. 28	80	Oct. 8
Unfinished Symphony, The (G)	Marta Eggerth	Gaumont-British			
Waltz Time in Vienna	Renate Mueller	Ufa			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1934 unless otherwise stated]

CELEBRITY PRODUCTIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Jack and the Beanstalk	Jan. 2	8
The Little Red Hen	Feb. 16	7
The Brave Tin Soldier	Apr. 7	7
Puss in Boots	May 17	7
The Queen of Hearts	June 25	7
Aladdin	Aug. 10	7
The Headless Horseman	Oct. 1	7
The Valiant Tailor	Oct. 29	7
Don Quixote	Nov. 26	8
Jack Frost	Dec. 24	8
Little Black Sambo	Jan. 21, '35	7
Bremen Town Musicians	Feb. 17, '35	7
Old Mother Hubbard	Mar. 17, '35	7
Robinson Crusoe	Apr. 14, '35	7

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Back to the Sock	Aug. 10	2 rls.
Hollywood Here We Come	Aug. 10	2 rls.
Punch Drunks	July 13	2 rls.
1934-35		
Counsel on De Fence	Oct. 25	20
Harry Langdon		
Horse Collars		
(3 Stooges)		
In the Dog House		20
Andy Clyde		
It's the Cat's	Oct. 11	19
Andy Clyde		
Men in Black	Sept. 28	19
(3 Stooges)		
One Too Many		
Leon Errol		
Perfectly Mismatched		20
Leon Errol		
Three Little Pigskins		20
(Stooge Comedy)		
COLOR RHAPSODIES		
1934-35		
Babes at Sea	Nov. 30	
Holiday Land	Oct. 26	
KRAZY KAT KARTOONS		
Busy Bus	Apr. 20	1 r.
Masquerade Party	May 11	1 r.
1934-35		
1. The Trapeze Artist	Sept. 7	
2. Katnips of 1940	Oct. 12	
3. Krazy's Waterloo	Nov. 16	
4. Birdman		
5. Hutsa Melody		
6. Goofy Gondolas		
LAUGHING WITH MEDBURY		
6-In Ethiopia	June 15	1 r.
7-In the Islands of the Pacific	July 23	1 r.
8-Among the Latins	Aug. 3	1 r.
1934-35		
Laughing With Medbury		
In the Arctic	Sept. 15	10
In Malaysia	Oct. 20	10
Among the Cacoons	Nov. 9	10
At a County Fair	Dec. 7	10
Medbury in Hollywood		
LIFE'S LAST LAUGHS		
1934-35		
No. 1	Sept. 15	10
No. 2	Oct. 12	10
No. 3	Nov. 9	10
MARCH OF THE YEARS		
No. 9	May 15	1 r.
MICKEY MCGUIRE		
COMEDIES		
9-Mickey's Medicine Man	May 18	2 rls.
MINUTE MYSTERIES		
No. 6-Hidden Evidence	May 30	1 r.
No. 7-One Way Out	June 15	1 r.
No. 8-Simple Solution	July 6	1 r.
No. 9-By Persons Unknown	July 14	1 r.
No. 10-The Professor	July 14	1 r.
Gives a Lesson	Aug. 3	1 r.
MUSICALS		
No. 7-Tripping Through the Tropics	July 27	2 rls.
No. 8-The Happy Butterfly		
No. 9-The Gloom Chasers		
SCRAPPY CARTOONS		
Gloom Chasers		
Scrappy's Dog Show	May 18	1 r.
Scrappy's Relay Race	July 7	1 r.
Scrappy's Theme Song	July 15	1 r.
Scrappy's Toy Shop	Apr. 13	1 r.
Scrappy's Experiment		
1934-35		
Concert Kid	Nov. 2	
SCREEN SNAPSHOTS		
No. 9	June 8	1 r.
SPICE OF LIFE		
1934-35		
No. 1	Sept. 10	10
No. 2	Sept. 29	10
No. 3	Nov. 23	10
WORLD OF SPORT		
Anything for a Thrill		1 r.
Cyclomania	May 30	1 r.
Decks Awash	Aug. 10	1 r.
Dumb Champs	Apr. 20	1 r.
Harnessed Lightning	May 17	1 r.
Heigh-Ho the Fox	June 20	1 r.
1934-35		
Flying Pigskins	Nov. 3	
Good Golfers Start Young	Sept. 20	10
Pole Thrills	Oct. 12	10
Thrill Flashes		
When Men Fight		

DU WORLD PICTURES

Title	Rel. Date	Min.
QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)		
1. Veiled Dancer of Elound	July 15	10
2. Vampire of Marrakesh	Aug. 1	9

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Bride of Samoa	Mar. 1	26
Jump	Nov. 1	15
Frankie and Johnny	Oct. 1	8
Charles Laughton		
Mire Unga	Aug. 15	9
Prisoner	Sept. 15	16
Retribution of Clyde Barrow and Bonnie Parker	July 10	20
Stars in the Making	Oct. 1	17
Frank Albertson		
Sword of the Arab	Sept. 15	28
Duncan Renaldo		
Yokel Dog Makes Good	Sept. 1	18

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
Half Baked Relations	June 1	19
BATTLE FOR LIFE		
Nature's Gangsters	June 15	7
BING CROSBY		
SPECIALS		
1-Surrender Dear	Aug. 3	22
2-One More Chance	Aug. 31	20
3-Billboard Girl	Oct. 5	21
4-Dream House	Sept. 28	19
CORNET COMEDIES		
An Ear For Music	Mar. 22, '35	2 rls.
Easy Money	Feb. 8, '35	2 rls.
Hello, Sailors	Aug. 17	20
Rita Romeo	Nov. 16	20
Second Hand Husband	Oct. 26	18
Super-Stupid	Sept. 14	18
Two Lame Ducks	Nov. 30	18
FROLICS OF YOUTH		
Boasting Dad	Dec. 21	21
Campus Hoofers	Nov. 9	19
Education Papa	Nov. 9	16
Little Big Top	Feb. 1, '35	2 rls.
MARRIAGE WOVES		
SERIES		
Domestic Blissters	Oct. 12	19
Dumb Luck	Jan. 18, '35	2 rls.
How Am I Doing?	Jan. 4, '35	2 rls.
MERMAID COMEDIES		
No Sleep on the Deep	Apr. 6	21
MUSICAL COMEDIES		
Big Business	Dec. 7	19
Girl from Paradise	Nov. 23	21
Good Luck—Best Wishes	Aug. 24	21
Nifty Nurses	Oct. 19	20
She's My Lilly	Sept. 7	22
ROMANTIC JOURNEYS		
Paradise of the Pacific	June 1	9
SONG HIT STORIES		
Bounding Main	Nov. 16	10
Gay Old Days	Jan. 4, '35	1 r.
House Where I Was Born	Oct. 26	10
The		
Mountain Melody	Aug. 31	10
Song Plugger	Feb. 1, '35	1 r.
Time on Their Hands	Sept. 14	11
Way Down Yonder	Dec. 7	11
STAR COMEDY		
SPECIALS		
Dog-Gone Babies	July 6	20
STAR PERSONALITY COMEDIES		
Gentlemen of the Bar	Dec. 28	2 rls.
His Lucky Day	Sept. 21	20
Patooka From Paducah	Jan. 11, '35	2 rls.
TERRY-TOONS		
Black Sheep	Oct. 5	6
Bull Fight	Feb. 8, '35	1 r.
Busted Blossoms	Aug. 10	6
Dog Show	Dec. 28	6
Fireman Save My Child	Feb. 22, '35	1 r.
First Snow	Jan. 11, '35	1 r.
Hot Sands	Nov. 2	6
Jack's Shack	Sept. 21	6
Jail Birds	Nov. 30	6
Just a Clown	Apr. 20	6
Magie Fish	Oct. 19	6
Mice in Council	Aug. 24	6
My Lady's Garden	July 13	6
See the World	June 29	6
Slow But Sure	June 15	6
South Pole or Bust	Dec. 14	6
Tom Tom the Piper's Son	Nov. 16	6
What a Night	Jan. 25, '35	1 r.
Why Mules Leave Home	Sept. 7	6
TOM HOWARD COMEDIES		
Wrong Bottle	July 13	16
REASURE CHEST		
Bosom Friends	Mar. 30	8
Harlem Harmony	Dec. 21	1 r.
Hollywood Gad-About	Oct. 5	9
Hollywood Movie Parade		
The	Nov. 2	9
Pagliacci	Apr. 6	11
Then Came the Yawn	Aug. 10	8
Your Stars for 1935	Oct. 19	11
YOUNG ROMANCE		
Moon Over Manhattan	Feb. 15, '35	2 rls.
Three Cheers for Love	Dec. 14	19

FIRST DIVISION

(Technicolor)	
1. In a Monastery Garden	7
2. Mexican Idyl	7
3. Fingal's Cave	7

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Man's Mania for Speed		10
Marching With Science		9
On Foreign Service		9
MAGIC CARPET		
SERIES		
In Java Sea	Apr. 27	9
The Land of Bengal	May 11	9
The Rock of Gibraltar	May 25	9
City of the Golden Gate	June 8	9
A Journey to Guatemala	June 22	9
The Coast of Catalonia		9
Picturesque Portugal		9
Crossroads of the World		9
MOVIE TINTYPE SERIES		
The Heart of Valeska	Mar. 9	10

MASTER ART PRODUCTS

Title	Rel. Date	Min.
HUMAN SIDE OF THE NEWS (EDWIN C. HILL)		
1. Roosevelt Family in America		11
2. A Visit to West Point		10
3. Carlie Jacobs Bond		9
MELODY MAKERS		
Fields and McHugh		9
ORGANOLOGUES		
Rhapsody in Black	1 r.	
Wine, Women and Song	1 r.	
Ellie Ellie	1 r.	
What's in a Name		8
SPECIAL		
She Whoops to Conquer		2 rls.
Zasu Pitts-Billy Bevan-Daphne Pollard		
Take a Letter Please		
Eddie Stanley-Evelyn San		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
ALL-STAR COMEDIES		
Caretaker's Daughter	Mar. 10	10
Movie Daze		19
Mrs. Barnacle Bill	Apr. 21	20
BURIED LOOT		
No. 1		18
CHARLEY CHASE		
Another Wild Idea	June 16	19
Fate's Fathead		18
Four Pathe	Mar. 17	19
I'll Take Vanilla	May 5	19
It Happened One Day	July 7	19
Something Simple		18
You Said a Hatful		19
IRVIN S. COBB		
Ballad of Paducah Jail		19
Nosed Out		18
Speaking of Relations		19
You Bring the Ducks		18
FITZPATRICK		
TRAVEL TALKS		
Africa, Land of Contrast		9
Citadels of the Mediterranean		
Colorful Ports of Call	Jan. 13	9
Cruising in the South Seas		1 r.
Egypt, Kingdom of the Nile	May 19	10
Glimpses of Erin		1 r.
Holland in Tulip Time		9
Ireland, The Emerald Isle		8
Switzerland, The Beautiful		10
Temple of Love, The		10
Tibet, Land of Isolation	Mar. 17	9
Zealand, The Hidden Paradise		
Zion Canyon of Color		8
GOOBY MOVIES		
No. 4	May 5	9
No. 5		9
No. 6		1 r.
No. 7		1 r.
No. 8		9
No. 9		10
No. 10		1 r.
HAPPY HARMONIES (Harman-Ising)		
1-The Discontented Canary		9
2-Old Pioneer		9
3-Tale of the Vienna Woods		9
4-Bosco's Parlor Pranks		9
5-Toyland Broadcast		8
6-Hey, Hey, Fever		8
LAUREL & HARDY		
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
MUSICAL COMEDIES		
Benny from Panama	May 28	19
Duke for a Day	May 12	20
Music in Your Hair	June 2	17
Roamin' Vandals	Apr. 28	19
MUSICAL REVUES		
Big Idea, The	May 12	20
Gentlemen of Polish		2 rls.
Grandfather's Clock		17
Spectacle Maker, The		20
What Price Jazz?		18
ODDITIES		
Attention—Suckers!	June 9	10
Dartmouth Ducks		10
Donkey Baseball		10
Flying Hunters	May 12	7
Motorcycle Cossacks		9
Little Feller	May 28	8
Old Shep	June 23	9
Pichlanni Troupe		9
Pro Football		10
Rugby		10
Strikes and Spares		9
Taking Care of Baby		9
Trick Golf	Mar. 24	8
Vital Victuals	Mar. 8	10
OUR GANG (Color)		
First Roundup, The	May 5	19
For Pete's Sake	Apr. 14	18
Hi, Neighbor	Mar. 3	18
Honky-Donkey	June 2	17
Mike Flight		18
Wash-ee Iron-ee		17
TODD-KELLY		
Bum Voyage		20
Done in Oil		18
I'll Be Suing You	June 25	19
Maid in Hollywood	May 19	20
One Horse Farmers		19
Opened by Mistake		19
Three Chumps Ahead		2 rls.
Treasure Blues		9
WILLIE WHOPPER		
Cave Man		7
Good Scout		7
Hell's Fire	Feb. 17	7
(Color)		
Insultin' the Sultan	Apr. 14	8
Jungle Jitters		1 r.
Rasslin' Round		1 r.

Title	Rel. Date	Min.
Reducing Creme	May 19	8
Robin Hood, Jr. (Color)	Mar. 10	8
Viva Willie		7

MONOGRAM

Title	Rel. Date	Min.
PORT O' CALL SERIES		
10. Dravidian Glamour	Sept. 1	10
11. Adventure Isle	Oct. 1	10
12. Queen of the Indies	Nov. 1	10
13. A Mediterranean Mecca	Dec. 1	10

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop's Life Guard	July 13	7
Betty Boop's Little Pal	Sept. 21	7
Betty Boop's Prize Show	Oct. 19	7
Betty Boop's Rise to Fame	May 18	7
Betty Boop's Trial	June 15	7
Keep in Style	Nov. 16	7
There's Something About a Soldier	Aug. 17	7
When My Ship Comes In	Dec. 21	7
COLOR CLASSICS		
An Elephant Never Forgets	Dec. 28	
Little Dutch Mill	Oct. 28	7
Poor Cinderella	Aug. 3	7
HEADLINEERS		
Cab Calloway's Hi-De-Ho	Aug. 24	11
Cab Calloway's Jittering Party	Jan. 18/35	
Club Continental	Oct. 5	10
Leon Belasco & Orchestra—Geo. Givot—Vivian Janis-Grace Barry		
Hollywood Rhythm	Nov. 16	10
Gordon and Revel—Lyda Roberti—Jack Oakie—Norman Taurag—LeRoy Prinz—Edith and Bill Wilshire		
Ladies That Play	Dec. 7	10
Phil Spitalny and His Musical Queens		
Little Jack Little Revue	May 11	10
Little Jack Little and Orchestra—Gypsy Nina—Do Re Mi Trio		
Mr. W's Little Game	June 8	10
Alexander Woolcott		
Radio Announcer's Review	Sept. 14	10
Rhythm on a Roof	Oct. 26	11
Anson Weeks & Orchestra		
Society Notes	Aug. 3	10
Underneath the Broadway Moon	June 29	11
Isham Jones and Orchestra—Eton Boys—Vera Van Yacht Club Boys Garden		
PARADE	Dec. 28	
No. 12	June 22	10
No. 13	July 20	11
PARAMOUNT PICTORIAL		
No. 12—Let's Make Up—Fairies of the Flowers—Song Makers of the Nation, Harold Arlon	June 15	10
No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck	July 13	10
PARAMOUNT PICTORIAL (NEW SERIES)		
No. 1—Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America—The Wind-Jammer	Aug. 17	10
No. 2—The Big Harvest—Geared Rhythm—Denys Wortman	Sept. 14	10
No. 3—Bear Facts—The Valley of Silence—Irving Mills	Oct. 12	10
No. 4—Tug Boat—Hot Dog—Mabel Wayne	Nov. 9	10
No. 5	Dec. 7	
No. 6	Jan. 4/35	
PARAMOUNT VARIETIES		
Baby Blues	Oct. 5	10
(Technical)		
Madhouse Movies No. 1	Aug. 24	9
Madhouse Movies No. 2	Dec. 14	9
Monkey Business	Nov. 16	1 r.
Nerve of Some Women	Nov. 2	10
Old Kentucky Hounds	Sept. 7	10
Screen Souvenirs No. 1	Sept. 21	10
Screen Souvenirs No. 2	Nov. 30	10
Superstition of the Black Cat		
Superstition of Three on a Match	Aug. 10	10
Superstition of Walking Under a Ladder	Oct. 19	11
Dec. 28		
POPEYE THE SAILOR		
A Dream Walking	Sept. 28	7
Axe Me Another	Aug. 24	7
Beaware of Barnacle Bill	Jan. 25/35	
Can You Take It	Apr. 27	7
Dance Contest	Nov. 23	7
Shiver Me Timbers	July 27	7
Shoein' Hosses	June 1	7
Strong to the Finish	June 29	7
Two Alarm Fire	Oct. 26	7
We Aim to Please	Dec. 28	
SCREEN SONGS		
Lez Jones	Apr. 13	7
Born to Minneva		
Love Thy Neighbor	July 29	7
Mary Small		
She Reminds Me of You	June 22	7
Eton Boys		
This Little Pig Went to Market	May 25	7
Singin' Sam		
SCREEN SOUVENIRS		
No. 10	May 4	10
No. 11		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 12	June 29	10
No. 13	July 27	10
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 1—Miles Per Hour	Aug. 3	10
No. 2—Springboard Champions	Aug. 31	10
No. 3—Water Rodeo	Sept. 28	10
No. 4—Keeping Time	Oct. 26	11
No. 5—Saddle Champs	Nov. 30	11
No. 6—A Sportlight Cock-tail	Dec. 28	11
TWO-REEL COMEDIES		
Gold Nuggets	Feb. 2	18
Walter Catlett	Jan. 19	20
Just an Echo	Jan. 19	20
Bing Crosby	Jan. 19	20
Making the Rounds	July 6	21
Pallette-Catlett	July 6	21
New Dealers, The	Apr. 6	20
Pallette-Catlett	Apr. 6	20
News Hounds	June 1	20
Pallette-Catlett	June 1	20
No More Bridge	Mar. 16	21
Leon Errol	Mar. 16	21
Oil's Well	May 4	22
Chic Sale	May 4	22
Old Bugler, The	Jan. 5	20
Chic Sale	Jan. 5	20
Petting Preferred	Apr. 27	10
Up and Down	Mar. 2	21
Franklyn Pangborn	Mar. 2	21

PRINCIPAL

Title	Rel. Date	Min.
Death Day	Apr. 10	17
Gloria of the Kill	May 23	28
Newsflash—No. 2	Dec. 20	33.9
Wonders of the Tropics	Dec. 13	33.32
CONFLICTS OF NATURE SERIES		
Circle of Life of the Ant		
Lion, The	Feb. 14	7
Farmer's Friend	Oct. 11	7
From Cocoon to Butterfly	Jan. 10	7
Her Majesty the Queen	Jan. 10	7
Bee	Dec. 1	33.6
Insect Clowns	Mar. 4	7
Queen of the Underworld	Dec. 6	33.7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Contented Calves	Aug. 9	20 1/2
Dancing Millionaire	Dec. 14	19
Hunger Pains	Feb. 22	35
Ocean Swells	Oct. 12	21
Rough Necking	Apr. 27	20
Undie World, The	June 15	21
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9	20
Horse Hair	Feb. 1	35.19 1/2
Unlucky Strike	Aug. 31	20 1/2
CHARLIE CHAPLIN SERIES (Re-issues)		
Behind the Screen	May 25	2.2 rls.
The Adventure	July 5	2.2 rls.
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	35.21 1/2
Bedlam of Beards	Apr. 13	18
Everything's Ducky	Oct. 19	21
Flying Down to Zero	Apr. 19	35.19
In A Pig's Eye	Dec. 28	20 1/2
In the Devil Dog House	Feb. 7	20
Love and Lissies	June 8	17 1/2
Odor in the Court	Aug. 2	21 1/2

CUBBY THE BEAR CARTOONS		
Cubby's Stratosphere Flight	Apr. 20	7
Fiddlin' Fun	June 15	7
DUMBBELL LETTERS		
No. 3	Aug. 17	4
No. 4	Sept. 28	4 1/2
No. 5	Oct. 26	5
No. 6	Nov. 23	4 1/2
No. 7	Dec. 21	5
FOUR STAR COMEDIES		
Fixing the Stew	Nov. 2	20
Fuller Gush Man	Aug. 24	18
How To Break 90 at Croquet	Jan. 4	35.15
GIBBON-KENNEDY-STANTON COMEDIES		
Strictly Fresh Yeggs	Apr. 6	21 1/2
Trailing Along	June 1	21
What No Groceries	July 26	20 1/2
HEADLINER SERIES		
No. 4—Autobiography	Mar. 16	20
No. 5—The Old Maid's Mistake	May 11	20
No. 6—Well Cured Ham	June 22	19
HEADLINER SERIES (1934-35)		
No. 1—Songs of the Colleges	Oct. 5	15
No. 2—Ferry Go Round	Nov. 23	20
No. 3—This Band Age	Jan. 25	35
No. 4—Simp Phone Concert	Mar. 15	35
EDGAR KENNEDY COMEDIES		
Blasted Event	June 29	19
Brie-a-Brac	Jan. 18	35.19
In-Laws Are Out	Mar. 2	18
Lave on a Ladder	Sept. 7	20 1/2
Poisoned Ivory	Nov. 16	21
Wrong Direction	Nov. 16	21

MUSICALS		
Everybody Likes Music	Mar. 9	19 1/2
Henry the Ape	Jan. 26	2 rls.
Bert Lahr	Jan. 26	2 rls.

Title	Rel. Date	Min.
If This Isn't Love	Sept. 28	21 1/2
Sea Sore	Apr. 20	2 rls.

MUSICOMEDIES SERIES

(Ruth Etting)		
An Old Spanish Onion	Mar. 1	35.20
Bandits and Ballads	Dec. 7	18 1/2
Derby Decade	July 13	21 1/2
Southern Style	Sept. 14	20
Ticket Or Leave It	May 26	35
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-34)		
Released once a month		
PATHE TOPICS		
Released seven times a year		

RAINBOW PARADE CARTOONS		
Parrotville Fire Dept.	Sept. 14	7
Pastorytown Wedding	July 27	8
SOGLOW'S "THE KING" CARTOONS		
Art for Art's Sake	May 11	6
Cactus King	June 8	1 rls.

SPECIALS		
Century of Progress		
Grand National Irish Sweepstake Race, 1934		
La Cucaracha	Apr. 2	10
Steffi Duna-Alvarado (Technicolor)	Aug. 31	20 1/2
TODDLE TALE CARTOONS		
A Little Bird Told Me	Sept. 7	5
Along Came A Duck	Aug. 10	8 1/2
Grandfather's Clock	June 29	9 1/2

VAGABOND ADVENTURE SERIES		
Damascus	June 8	1 rls.
Eyes on Russia	Aug. 9	11
Fakers of the East	Dec. 7	18 1/2
Gibraltar, Guardian of the Mediterranean	May 4	8
Red Republic	Sept. 21	10

STATE RIGHTS		
FILM EXCHANGE		
Desert Dangers		
GENERAL FILMS		
It's a Bird		
MARY WARNER		
Olympic Winter Sports		
Capital City		
METROPOLITAN LIFE		
Once Upon a Time		

UNITED ARTISTS		
MICKY MOUSE		
4. Playful Pluto	Mar. 16	7
5. Gulliver Mickey	May 19	7
6. Mickey's Steamroller	June 15	7
7. Orphan's Benefit	Aug. 11	9
8. Mickey Plays Papa	Sept. 29	9
9. The Dognappers	Nov. 10	10
SILLY SYMPHONIES		
3. Grasshopper and the Ant, The	Feb. 23	8
4. Funny Little Bunnies	Mar. 30	9
5. The Big Bad Wolf	Apr. 20	9
6. The Wise Little Hen	May 12	9
7. The Flying Mouse	July 12	7
8. Peculiar Penguins	Sept. 6	8
9. Goddess of Spring, The	Nov. 1	8
10. The Golden Touch	Nov. 1	8

UNIVERSAL		
CARTUNE CLASSICS		
No. 1—Jolly Little Elves	Oct. 1	9
No. 2—Toyland Premiere	Dec. 10	1 rls.
GOING PLACES with LOWELL THOMAS		
No. 1	Sept. 10	9
No. 2	Oct. 8	1 rls.
No. 3	Nov. 5	1 rls.
No. 4	Dec. 3	1 rls.
No. 5	Dec. 31	1 rls.
No. 6	Jan. 28	35.1 rls.
GOODYTONE NEWS		
No. 7	Apr. 30	9
OSWALD CARTOONS		
Annie Moved Away	May 28	7
Chris Columbo, Jr.	July 23	9
Diddle Dwarf	Aug. 6	9
Goldilocks and the Three Bears	May 14	8
Happy Pilgrims	Sept. 3	7
Kings Up	Mar. 12	7
Robinson Crusoe, Isle	Jan. 7	35
Sky Larks	Oct. 22	8
Spring in the Park	Nov. 12	7
Wax Works, The	June 25	9
William Tell	July 9	6
STRANGE AS IT SEEMS SERIES		
No. 38—Novelty	Apr. 23	9
No. 39—Novelty	May 21	10
STRANGER THAN FICTION SERIES		
No. 1—Novelty	Aug. 27	9
No. 2—Novelty	Sept. 24	10
No. 3—Novelty	Oct. 22	9
No. 4—Novelty	Nov. 26	9
No. 5—Novelty	Dec. 17	9
No. 6—Novelty	Jan. 14	35.1 rls.

UNIVERSAL COMEDIES		
At the Mike (Mentone No. 3-A)		
Beau B. Bashful	June 6	21
Herbert Cornhill	Oct. 3	2 rls.
Demi Tasse (Doane Musical No. 1)	Aug. 22	20
Fads and Fancies (Mentone No. 13)	July 3	2 rls.
Financial Jitters	July 3	2 rls.
Eddie Nugent-Grady Sutton	July 3	2 rls.

Title	Rel. Date	Min.
Gus Van and His Neighbors (Mentone No. 2-A)	Sept. 19	18
Henry's Social Splash	Dec. 19	21
Henry Armet	Dec. 19	21
Hits of Today	Aug. 15	2 rls.
(Mentone No. 12)	Aug. 15	2 rls.
Hollywood Trouble	Jan. 9	35.20
Just We Two	Aug. 8	19
Knickerbocker Knights	Dec. 12	20
Mentone		
Night in a Night Club, A	Sept. 2	18
(Mentone No. 1-A)	Sept. 2	18
Oh! What a Business	Nov. 28	2 rls.
(Mentone No. 5-A)	Nov. 28	2 rls.
Picnic Perils	July 18	21
Sterling Holloway	June 20	20
Pleasing Grandpa	June 20	20
Sterling Holloway	June 20	20
Revue Ala Carte	Jan. 16	35.2 rls.
Tom Patricola	Jan. 16	35.2 rls.
(Mentone No. 8)	Jan. 16	35.2 rls.
Soup for Nuts	June 27	2 rls.
(Mentone No. 11)	June 27	2 rls.
Sterling's Rival Romeo	Nov. 14	2 rls.
Sterling Holloway	Nov. 14	2 rls.
Tie Bits	Oct. 24	2 rls.
(Doane Musical No. 2)	Oct. 24	2 rls.
Well, By George	Oct. 31	20
(Mentone No. 4-A)	Oct. 31	20
George Price	Oct. 31	20
Whole Show, The	Dec. 26	20
(Mentone No. 7-A)	Dec. 26	20
James Barton	Dec. 26	20
World's Fair and Warmer	Oct. 17	22

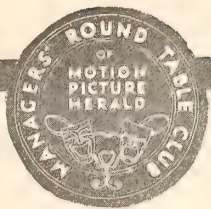
VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 19—My Mummy's Arms	July 28	19
Harry Gribbon	July 28	19
No. 20—Daredevil O'Dare	Aug. 11	19
Ben Blue	Aug. 11	19
1934-35		
All Sealed Up	Sept. 15	19
Ben Blue	Sept. 15	19
Fireman's Bride, The	Sept. 15	19
Shemp Howard	Sept. 15	19
Daphne Pollard	Sept. 15	19
Oh Sailor Behave	Sept. 20	17
El Brendel	Sept. 20	17
Smoked Hams	Oct. 20	18
Shemp Howard	Oct. 20	18
Daphne Pollard	Oct. 20	18
So You Won't T-T-Talk	Nov. 3	20
Roscoe Ates	Nov. 3	20
Out of Order	Nov. 17	19
Ben Blue	Nov. 17	19
Vacation Daze	Nov. 17	19
Jenkins & Donnelly	Nov. 17	19
Dizzy and Daffy	Dec. 15	19
Dizzy and Daffy Dean	Dec. 15	19
One Over the Lightly	Jan. 12	35.2 rls.
Roscoe Ates	Jan. 12	35.2 rls.
Radio Scout	Jan. 26	35.19
El Brendel	Jan. 26	35.19
Way of All Horseflesh, The	Feb. 9	35.2 rls.
Herb Williams	Feb. 9	35.2 rls.

BROADWAY BREVITIES		
No. 25—Service with a Smile	July 28	21
Leon Errol	July 28	21
(Technicolor)	July 28	21
No. 26—Darling Enemy	June 9	19
Gertrude Niesen	June 9	19
No. 27—Who Is That Girl?	June 16	20
Bernice Claire	June 16	20
J. Harold Murray	June 16	20
No. 28—King for a Day	June 30	19
Bill Robinson	June 30	19
No. 29—The Song of Fame	July 7	19
Ruth Etting	July 7	19
No. 30—The Winnah	July 21	20
Arthur and Florence Lake	July 21	20
No. 31—The Mysterious Kiss	Aug. 4	19
Jeanne Aubert	Aug. 4	19
No. 32—The Polley Girl	Aug. 11	20
Mitzi-Mayfair-Roscoe Ails	Aug. 11	20
1934-1935		
Syncopeated City	Sept. 1	20
Hal LeRoy-Dorothy Dan	Sept. 8	21
Paree, Paree	Sept. 8	21
Dorothy Stone-Bob Hope	Sept. 22	19
Good Morning Eve	Sept. 22	19
Leon Errol	Sept. 22	19
(Technicolor)	Sept. 22	19
No. Contest	Oct. 6	21
Ruth Etting	Oct. 6	21
Off the Beat	Oct. 18	20
Morton Downey	Oct. 18	20
The Flame Song	Oct. 27	19
Bernice Claire	Oct. 27	19
J. Harold Murray	Oct. 27	19
Gem of the Ocean	Nov. 19	20
Jeanne Aubert	Nov. 19	20
Gypsy Sweetheart	Nov. 19	20
Winifred Shaw	Nov. 19	20
Phil Regan	Nov. 19	20
Hear Ye! Hear Ye!	Dec. 22	2 rls.
Vera Van and the Yacht Club Boys	Dec. 22	2 rls.
See See Sonorita	Jan. 12	35.2 rls.
Titi Guizar-Armda	Jan. 12	35.2 rls.
What No Men?	Jan. 5	35.21
El Brendel-Phil Regan	Jan. 5	35.21
(Technicolor)	Jan. 5	35.21
Soft Drinks & Sweet Music	Dec. 8	20
George Price-Sylvia Froos	Dec. 8	20
Show Kids	Jan. 5	35.20
Meglin Kiddies	Jan. 5	35.20
Tad Alexander	Jan. 5	35.20
Radio Silly	Jan. 9	35.2 rls.
Cross & Dunn	Jan. 9	35.2 rls.
Cherchez La Femme	Feb. 2	35.2 rls.
Jeanne Aubert	Feb. 2	35.2 rls.
In the Spotlight	Feb. 23	35.2 rls.
Hal LeRoy & Dorothy Lee	Feb. 23	35.2 rls.

LOONEY TUNES		
No. 10—Buddy the Woodsman	Jan. 1	1 rls.
No. 11—Buddy's Circus	Jan. 1	1 rls.
No. 12—Buddy the Detect.	Jan. 1	1 rls.
No. 13—Viva Buddy	Jan. 1	1 rls.

Title	Rel. Date	Min.
1934-35		
No. 1—Buddy's Adventures		1 r.
No. 2—Buddy the Dentist		1 r.
No. 3—Buddy of the Legion		7
MELODY MASTERS		
A Jolly Good Fellow	July 9	10
B. A. Rolfe		
Ben Pollock and Band	Aug. 4	10
1934-35		
Mirrors	Sept. 8	11
Freddy Rich & Orchestra		
Phil Spitalny and his Musical Queens	Oct. 6	10
Richard Himber & His Orchestra	Nov. 3	10
Don Braden and His Band	Dec. 29	10
Will Osborne & His Orchestra	Dec. 1	10
A & P Gypsies	Jan. 26/35	1 r.
Harry Horlick		
Charlie Davis & Band	Feb. 16/35	1 r.
MERRIE MELODIES		
Why Do I Dream Those Dreams?	June 30	7
The Girl at the Ironing Board		1 r.
The Miller's Daughter		1 r.
Shake Your Powder Puff		1 r.
Rhythm in the Bow		1 r.
1934-35 (In Color)		
No. 1—Those Beautiful Danes		7
No. 2—Pop Goes My Heart		7
No. 3—Mr. & Mrs. Is the Name		7



MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*



An Open Letter to Mr. Farnsworth

MR. WILLIAM P. FARNSWORTH,
Division Administrator in Charge of Amusement Code,
Washington, D. C.

Dear Sir:

Since the enactment of the motion picture code, this department endeavored repeatedly to bring to the attention of your predecessor, Mr. Sol A. Rosenblatt, the intolerable conditions under which so many motion picture theatre managers are forced to labor. Unfortunately, Mr. Rosenblatt would not or could not find time to do anything toward correcting the injustices suffered by this unprotected group.

The change in NRA administration that now brings you into the foreground is to be welcomed. Thousands of beaten, disillusioned theatremen are praying that will do some good.

No doubt, Mr. Farnsworth, you have studied James P. Cunningham's able dissection of the results of the motion picture code on the occasion of its first birthday, published in *MOTION PICTURE HERALD*, issue of December 15. May we refer you, then, to what Mr. Cunningham says under Heading No. 11:

"... unorganized and 'white collar' workers of the 'middle class' of wage earner—especially theatre managers—have received little or no protection. . . ."

And reading further in the analysis, you will find this significant and challenging statement:

"... Organized labor . . . is endowed with the right to bargain collectively—but those hundreds of non-union workers in the industry—principally engaged in exhibition—are not so certain of their rights. Their wage scales and working schedules may be specified in the code, but there are cases on record where these employees have been compelled to refrain from demanding their code rights for fear of dismissal. . . ."

A pretty picture, is it not, Mr. Farnsworth? Imagine a situation where the head of an organization, the man who supervises the activities of the very employees so thoroughly protected by your code, is forced to "refrain from demanding his code rights for fear of dismissal".

* *

Some weeks ago, in Pittsburgh, we cornered Mr. Rosenblatt for a brief moment to query him on what he thought might be done to alleviate the situation. On being told that managers were toiling from 12 to 14 hours daily, seven days a

week, the Administrator retorted, surprisingly, that in his files were letters from theatremen expressing themselves emphatically against the code's 40-hour week.

Patiently we explained that we knew of no manager campaigning for anything so fabulous as a 40-hour week; that we were also aware of numerous cases where theatremen had the good fortune of a "fair shake" from their employers. With these, thankfully, we had no reason to be concerned. But we stated that something had to be done for the immediate relief of those men, exploited, kicked about and hounded by selfish employers indifferent to any consideration of human welfare.

* *

And we say to you, Mr. Farnsworth, that something must be done to free these men. Delay is dangerous to the very structure of the industry that depends so much upon the efforts of these workers.

That managers have the privilege of voicing their complaints before NRA labor boards is less than a solution. You know, and we know, there are few, if any, who can afford to speak up. And the voices of the few who are heard are, of necessity, muffled by the cloak of anonymity.

It is agreed that a proportionate part of a picture's success depends upon the ability of the manager. His imagination, ingenuity and quick thinking in so many instances provoke the vital urge that brings long lines to the box office. He should not be driven to exhaustion.

* *

The new year is upon us. Never before has there been so crying a need for skilled showmanship in the theatre. The manager, as always, accepts the challenge. He will fight for his share of business until he drops.

The theatreman has no friend at court. His status has been ignored entirely by the Code Authority. Therefore this appeal.

80 to 90 hour weeks do not belong in the President's program for the emancipation of the worker—or do they, Mr. Farnsworth?

A. Mike Page

SHOWMEN'S LOBBY LAUGHS!

Gives Temple Photo For Christmas Toys



The creator of this cartoon is Ray Baker, Grand Theatre, Littleton, Colo.

Instead of the usual free show toy matinee, Manager Gus Lampe, Eckel, Syracuse, N. Y., tied in with local daily to give colored photo of Shirley Temple to everyone bringing new toy to theatre or fire stations. In return for gift, donor was made member of Temple Toy Club and received club card, which was to be presented at theatre for photo of star. Paper made quite a to-do about it, the stunt working excellently as a build up on "Bright Eyes," for which it was aimed. Gag ran for 15 days, and as a finale, all the contributed toys were taken to airport, where they were photographed with Santa Claus arriving in plane.

Resemblance contest with department store brought a lot of free display ads with photos of the star, and all stores selling the Temple dolls were tied in to give photos to each purchaser. Hookup with sponsors of child radio favorite on cigar hour allowed Lampe an opportunity to promote windows of smoke shops. Sponsor plugged date two weeks ahead and gave to first 2,000 children asking for same, Shirley Temple flip-books.

Gus further had baking company create Temple Cookie, distributed and advertised in 25-mile radius. Stuffers were placed in all bread packages and dealers carried tie-in windows.

Two other exploitations that also clicked were candy store hookin with "lollypop" number from picture, and special showing for orphans in which bus company furnished transportation. Special police escort was provided.

Work For a Quigley Award!

Cardiff Giant Bally Tours on "Barnum"

What United Artists reports to be the original Cardiff Giant, the prehistoric man world-famous hoax credited to P. T. Barnum, has been mounted on a huge ballyhoo truck (see photo) and is being toured throughout key cities for the openings of "The Mighty Barnum."

Premiere ceremony on the national build-up was a broadcast from the Barnum Museum, in Bridgeport, Conn., with Governor Cross, of Connecticut, Mayor McLevy, of Bridgeport, and Dexter Fellows as guest speakers. Manager Morris Rosenthal, of the Majestic, where the world premiere took place, handled the campaign.

Work For a Quigley Award!

Co-op Ads Help Sell Goth's Attractions

Not only varied but inspiring in size were the numerous co-op ads rounded up by Edgar Goth on "Belle of the Nineties," at the Paramount, Stapleton, Staten Island, these being spotted prominently on different pages of paper, such as sports, women's sections, etc. All ads carried generous theatre art.

In the theatre, for instance, Ed projected a silhouette of West to curtain from balcony by means of a telescopic effect. Under silhouette was caption, "Coming events cast their shadows before."

Catering to Staten Island's Italian population on "One Night of Love," Goth put out a lot of special Italian one-sheets to sell the operatic angle, and reports increased business from that source as a result. John Dwyer, Ed's assistant, is credited for his aid on these campaigns.

Work For a Quigley Award!

Interscholastic Bike Race Aids Harvey

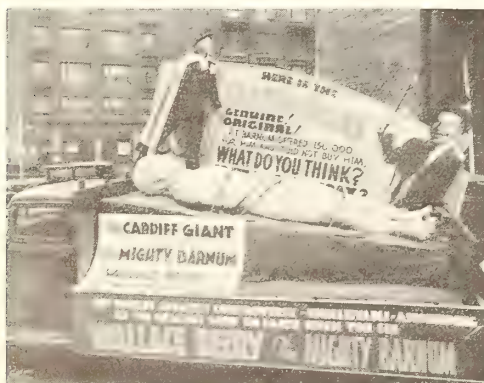
Through the cooperation of school heads and the efforts of E. J. Harvey, Palace Theatre, Danbury, Conn., notices were posted on all school bulletin boards to the effect that an interscholastic championship bicycle race would be run in conjunction with the showing of "Six Day Bike Rider." Each school entered two boys, race being run on points and school getting greatest number received a silver cup donated by leading jeweler. Six additional prizes were promoted for the runner-ups and each cyclist carried card with theatre copy.

Lobby display consisted of oversized Brown cutout on stationary bike with motor to revolve wheels and in connection with this a contest was arranged in which patrons were invited to guess number of miles Brown would travel. To the back wheel was attached a sealed cyclometer.

Cities in Japan Feature "Little Women" Windows

When "Little Women" played the Shochiku-za Theatre in Kobi, Japan, Siegfried Lindstrom, RKO general manager there, effected a tieup with the Singer Sewing Machine people, whose machines were used in Hollywood to make the costumes worn in that picture. A life size wax figure of Katharine Hepburn and several hundred small Jo paper dolls were used for window displays (see photo) in leading department stores in Tokyo, Osaka and Kobi.

Special certificates of commendation issued by the Board of Education were reproduced and distributed. The fact that their Majesties, the Emperor and Empress, requested a private screening, helped considerably to heighten interest in the picture.



Cardiff Giant Street Bally



Japanese "Little Women" Window

Opens Melody Shop To Plug "Millions"

Diverting, to say the least, was Manager Ed McBride's unique exploitation on "Kid Millions" at the State-Syracuse, N. Y., wherein store in a prominent spot was made over into what Ed dubbed an Eddie Cantor Melody Shop and fitted up accordingly.

As can be seen in the accompanying photo, the job of decoration was done with great thoroughness, furnishings including wall plaques, stills, standees, radios, pianos, flowers, and windows with musical instruments from stores taking co-op ads. Red neon signs were placed over door.

Piano players, singers and announcer plugged the hit tunes transmitted to street through p. a. system, and although nothing was sold at the shop, stores cooperating were well advertised. Stunt cost McBride little, as most everything was promoted in exchange for the unusual advertising. Plenty of talent was available, with local stations sending over well known names to participate. Gag broke all papers.

McBride went for lots of other clickers, among which was morning show for children from orphanages. Transportation, ice cream, cakes and cookies were all promoted, Mayor Marvin being guest of honor.

Work For a Quigley Award!

Canned Goods Matinee Held In 40 Randforce Houses

From Monty MacLevy, publicity director, Randforce Circuit, of Brooklyn, N. Y., comes a report of the free canned-goods matinees held throughout the forty houses of the chain, operated by Frisch & Rinzler.

The affair was the fifth annual and it was estimated that 90,000 children attended, bringing over 130,000 cans of food. Proceeds of the matinees were distributed to local charitable organizations.

Work For a Quigley Award!

Popularity Contest Sends Girls to Coast

A popularity contest was the highlight of James Totman's "Flirtation Walk" campaign at the Warner Theatre in Erie, Penna., with sixty A. & P. stores and local newspaper tying in with the balloting.

Two girls were chosen and given a trip to Hollywood, visit to studio, luncheon with Keeler and Powell and a two-day stop at hotel in Hollywood. Girls left for California by plane with all the attendant fanfare and publicity.

Work For a Quigley Award!



McBride's "Millions" Melody Shop

1935 Awards

The Quigley Awards competitions will be continued in 1935.

Encouraged by the widespread endorsements from every quarter, it has been decided to inaugurate the second year of this important project, and January 1 will therefore mark the starting time for the first monthly Award of 1935.

At this writing over 35 judges have consented to serve in the coming year. These comprise many of 1934's Committee, and included are a number of out-of-town exhibitor-executives who will serve if and when they are in New York during the judging periods. First list of judges will appear in the next issue, in addition to comments from them and from the field on the various aspects of the Award project.

* *

Deadline for December entries will be midnight of January 6, and all campaigns to receive consideration for the final Award of 1934 must be at Quigley Award Headquarters, 1790 Broadway, New York, by that time. December judges are as follows:

Leon Bamberger, RKO Radio Pictures, Inc.; Jack Cohn, Columbia Pictures Corp., and Oscar Doob, Loew's, Inc.

Their selections will be announced in the issue of January 12, and with the choosing of the last of 1934's winners plans are already in the making for the selection and presentation of the Grand Award. More on this later.—A-MIKE.

Fast Campaign for Temple Second-Run

For a second run of "Little Miss Marker" Fred Weimar did a highly commendable job for the date at the Orpheum, Sioux Falls, S. D., the campaign bringing him a First Mention in the November competition. Leading off, Fred secured splendid results, he reports, from a Temple impersonation contest.

Three weeks ahead, copies of the local co-operating paper were sent to the studios, where photos were made of Shirley Temple. Reading and clipping stories of the contest. Photos were then spotted in the local daily as a buildup on the contest.

Radio plugs started two weeks ahead, before children left for school and in the late afternoon. Tieup with department store handling Temple prints for dresses brought other ad mention plus further announcements on store's air program. Paper ran daily stories and art.

As a result of the advance barrage, Fred reports over 50 entries, who came from as far as 150 miles away, representing Minnesota and Iowa, as well as South Dakota. Judging was by applause for four prizes. Winners were also given framed photos of star and bouquets of roses, then escorted by motor to studio to have pictures taken. Business on the stunt was reported turnaway.

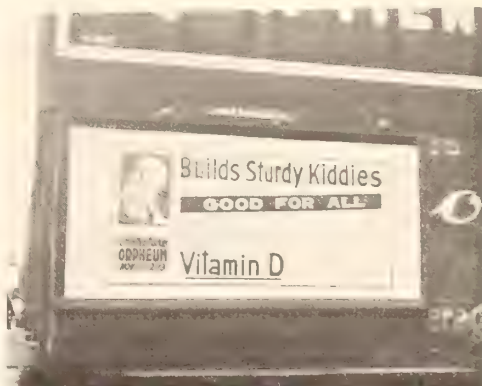
Effective also was Weimar's tieup with dairy for series of 24 boards (see photo). These prominently spotted will be continued on every Temple picture, at no cost whatsoever to theatre.

Krendel Ties In Radio With Birthday Club

A little different birthday club gag is used by Dan Krendel at the Tivoli, Toronto, Canada, through a tieup with the local broadcasting company whereby the station supplies Dan with a number of requests addressed to them daily and the theatre mails out a birthday greeting card with note that if card is presented at box office two guest tickets will be received. Dan says in addition to securing a lot of extra good-will, his birthday club gets a mention over the radio.

Imprinted paper napkins are distributed at leading restaurants, promoted chewing gum with theatre ad is given to girls in offices and two-color cards to be inserted in menus Dan finds bring good returns.

Work For a Quigley Award!



Weimar's Temple Co-op Board

Circularizes Lawyers For "Evelyn Prentice"

M. Marcus, manager and Fred Bartow M-G-M exploiter at the Paramount, Ft. Wayne, Ind., sent out letters to lawyers in Ft. Wayne and surrounding towns recommending they see the dramatic characterization of a criminal lawyer by William Powell in "Evelyn Prentice."

Opening day paper ran strip of Little Miss Collins and tieup with editorial department in which funds were solicited for needy on Christmas Day. Blowups of Myrna Loy used in Western Union windows and messengers at no cost to theatre distributed cards to women on streets during lunch hours plugging picture. Special heralds were also handed out at Western Electric Company and local brewery.

Five and Ten tied in with special window of Christmas tree decorations and art display and gave away artificial gardenias with strip attached to stem advertising star and picture to first 200 women making purchase of over 25c.

Work For a Quigley Award!

Invites Teams to Theatre

Max Silverwatch at the Strand in Waverly, Mass., is situated near Harvard University and recently, the night before the Dartmouth and Princeton football teams played at Soldiers Field, Max invited the entire teams to his house and according to reports, "packed them in." This proved so successful for Max, he plans to pull it again next season.

Work For a Quigley Award!

Boucher Broadcasts Movie Gossip Weekly

Under the nom de plume of Bob Starr, our good friend Frank Boucher, Maryland Theatre, Hagerstown, Md., is on the air every Tuesday at noon, at which time he gives all the latest Hollywood gossip and news of coming attractions. Frank tells us the program is impartially treated, including all news, opposition and otherwise.

Small "question" slips are available at theatre with place for query and name and address and these answers form part of Frank's program the following week. Incidentally, not a bad way to enlarge a mailing list.

Work For a Quigley Award!

Constructs "Limberlost" Front

A specially constructed beaverboard front was built (see photo) by Roy Prytz, Granada Theatre, Duluth, Minn., for "Girl of the Limberlost." Three weeks prior book marks were distributed to all book stores and an oversized book built on a trailer plied streets during rush hours selling picture.

Work For a Quigley Award!

Feldman Ties Actual Bike Race Up With "Bike Rider"

It was a sweet break for Joe Feldman, managing director, and Arthur Cohn, publicist at the Earle Theatre, Philadelphia, Pa., that an actual six day bike race was going strong in their town when they played Joe Brown's "bike" picture, for they tied up with the arena for theatre plug and arranged for the personal appearance of well known rider.

Sweat shirts with picture copy were worn by ushers and candy vendors at the arena,



Egan's "Treasure Isle" Window



Daigneault's Hosiery Marquee



Prytz's New "Limberlost" Front



Feldman's "Bike" Street Bally

all sports editors were invited to theatre and for their street bally (see photo) boy rode tandem bike through streets with life-size Joe Brown cutout on back seat. Another bally was the hiring of a professional bike rider who rode the rollers mounted on a truck. Joe Brown bike buttons were distributed to kids at street corners and schools.

Telephone Company Gives Time and Picture Plug

For his "Treasure Island" date at the Capitol in Calgary, Canada, Pete Egan tied up with the telephone company so that each time a subscriber dialed for the time, in addition to that information the operator mentioned the picture.

Through local Big Brother Club, kiddies were encouraged to send in drawings of pirate ships which were awarded cash prizes. Treasure Island candy bars were donated by sweets firm, and tying in with opening Rugby game yardsticks with theatre plug were placed on the field. Tieup with leading merchant brought window display illustrated in accompanying photo.

Work For a Quigley Award!

Daigneault Promotes Hose For Giveaway on Mondays

Rene Daigneault, Amherst Theatre, Montreal, Canada, puts on a hosiery night every Monday which he says has proved very successful with the ladies. Local stocking shop gives out cards with store and theatre ad calling attention to the fact that 25 pairs of hose are to be drawn for at theatre. Rene also plugs the night on his marquee (see photo).

Work For a Quigley Award!

Distributes Blotters in School

Convincing the school authorities that the "Count of Monte Cristo" was a picture that all children should see, E. C. Grady, Hoosier Theatre, Whiting, Ind., obtained consent to distribute imprinted blotters in all classrooms.

Work For a Quigley Award!

Now, Now, Matt

That Matt Saunders feller, up in Bridgeport, pulled a fancy one on "College Rhythm" at the Poli, in the Connecticut spot, by somehow having a flock of ducks turned loose on the lawn of a local high school. A lot of students were thereabouts and naturally there was a scramble for the quackers. Papers carried three-column front-page cut on the gag, underline including title and theatre. Copy said the ducks appeared "mysteriously and suspiciously." Ah, there, Matt.

Work For a Quigley Award!

Paper Numbers Ad Section For "Treasure" Hunt Prizes

Although he put the stunt on naturally for "Treasure Island," Fred Naify, of the Senator-Chico, Cal, indicates his treasure hunt newspaper contest can be used on other pictures. A special four-page advertising section comprising ads from various merchants was put out by paper. At the masthead of each copy was a different number, and so indicated.

Readers were asked to clip the number and take it with them while shopping at the stores advertised, where were displayed the prizes with numbers attached. Those holding the duplicate numbers received the prizes.

Front page of the section was given over entirely to the rules and tie-up copy, inside pages carrying the ads. Fred says no intrudes were attached, as purchases did not have to be made to qualify getting prizes. Merchants were content with getting folks into their stores. Stunt ran one day and was advertised as above the day before.

Radio Star's Appearance Tied Into Shopping Tour

Numerous co-op ads obtained on a shopping tour tie in with radio star Johnny Marvin, appearing at Morris Rosenthal's Majestic, Bridgeport, were secured by this Round Tabler to publicize the date. The ads ran for two days. Other newspaper publicity highlights included features stories, interviews by radio editor, and photo on star's visit to boys' camp, sponsored by local Civitans.

Rosy had Marvin arrive by plane, meeting him at field with sound truck and line of bannered cars, and parading to town escorted by police. Imprinted market bags helped to spread the word, as did postcard size photos of the radioite distributed to children during shopping tour. Reception at hotel brought further publicity and daily radio announcements four days ahead.

Work For a Quigley Award!

Cooper Puts On "Peck's Bad Boy" Limerick Contest

Max Cooper at the Fox in Hackensack, N. J., gave away a dog like Jackie Cooper's in "Peck's Bad Boy" in connection with a Limerick Contest for that picture. Dog was on duty next to the doorman and was so trained that as patrons entered the dog would bow its head. Contest was tied in with regular daily dog column and winner was given the pup by editor of the paper.

Accompanying photo shows lobby on Better Housing Program exhibit. Several local merchants cooperated on this and it proved quite successful according to Max.

On Armistice Day the Veterans of Foreign Wars opened the show with the presentation of colors with Gold Star Mothers and Boy Scouts on stage.

Work For a Quigley Award!

Council and Critics See Rochester Screening

Through a tieup with the Better Films Council, Les Pollock, Loew's, Rochester, N. Y., "We Live Again" bookmarks were distributed in all high schools and libraries and special showing was held for the Council and local critics.

Announcements were placed in all packages leaving department store, local merchants displayed window cards and streamers (see photo) and a sound truck toured streets.

Work For a Quigley Award!

Connor Offers Patrons Free Telephone Service

A rather novel display (see photo) is being used by Marlowe Connor, Orpheum Theatre, Chicago, Ill., in the form of a giant telephone, promoted from telephone company, and caricature enlarged cutout of man with copy reading "It's free, call the folks at home and tell them you are staying down to see," etc., etc. Phone calls are gratis between hours of four and six every afternoon. Marlowe says the psychological effect is perfect, patrons stop in amusement to look at display, and are influenced to see picture, even though they don't use the phone. Incidentally, the cutout figure was promoted from the Waterman Fountain Pen people.

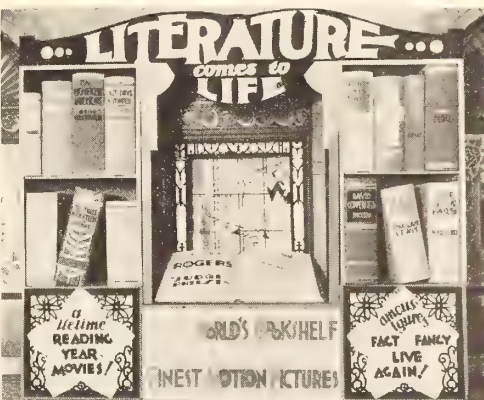
For his "Belle of the Nineties" bally Connor built an oversized bell which the operator would swing back and forth, when sufficient crowds had gathered, bell was



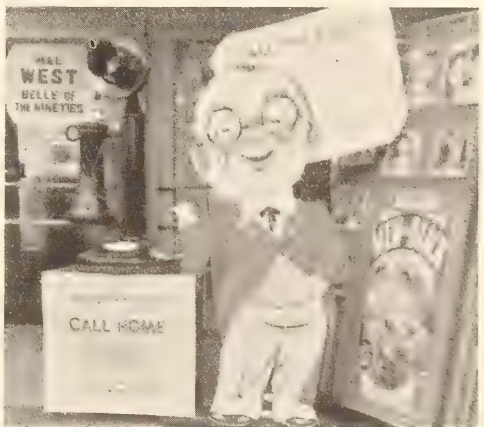
Cooper's Home Owner's Exhibit



Pollock's "Sten" Window Display



Gettier's Enlarged Classics Bookshelf



Connor's Free Telephone Gag

dropped to the walk forming lower part of the Westian figure and the head and upper part of Mae sprung into view from the inside of bell, completing life size figure. Bell part of animation was free to give undulating movement and entire setup could be folded swiftly and carried away.

Minday Gets Chamberlain To Award "Tailspin" Prizes

Mike Minday at the 68th Street Playhouse, New York City, contacted five public schools and succeeded in having the principals post placards on their bulletin boards announcing the opening episode of "Tailspin Tommy." As an added attraction, Mike negotiated with Clarence Chamberlain to make a personal appearance.

Membership cards are distributed and promoted, cash prizes will be awarded by Chamberlain at the end of the serial for the best model plane and as models are turned in at the theatre Mike puts them on display in lobby.

Minday has also inaugurated what he calls a "Foreign Language Matinee Club," showing foreign pictures once a week. To put this over successfully, the faculty adviser of every high school and college in Manhattan was reached informing them that students would be given reduced admission tickets. When it comes to promoting, Mike seems to be there, for the refreshments that are served at these matinees come from George Washington Coffee, Sunshine cookies, Philip Morris Cigarettes, Dixie cups and bridge tables, chairs and lamps from local merchant.

Work For a Quigley Award!

Miller Sends Postcards To Lawyers on "Prentice"

A. H. R. Miller, Alhambra Theatre, Milwaukee, Wis., sent out government postcards to all lawyers in town for his "Evelyn Prentice" date reading, "We command you, as an attorney in fact and case, that you lay aside your regular business and excuses and appear in person, etc., etc.," in legal phraseology.

On "First World War" Miller promoted doughnuts and coffee for giveaway at his house and promises to report further on this campaign.

Work For a Quigley Award!

McManus Plugs "Painted Veil" Date Over Radio

For his "Painted Veil" date at Loew's Midland in Kansas City, Mo., Johnny McManus made announcements over the radio station ten days prior and on opening day in addition to putting on a contest over the radio with MGM booklets as prize awards.

On technicolor short "The Spectacle Maker," Johnny sent wires to all local opticians calling attention to the date.

Work For a Quigley Award!

Gettier Stresses Classics In Selling New Product

The accompanying photo shows the display used by Vogel Gettier, city manager, at the Paramount Theatre, Springfield, Mo. Credit for the building and art work goes to his assistant, Russell Boehmer. The book shelf is nine feet high by fourteen feet in length with the books exact replicas of the volumes found in libraries. Each book thirty inches high and the large open book in center is so arranged that the leaves are changed with each picture played.

Vogel has also tied up with the public libraries, circulating libraries and those in high schools and colleges stressing further the "literature comes to life" angle. On "Mrs. Wiggs," Gettier distributed six thousand bookmarks and book covers.

I Talked With HOMER McCALLON

*Selling Theatrical Attractions
No Different Than Other Forms
Of Goods, Lionel H. Keene Is Told*

by HOMER McCALLON

Publicity Director, State, Houston, Texas

Publicity men are born, not made. In present day showmanship there are two varieties of the specie: the traveling exploiter and the more domesticated resident publicity man. I shall deal with the resident man whom I believe has done wonders in the modern scheme of showmanship.

Before the resident man can get going toward his goal in any sort of effective manner, he must meet a lot of people and establish friendly avenues to many doors of influence, bearing heavily upon a good start with his newspapers.

I get just as peeved as anyone when I am promised a break that never runs and I do not become exceedingly happy when my opposition happens to lead me in free space on any certain month, but I would go to war with any manager I might happen to have above me who insisted upon starting an argument.

The best means I have found to handle a thing of the sort is to make a note of it and use it to advantage on some future occasion. Almost invariably it works in our favor.

One certain way to get theatricals put on a routine basis is to crab about what the opposition received. I find it best to tell the critics or dramatic editor what a good story it was and that I have something I am certain will please her readers just as well. I then bend every finger I have over the typewriter in an attempt to make good.

Selling theatrical attractions to the public is no different fundamentally than disposing of other forms of merchandise. The salesman who selects the largest number of attractive angles of appeal and who conveys them to the largest number of prospective buyers in the most pleasing and convincing ways, is the lad who accomplishes most.

Stresses Angles in Vogue

I do mean that just because musicals might happen to be in public favor at the moment that a murder mystery should be so billed merely on the strength of a good theme song. That would be one sure means of tearing down public confidence in theatrical advertising; a thing which has already been overdone to the cost of much money at our box offices. But, I would most certainly lay heavily upon what angles were in vogue at the time and soft pedal the others which were not in favor provided the act did not consist of wholesale deception.

One big fault we have with us is the slowness of the studio officials to learn when a star turns "poison ivy" with the public. This is because the men on the firing line who are in a better position to know public reaction can be certain of getting a bawling out if they convey this information to their superiors. I know because I have been so bawled out. The result is, an expensive starring vehicle is produced, executives find out on trial runs about the slipping star and in the final analysis many things, including just

plain lying and many other blunders occur in selling it.

I hold to very few formulae and believe most of such are creations of the imagination that accumulate in one's mind and form barriers to novelty of idea and effort. I try to visualize the reaction to whatever I begin, making as certain as possible that no ill will will result, and from there on I simply hope for the best.

Recommends Contests

Contests of various kinds are still good, particularly those designed to get women interested. Once you get a woman interested enough to try something there is no power on earth to keep her from talking. The more she talks, the more publicity accrues. Color contests and puzzles for juveniles are good if not used too frequently.

Stunts, of course, are the big items of exploitation on films such as "Treasure Island," "The Gold Diggers" and the like, but might prove damaging to the good taste of "The Barretts of Wimpole Street."

Nothing in my experiences satisfied me more fully than our results here on these three films, all handled in different ways. "The Barretts" especially rung true to planning. We chose the tastiest press campaign we could map out, took the critics to a distant city to view a world premiere showing a week in advance and worked accordingly from there on out.

This film contained explosive material that could be used for the rabble, but we let it leak out through the highbrows, who must have done some gossiping judging from our great balcony business. We could have put a lamp post on the sidewalk, dug up old costumes of that period, and have stunted it big from many angles, but we didn't. Even the lobby posters were done on black, grey and white with a little touch of red; the color scheme used on everything pertaining to this attraction. Class prevailed throughout and it worked. If anything works in show business, that settles it.

I never fear the opposition press man who spends the greater part of the day loafing around the newspaper offices and the night in entertaining them. He gives away his every weakness.

Newspaper folk have work to do themselves and soon learn to appreciate and admire the lad who never calls during the hour prior to press time unless asked to. It requires much discretion to use the same face in the same town year after year.

It only requires a few minutes to ask permission of the dramatic editor to see the managing editor and in turn to ask the managing editor's permission to see the editor on those occasions when something is desired which the junior can not grant. It is my golden rule of maintaining long friendship and respect from the ladies and gentlemen of the press.



Feldman's Animated Display

Feldman Holds Special Screening of "Flirtation"

As part of his campaign on "Flirtation Walk," Joe Feldman at the Stanley Theatre in Pittsburgh, Pa., held a special screening for Dr. Hollinger, head of the Board of Education, critics, band leaders and music store managers. Excerpts of their criticisms were used day after opening and Dr. Hollinger placed announcement on all Pittsburgh school bulletin boards recommending the picture.

Lobby display consisted of illuminated animated set piece (see photo) flanked on each side by cutouts of Keeler and Powell. Cut-out West Pointers with girls on their arms marched across the face of the display on an endless belt.

Drum and bugle corps were used as a living trailer, orchestrations used by local bands and radio and lunch counters featured imprinted menus.

Work For a Quigley Award!

Special Matinee Put On For Orphan Kiddies

Don W. Ross at the Palace in Hartford, Conn., with the aid of his assistant, Steve Kurpea, just put over an orphan's matinee showing of "Peck's Bad Boy" at which each child was given a bag of candy, an apple and container of ice cream donated by merchants and transportation by trolley company.

A "Why I would like to have a Jackie Cooper Dog" contest was run in cooperation with newspaper and pet shop gave dog, harness and leash to boy writing best fifty-word letter. Jackie Cooper colored masks with theatre plug were distributed at schools and playgrounds and Boy Scout commander cooperated by endorsing the picture.

Work For a Quigley Award!

Jones Plugs Attraction Over Football Field P. A.

When the Vanderbilt-Louisiana State football game played his town, Ray Jones, Llew's Vendome, Nashville, Tenn., obtained permission to make announcements over the stadium p. a. on "Transatlantic Merry-Go-Round," and when Senator Huey Long arrived with a body of students to attend game, the cadet corps and bands paraded en masse with three boys carrying Vendome banners, very much in evidence. Another banner was hung at main entrance of railroad station.

Heralds distributed at football games, special large foyer display moved to Piano Company for window display and bumper cards were used on all street cars.

Recent Reports from New Jersey Warnerites

Over the river in nearby New Jersey, the showmen of Don Jacock's Warner Theatre division keep themselves profitably occupied with various exploitations, reports of which come to us through ad head Jules Curley. Here are some of the recent highlights, and where:

Parrot Croaks "Pieces of Eight"

Mike Weshner, at the Hawthorne, Newark, dug up a parrot for his lobby on "Treasure Island," the bird croaking "pieces of eight" in the best approved pirate manner. Display on lobby floor consisted of mirror sea, sandy shore, miniature palm trees, coral island and boat.

Bakery Shows "Island" Window

Variation of the above display in window was used by Nat Mutnick at the Castle-Irvington as tieup with bakery, merchant distributing samples of "Treasure Island" cake at kid matinee, and supplying gratis heralds. Same window idea was planted in other prominent spots, Nat also promoting co-operation from school principals and teachers.

Store Gives Colbert Stills

Marty Bratter, Roosevelt-Newark, had nearby drugstore give free imprinted star photos of Colbert with every ice cream purchase on "Cleopatra," druggist standing all expense and planting window streamers on the gag. Marty made 30 other window tieups with beauty and dress shops. Guessing contest on "Island" for treasure chest prizes was built around number of pieces of candy in glass jar in lobby.

Italian One-Sheets on "Love"

Louis Stein, Stanley-Newark, working on the large Italian population in his neighborhood, put out a flock of one-sheets in that language on "One Night of Love." Co-operation of teachers in nearby high school was also secured on this date.

Tinsels "Cleopatra" Blowups

H. Meyerberg, Lincoln-Union City, centered his lobby flash for "Cleopatra" on two 40 by 60 blowups of Colbert, gowns on star being tinselled in different colors for extra flash, baby spot building up jewel effect. Meyerberg also stopped a lot of customers with a chariot street bally.

Lobby Flower Cutout Clicks

Rudy Kuehn, Fabian-Hoboken, got extra lobby attention on "She Loves Me Not" with a six-foot artificial cutout flower and stills on each petal, transparency of Crosby forming the center. Rear spot and marquee spots were used on this for further lighting.

Club Furnishes Airplane Models

George Baehr and James Fawns, Savoy-Newark, tied in with local department store on "Tailspin Tommy" for use of the store's airplane club models as lobby decorations including eight foot boat suspended from ceiling. Also promoted for display were autographed photos of Admiral Byrd, Clarence Chamberlin, oil painting of Col. Lindbergh and trophies won by club members. Officers of club were invited to opening who brought along pilot for a lecture from the stage on his air adventures.

McMANUS' "WRINKLES"

From time to time, this department has run a column under the title of "Wrinkles", the information contained having to do with various money-saving ideas on maintenance, etc., tried out by members and found acceptable. Johnny McManus, of the Midland, Kansas City, was asked to suggest a few, and he hands us a laugh with the following:

*

UTILITY CAP . . Plan for smaller theatres to adopt this variety cap, the cap having an annunciator roll inside that enables the (one man) staff to answer to any required officer or employee—i.e., patron calling for Manager, the man can at once go into a huddle and change the cap title facing the patron with a benign expression, and forcefully exhibiting the proper designated cap label.

*

UTILITY SUITS . . These suits are adaptable to almost every call placed upon theatre employees, even to the extent of having the new drop-seat trousers which can with slight inconvenience be used for porter equipment. Pockets labeled for the various pliers, etc., can be placed at even distances across the face, sides and back of the above outlined suits.

*

BLACK LAMPS . . The usage of black lamps will curtail the cost of electric energy, also allowing the projectionists to cut down on the amperage of the pull, as the screen having no interference will show up much more clearly. Large saving is also in the air here through the longevity of the bulbs.

*

CELLULOID TICKETS . . The using of paper admission tickets has become a thing of great expenditure, running the operating cost of theatres soaring skyward in many instances. This can be minimized through the installation of the washable celluloid ticket, which with care can be made to last for months without any replenishment.

Binstock Sponsors Essay Contest on "Treasure Island"

An essay contest was put on by Paul Binstock at the Republic Theatre, Brooklyn, N. Y., on "Treasure Island" in a tieup with local merchant who gave away ten Jackie Cooper sweaters which were displayed in lobby (see photo). Announcements were made in auditorium of public schools and the cooperation of principals was solicited.

Another merchant supplied two chests filled with candy coins that were displayed in window. Those coming nearest to guessing correct number of coins received passes. All Woolworth girls wore "Treasure" badges and window decorated with candy treasure chests awarded winners of guessing contest.

Radio broadcast by amateurs was staged

and a "Can you act like Jackie Cooper" contest put over. Bookmarks distributed in children's department of library, librarians encouraging youngsters to enter essay contest. Ushers dressed as pirates worked streets on bally pirate ship.

Work For a Quigley Award!

Class House Organ

Herman G. Weinberg, at the Little, Baltimore's art theatre gets a lot of returns from his eight-page weekly, "The Little Magazine," four and a half by seven, paid advertising carried. Designed for Class A houses, there are contributions of different phases of the motion picture by well known writers and notes on local art shows, etc., in addition to current and coming program copy. 2,500 distributed at theatre each week and 2,500 mailed. Herman states it has done much to boost the specialized policy of the house.

Work For a Quigley Award!

Mayor Reviews "Six Day Bike Rider" Parade

E. M. Dowling at the Palace in Pittsfield, Mass., put on a street parade of bikes with two bands for his "Six Day Bike Rider" date. Mayor reviewed parade from City Hall steps, where it started with the Chief of Police in the lead. Parade comprised kids from each school where notices were placed on bulletin boards asking for volunteers.

Arrows posted on street corners reading "This way to the Six Day Bike Race"; sports editor of local paper covered event and by way of injecting a little excitement in the affair, Dowling had one of the bikes stolen as was done in the picture. After the parade all bikes were piled up in front of theatre.



Binstock's Sweater Giveaway

'SERVICE IDEALS BACK ROUND TABLE'

—FRED NICHOLSON

SAYS CAMPAIGNS ARE BETTER IDEA SOURCE

DEAR MIKE:

After having read, more or less, irregularly your "Round Table" department in the HERALD, a thought has occurred to me which might be of some interest.

My first impression, I must admit, was that the affair was just another way of patting managers on the back in an attempt to increase circulation; but after observing the constantly increasing momentum, and the widening interest which is becoming more and more obvious as time goes on, I am convinced that there really is something to it. In being convinced that there is something to it, my thought, and my only regret is that many more people who should be interested are not using the department for all it is worth, and getting the real advantage that it offers.

All of us who have ever punched out a story with one finger or employed stunts to get shekels running into the box office know that there are many places to find suggested ideas and stunts supposed to be effective in making our day lighter and our success greater.

Evaluates Press Book Exploitation

Any press book is crowded from cover to cover with just such stuff. This stuff, and "stuff" it is, for the most part comes from the desk of some one who, with all the good intentions in the world, wants to help, but unfortunately generally misses the mark due to the fact that his suggested campaigns for the Podunks are envisioned from a spot a thousand miles removed from the actual firing line. Some of the stuff thusly planned is okay—a lot of it is fair, and a lot more of it is impossible.

The point is that it is all thrown together about as tried and tested as next year's stock market. Were it not that there was a better source of material, we would be forced to admit that, under the circumstances, it afforded our best bet. But there is a better source, and that seems to be the work that is accomplished with success by men who are in the field. Every one of these men is constantly confronted with problems which they are constantly working out in ways that the other fellow would certainly like to hear about. This in my estimation goes for all, because, whether the situation be 6,000 seats or 600, a good bang-up job in either can be applied, at least in part, to the other. For getting together on a common ground and benefiting from the other fellow's experience the Round Table appears to me to be a good answer.

Favors Wider Participation

It is obvious that you have a great number of live-wire managers interested, and that a great deal of good work is being accomplished through the Round Table, but the ones who I am concerned with are those numerous theatremen who are not contributing. I am afraid that many of them, who

should be interested parties, are holding out because, like myself, they might have the idea that the Round Table is just a lot of fanfare created without the sincere ideals of service, which I now realize it must have back of it.

To these, who like myself are slow in becoming convinced, it might be pointed out that the Table can be just as big, and just as successful as they themselves will make it. I also found in talking to some that they regard the carryings-on of the Table as something designed for small fry. They are men who either through spectacular work or long years of experience have merited a fairly outstanding position. I can readily understand their respect for themselves, they have earned the position they hold, and feel rightly about it. But I also readily question their wisdom in holding out on a venture like the Table. It seems that many of them could well afford to be interested, because, as I said before, the Table is just as big as they care to make it—and it is only through the mutual interest of every one that it can come up to the standards which it deserves, in an industry which can always use new ideas.

I have been interested in the idea behind the Table since its inception. At first I looked upon it with a doubtful and cynical stare, but having talked to exhibitors and given some thought to the idea, I thought you'd be interested in having my convictions regarding it.—FRED NICHOLSON, 117-14 UNION TURNPIKE, KEW GARDENS, N. Y.

Apropos of the contention that some of the press book tieups really do not tie up, the following is quoted from a recent outline of campaign received from the field on "Bike Rider":

"Took entire advantage of the Quaker Oats tieup. Placed about 15 major windows plus 1,000 window locations being planted on this. As most tieups of this kind, gloriously explained in advance press books, they don't work out. All Quaker Oats had to give us was the display material."

MANAGER DOES NOT USE PRESS BOOKS

As far as press books are concerned, in connection with your recent letter we don't use press books at all. Can't get anything out of them. The press stories are "scroungy" and the mats we couldn't be bothered with.

We have an outside mat service and then we use the mats as used by the San Francisco and Oakland theatres, simply mortise out what we have to and use them. We write our own stories with local interest when needed.

For example, see Paramount's press book on "Wagon Wheels"—they haven't changed their style in 15 years—no kiddin'. So naturally, not using press books, I can't answer your letter intelligently.—ANONYMOUS.

SUGGESTS SMALLER SIZE PRESS BOOKS

DEAR MIKE:

In yours of November 10 issue, Round Table Club, regarding the article entitled "Manager Attacks Press Books, Appeals for Improvement," the man who wrote that said a "Joe E. Brown" mouthful. He covers the issue quite thoroughly.

We often get mats made of cheap stock and the lineage so poor that it is hardly recognizable. You must admit the smaller towns are in the big majority where they do not have facilities for making layouts, and it is these exhibitors who are stuck for the lack of proper exploiting.

Criticizes Old Stunts

There is so much waste space in the press books, by repeating so many times on the same star, practically the same stories and stereotyped reading matter, and stunts so old, I really believe I originated some of them myself 30 years ago. And as far as stunts go, I believe there is only about one manager in a thousand that may think one will be good, and will try it, but the public never fall for it. In other words, these old stunts will not bring a dime in at the box office, and are a needless waste of money and energy.

Some of the press books are made up elaborately and are very attractive, but are a waste of money and time, because the exhibitor is going to show the production, no matter how elaborately or plainly the press matter is laid out. On the other hand, if this attractive press book could reach the public, who pay at the box office, they may be sold on it, and eventually would bring results.

Most managers when they take up a press book resent being told the editors of newspapers are sitting up nights just waiting for them to bring their copy in, then to read in every press book the badly murdered adjectives on every production. Regardless of how great the preceding productions have been, the later ones are always THE greatest.

Suggests Smaller Books

Food for thought: With all the glamour of Hollywood, stars, producers, best exploitation brains of the entire industry, fortunes invested, etc., they expect the little exhibitor to go out and tie tin cans to a dog's tail to make the production "click" at the box office.

I think if the producer would get out press books, size about 10 by 12, with an assortment of mats suitable for de luxe and smaller houses, a few sheets descriptive of the production, some honest to goodness new and up-to-date salesmanship talk, or any live matter pertaining to this production for publicity, the whole message could be clamped together in a very few pages, saving a lot of unnecessary expense and time wasted.—ANONYMOUS.*

**The files of this department contain the names and addresses of the writers of above unsigned communications.*



PRODUCTIONS IN WORK



TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
AJAX PICTURES "\$20 a Week"	Story, Robert and Eva Burkhart. Screen play, L. V. Jefferson. Director: Burton King.	James Murray, Pauline Stark, Dorothy Revier, Bryant Washburn, Jerry Larkin, Gwen Lee, Bessie Farrell, Lew Berg.	Shooting
"Adventurous Knights"	Original screen play, C. E. (Chuck) Roberts, David Sharpe. Director: C. E. Roberts.	Gertrude Messinger, David Sharpe, Mickey Daniels, Mary Kornman, Roger Williams, Eddie Phillips.	Shooting
COLUMBIA "Once A Gentleman"	Original, Bradley King. Screen play, Gene Markey. Director: Victor Schertzinger.	Lilian Harvey, Tullio Carminati, Tala Birell, Janet Beecher, Hugh Williams.	Shooting
FOX "The Little Colonel"	Based on story, Annie Fellows Johnston. Screen play, Wm. Conselman. Director: David Butler.	Shirley Temple, Lionel Barrymore, Evelyn Venable, Jane Darwell, Bill Robinson, Hattie McDaniels.	Shooting
"George White's 1935 Scandals"	Story, Sam Hellman, Gladys Lehman. Director: James Tinling.	Alice Faye, James Dunn, Ned Sparks, Lyda Roberti, Eleanor Powell, Cliff Edwards.	Shooting
"Dante's Inferno"	Screen play, Philip Klein, Robert M. Yost. Director: Harry Lachman.	Spencer Tracy, Claire Trevor, Henry B. Walthall, Alan Dinehart, Geo. Humbert, Robt. Gleckler, Alice Faye.	Shooting
(Atherthon Pictures) "When A Man's A Man"	Novel, Harold Bell Wright. Screen adaptation, Agnes Christine Johnston, Frank Dazey. Director: Eddie Cline.	George O'Brien, Dorothy Wilson, Paul Kelly, Jimmy Butler, Harry Woods, Richard Carlyle.	Shooting
INVINCIBLE "Symphony for Living"	Original screen play, Charles Belden. Director: Frank Strayer.	Al Shean, Evelyn Brent, Gigi Parrish, Charles Judels, John Harmon.	Shooting
MASCOT "The Phantom Empire"	Original, Wallace MacDonald. Continuity, John Rathmell. Directors: Otto Brower, E. Reeves Eason.	Gene Autry, Frankie Darro, Betsy King Ross, Lester Burnett, Wm. Moore, Frank Glendon, Ed Peil, Jack Carlyle, Jack Byron, Ed Cobb, Dorothy Christy.	Shooting
METRO-GOLDWYN-MAYER "Vanessa"	Story, Hugh Walpole. Adaptation, Lenore Coffee. Screen play, Lenore Coffee, Hugh Walpole. Director: Wm. K. Howard.	Robert Montgomery, Helen Hayes, Otto Kruger, May Robson, Constance Collier, Donald Crisp.	Shooting
"West Point of the Air"	Original, John Monk Saunders. Screen play, J. K. McGuiness, Phillip Dunne. Director: Richard Rosson.	Wallace Beery, Robert Young, James Gleason, Maureen O'Sullivan, Russell Hardie, Robert Taylor, Robert Livingston, Rosalind Russell.	Shooting
"Reckless"	Story, Oliver Jeffries. Screen play, P. J. Wolfson. Director: Victor Fleming.	Jean Harlow, Wm. Powell, Franchot Tone, May Robson, Henry Wadsworth, Henry Stephenson.	Shooting
"Shadows of Doubt"	Original, Arthur Sommers Roche. Director: George Seitz.	Virginia Bruce, Ricardo Cortez, Constance Collier, Harvey Stevens, Isabell Jewell, Betty Furness, Arthur Byron.	Shooting
"Naughty Marietta"	Operetta, Victor Herbert. Screen play, John Lee Mahin. Director: W. S. VanDyke.	Jeanette MacDonald, Nelson Eddy, Frank Morgan, Cecilia Parker, Mary Doran, Edward Brophy, Akim Tamiroff, Elsa Lanchester.	Shooting
MONOGRAM "Mystery Man"	Story, Albert Payson Terhune. Screen play by John S. Krafft, Wm. A. Johnston, Rollo Lloyd. Director: Ray McCarey.	Robert Armstrong, Maxine Doyle, Henry Kolker, LeRoy Mason, James Burtis, Monte Collins, Sam Lipkin.	Shooting
PARAMOUNT "Mississippi"	Original, Booth Tarkington. Adaptation, Henry Myers. Screen play, Herbert Fields, Hugh Wiley. Director: Edward A. Sutherland.	Bing Crosby, W. C. Fields, Joan Bennett, Queenie Smith.	Shooting
"All the King's Horses"	From a play, Laurence Clark, Max Giersberg. Director: Frank Tuttle.	Carl Brisson, Mary Ellis, Edward Everett Horton, Katherine DeMille, Elissa Landi.	Shooting
"Win or Lose"	Original, Frank R. Adams. Director: Elliott Nugent.	Joe Morrison, Dixie Lee, Burns and Allen, J. C. Nugent.	Shooting
"Now I'm A Lady"	Screen play, dialogue, Mae West. Director: Alexander Hall.	Mae West, Paul Cavanagh.	Shooting
"Car 99"	Original, Karl Detzer. Screen play, Karl Detzer, C. Gardner Sullivan.	Fred MacMurray, Sir Guy Standing, Ann Sheridan.	Shooting
RKO RADIO "Roberta"	Play, Jerome Kern, Otto Harbach. Screen play, Sam Mintz, Jane Murnin. Director: Wm. A. Seiter.	Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott, Helen Westley, Victor Varconi, Ferdinand Munier.	Shooting
"Captain Hurricane"	Novel, Sarah Ware Bassett. Director: John Robertson.	James Barton, Helen Westley, Helen Mack, Douglas Walton, Henry Travers, Nydia Westman, Otto Hoffman, Gene Lockhart, Creighton Chaney.	Shooting
"Murder on a Honeymoon"	Story, Stuart Palmer. Screen play, Seton I. Miller, John Twist. Director: Lloyd Corrigan.	Edna May Oliver, James Gleason, Gene Lockhart, Sleep 'n' Eat, Gregory Ratoff, Chick Chandler.	Shooting
"Becky Sharp"	Play, Langdon Mitchell. From novel, "Vanity Fair," Wm. Makepeace Thackeray. Screen play, Francis E. W. Faragoh. Director: Lowell Sherman.	Miriam Hopkins, Alan Mowbray, Mrs. Leslie Carter, Wm. Stack, Frances Dee, Colin Tapley, Nigel Bruce, Cedric Hardwicke, Billie Burke, Elsie Ferguson.	Shooting
UNITED ARTISTS "Folies Bergere de Paris"	Musical "Red Cat," Rudolph Lothar, Hans Adler. Directors: Roy Del Ruth, Marcel Achard.	Maurice Chevalier, Merle Oberon, Ann Sothorn, Reginald Owen, Robert Greig, Walter Byron, Eric Blore, Ferdinand Munier, Ferdinand Gottschalk, Gilbert Emery, Philip Dare, Frank McGlynn, Natalie Paley, Sim Viva, Jacques LOuigny, Andre Cheron.	Shooting
SAM GOLDWYN "Their Wedding Night"	Original, Edw. Knopf, Paul Green. Screen play, Edith Fitzgerald, Lynne Riggs. Director: King Vidor.	Anna Sten, Gary Cooper, Ralph Bellamy, Siegfried Rumann, Helen Vinson.	Shooting
UNIVERSAL "Transient Lady"	Story, Octavus Roy Cohen. Screen play, continuity, Wallace Smith, Arthur Caesar. Director: Edward Buzzell.	Henry Hull, Gene Raymond, Gloria Stuart, June Clayworth, Clark Williams, Spencer Charters.	Shooting
WARNER BROS.-FIRST NATIONAL "Go Into Your Dance"	From story, Bradford Ropes. Screen play, Earl Baldwin. Director: Archie Mayo.	Al Jolson, Ruby Keeler, Glenda Farrell, Helen Morgan, Benny Rubin.	Shooting
"While the Patient Slept"	From novel, Mignon G. Eberhart. Screen play, Robert N. Lee, Eugene Solow. Director: Ray Enright.	Aline MacMahon, Guy Kibbee, Lyle Talbot, Patricia Ellis, Allen Jenkins.	Shooting

CLASSIFIED ADVERTISING



*the great
national medium
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

1,000 OUTDOOR THEATRE CHAIRS, 50c; 1,600 7-ply veneer chairs, \$1.; spring cushions entirely covered, \$1.20; cushions without springs entirely covered, \$1. Parts for all chairs. ALLIED SEATING CO., 358 W. 44th St., New York.

MOTOR GENERATOR FOR SALE—20 - 40 - 100 volts. Excellent condition—bargain. DR. ARRA-SMITH, Grand Island, Nebr.

PEERLESS REBUILT LOW-INTENSITY LAMPS. Like new, \$240.00 pair. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

STARTING NEW YEARS RIGHT — LOOK—double 30 ampere syncroverters, \$83.70; asbestos booths, from \$25.00; Motiograph DeLuxe projectors, \$59.50; soundheads, standard makes, from \$19.75; spot lamps from \$3.50. S. O. S. CORP., 1600 Broadway, New York.

POPCORN MACHINES

BURCH LIKE NEW, IDEAL FOR THEATRE, bargain. KLINKEL, Albion, Mich.

PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3 COLORS, \$3.75; no C.O.D. BERLIN PRINT, Berlin, Md.

1,000 DODGERS, PASSES, 50c. KROY, 326 N. Queen, York, Pa.

WANTED TO BUY

READY MONEY READY NOW—WIRE COL-lect—want Simplex, Powers Projectors, anything. S. O. S. CORP., 1600 Broadway, New York.

BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

GENERAL EQUIPMENT

NEW REFLECTOR ARC LAMPS, \$49.50—RE-place inefficient Mazdas, old fashioned Straight arcs. S. O. S. CORP., 1600 Broadway, New York.

SCREENS, MACHINES, MACHINE "PARTS, supplies and accessories at bargain prices at all times. With ever increasing appreciation of your support, we wish our many new friends a Happy and Prosperous New Year. JULIUS H. KATZ and CROWN MOTION PICTURE SUPPLIES CORP., 311 W. 44th St., New York.

YUGOSLAVIA, CHILE, ALASKA, DOMINICA—all installing famous SOS Wide Fidelity sound. Complete, \$179.70 up; soundheads, \$59.50 up; portable sound film, 16 mm., 35 mm., from \$295.00; amplifiers, \$39.50 up. Trades taken. S. O. S. CORP., 1600 Broadway, New York.

NEW EQUIPMENT

REAR SHUTTERS, INDISPENSABLE ACCES-sory designed for Powers' projectors where new Suprex or Hi-Lo lamps are used, \$150 pair. PEMCO, 1975 So. Vermont Ave., Los Angeles, Cal.

RESOLVE NEW YEARS TO BUY BARGAINS like these—30 amp. Garver rectifiers, \$69.50; tweeter speakers, \$32.31; photo cells, \$4.44; acoustical felt, 29c yd.; sound reels, 19c; exciter lamps, 30c; 10/14 low intensity carbons, hundred sets, \$6.95; rectifier bulbs, 15 amp., \$8.95; Simplex lenses, \$6.75; Western Electric approved sound screens, \$39.50. S. O. S. CORP., 1600 Broadway, New York.

REPAIR SERVICE

NOW IS THE TIME TO HAVE YOUR MOTION picture equipment overhauled. Our shop is equipped to do the best work at the lowest possible price. JOE GOLDBERG, INC., 823 So. Wabash, Chicago.

TECHNICAL BOOKS

"RICHARDSON'S HAND BOOKS OF PROJEC-tion" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projecting Sound Pictures." Complete information on sound equipment. Both text books complete for \$12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

SOUND EQUIPMENT

"HAVE REPUTATION FOR REALLY GOOD sound," says Miller, Lyric Theatre, Flatonia, Tex. "Recommending SOS to everyone." It's good and priced low. S. O. S. CORP., 1600 Broadway, New York.

WEBER SYNCROFILM SOUNDHEADS COM-plete for Simplex, \$85.00 pair. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

BUZZ TRACK TEST LOOP NOW AVAILABLE, includes chopper track, 9,000 cycle track, copyrighted instructions, \$2.50. Every booth needs this for ad-justing soundheads. S. O. S. CORP., 1600 Broadway, New York.

THEATRES WANTED

THEATRES, CUSTOMERS WAITING. McINTYRE, theatre broker, 312 Lisbon, Buffalo, N. Y.

HELP WANTED

SALESMAN WANTED — MAN ACQUAINTED with the theatre trade to represent manufacturer of "best sound on earth," at reasonable prices. PICTUR-FONE CORP., Lima, O.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTI-TUTE, 315 Washington St., Elmira, New York.

PAPER BANNERS

AIRBRUSHED PAPER BANNERS—LOW PRICES. We make any length in 18", 24", 30" and 36" in widths. Regular sizes 18", 24", 30" and 36" by 10 feet, 30c each. Send for circular. GRISWOLD SIGN CO., 3351 Lake Ave., Rochester, N. Y.

POSITIONS WANTED

PROJECTIONIST, THREE YEARS' EXPERI-ence, technical graduate HAROLD WOTT, Oak-harbor, O.

The Most TRUSTWORTHY

STELLAR acting...inspired direction
...superb camera technique...should
these elements of a hit ever be jeopardized
by use of any but the most dependable
film? Unmatched scientific research, manu-
facturing experience, and distributing facil-
ities...brilliant performance every day, all
over the world...these factors all point to
Eastman Super-Sensitive "Pan" as the
most trustworthy negative for any picture.
Eastman Kodak Company, Rochester,
N. Y. (J. E. Brulatour, Inc., Distributors,
New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*
Panchromatic Negative

The
L
I
V
E
S



OF A **BENGAL LANCER**

"THE LIVES OF A BENGAL LANCER" with GARY COOPER
Franchot Tone • Richard Cromwell • Sir Guy Standing
C. Aubrey Smith • Monte Blue • Kathleen Burke • A Paramount Picture • Directed by Henry Hathaway

LIBRARY OF CONGRESS



0 007 551 730 0